LUCE'S PRESS CLIPPING BUREAU
NEW YORK 71 MURRAY STREET
BOSTON 8 BOSWORTH STREET
CLIPPING FROM
CHICAGO (ILL.) NEWS
NOVEMBER 30, 1921

NOTED MEN WILL GIVE FILM CONTEST ADVICE

D. W. Griffith and Prof. Cross to Tell Pupils How to Write Scenarios.

Special to The Chicago Daily News.

New York, Nov. 30.—School pupils who take part in The Daily News' $17,440 scenario story contest are to have a great moving picture maker and a noted university professor of English to help them. Three times each week D. W. Grifith, the director, and Tom Peete Cross, professor of comparative literature at the University of Chicago, will write an article for The Daily News, telling school pupils exactly the things they want to know about the writing of scenario stories.

In Mr. Griffith's offices the man who has made "The Birth of a Nation," "Way Down East," "Broken Blossoms," and other famous pictures and Dr. Cross today began their work of collaborating on these articles, which begin next week in The Daily News. Brought together by The Daily News, which had invited them to combine their knowledge of moving pictures and English instruction for the benefit of school children in and around Chicago, they agreed with enthusiasm to the plans of the contest.

Lauds The Daily News.

"The Daily News gave the moving picture industry new hope and new expectations when it drove through with such success its famous $30,000 scenario contest," said Mr. Griffith. "It gives films even greater hopes and even greater assurance of the future when it launches a scenario story contest of this new kind. Teaching the children to write, to observe life about them, to create stories, to order their hands and train their minds before they start to actually selling scripts to the films is a far-sighted and a wise move.

"I remember as a Kentucky farm boy of hearing of the noted writers who grew up on The Daily News. I have always felt the creative literary spirit hanging around that newspaper. It has a big part in the productive spirit of middle western writers. How fine it is that it should have decided to direct the force of its traditions to the new field for writers—moving pictures.

Will Do Great Good.

"The foresight and scope of The Daily News in its handling of scenario writers, both present and potential, is something that is doing and will do great good to American life, for it will get better pictures for the public and strengthen the hands of the producers who want better things.

"Whatever I know of moving pictures I will try to tell the school children of Chicago. I am proud to be associated in this work with so distinguished a scholar as Dr. Cross, and to realize how seriously and earnestly we will work together to give the children interesting and instructive lessons."

Prof. Cross, who came from the Virginia plantation, where he has been vacationing for the last three months to meet Mr. Griffith here to-day, and start writing the series, was appointed head of the department of comparative literature at the University of Chicago last summer, to succeed Dr. Moulton, noted biblical authority. Previously Cross taught in the English department of the university, where he earned a reputation in teaching English composition.

LUCE'S PRESS CLIPPING BUREAU
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CHICAGO (ILL.) NEWS
DECEMBER 3, 1921

FILM CONTEST OFFERS BIG CHANCE TO PUPILS

No Brighter Future than Writing for Movies, Says D. W. Griffith.

Special to The Chicago Daily News.

New York, Dec. 3.—"There is no brighter future for school children than writing for moving pictures," said D. W. Grifith to-day as he and Prof. Tom Peete Cross, professor of comparative literature at the University of Chicago, took a brief interlude in their work of preparing the lessons for the $17,000 scenario-story contest which The Daily News will begin next Monday. The two men, each an authority in his own line, were walking about the beautiful grounds of the Griffith studio at Mamaroneck, L. I.

They take quick walks, looking at the sound where the sun makes saber flashes on the water, to rest themselves from the highly concentrated work of writing the articles which will tell the children of Chicago and vicinity about the contest for the many prizes The Daily News will give for the best scenario stories submitted under the rules.

"In five to ten years the business of moving pictures will be far better than it is to-day and the quality will be much higher," continued Mr. Griffith. "The children who jump in now and learn what they can of moving pictures will be prepared to take important places, if they work seriously and intelligently, in the ranks of the writers who will give to the studios the plots and manuscripts in that day.

Training Most Important.

"Most important of all in this new contest, as Dr. Cross and I see it, is the training in writing pure English original ideas that we will try to give them through the columns of The Daily News. True it is that studios today want ideas from amateurs and main trained writers of their own to provide these ideas for the screen. But the people who will be biggest and best in the future will be writers who prepare their own ideas, write them well, bring out their ideas better by the use of better English and send their stories to the studios ready for the continuity experts.

"Writing for moving pictures is going to be one of the world's most lucrative tasks and it is to be one of the most important from the standpoint of literature. Gradually we are working to a point in America where a story expertly planned, conceived and executed will be in demand for magazines and studios. That is, the best writers of the next five or ten years will be the people who write so well that magazines print their stories and films from the same manuscript used in working on them in the studios. The Daily News is trying to teach children how to do this. It is working to fit them for a brilliant future."

Warm Welcome for Contest.

News that The Daily News had followed its famous $30,000 scenario contest with another great competition for scenario stories, open to school children, was all over the film colonies in New York today. Joseph M. Schenck, husband of Norma Talmadge and manager of the Talmadge sisters and "Buster" Keaton, described the plan as certain to have a definite and bettering effect upon the quality of stories that the films will use in the future.

"The Daily News," he said, "is surely showing the way to the educators who have been wondering how to get better pictures. Movies have sprung into being almost overnight. They are doing themselves a great national institution. They will be far greater. They have their faults, but the public must support the better things and work with the industry to produce better things. Mere criticism of faults does not help.

"The Daily News goes out to help build up better writing for pictures, leading up better production. The effect of this is incalculable. I don't see how The Daily News is going to handle all the children who will want to submit manuscripts. It is offering them something hundred times money, something more attractive than mere cash, an opportunity to learn the things about the most fascinating art in the world today."

MINNEAPOLIS (Minn.) TRIBUNE

Success of New Griffith Film Doubted

Leading Producers Say "Forget It" to $5,000,000, 72-Reel Picture.

Movie Men Admire Boldness of Idea, but Fail to See Commercial Outlet.

"Foolish Wives" Still Hidden From Public—News and Gossip From Hollywood.

By Mason Lathrop

LOS ANGELES, Dec. 3.—[illegible]

LUCE'S PRESS CLIPPING BUREAU
NEW YORK
BOSTON
CLIPPING FROM
MINNEAPOLIS (MINN.) TRIBUNE

Movie Men Skeptical of Griffith Plans to Make 72-Reel Film

By Mason Lathrop

LOS ANGELES, Dec. 3.—[illegible]

Government Starts Case Against B'dway Brevities

D. W. Griffith Man Swears It Used Death of Girl to Get Business

The action brought by the United States Postal authorities against Broadway Brevities, its publisher and associates, came to trial this week in the Federal Court.

After the preliminaries had been got out of the way the question of the death of a beautiful young film actress cast for a part in D. W. Griffith's "Way Down East" was gone into, the prosecution intimating that Stephen G. Clow, publisher of Brevities, tried to capitalize the death of the girl by demanding money of D. W. Griffith.

This actress was Clarine Seymour, who played with Richard Barthelmess in "The Idol Dancer," another Griffith film. She was cast to play in "Way Down East," and had even completed several scenes before her untimely demise. The part was subsequently played by Mary Hay and the scenes showing Miss Seymour were scrapped and retaken with Miss Hay.

At the time Miss Seymour was engaged to wed Charles Emmerich, a young millionaire. She was stricken with acute indigestion while living with Seena Owen, picture actress, and was taken to a hospital. Miss Seymour refused to divulge the nature of her ailment for several days, and, when physicians finally diagnosed it as acute indigestion, an operation was the only possible means of saving her life. This failed and she died.

Gareth J. Lloyd, publicity and advertising manager for D. W. Griffith Productions, stated during testimony, in response to Maxwell S. Mattuck, attorney for the prosecution, that he first became interested in her death when anonymous telegrams, bearing no signature at all, came into the office at regular intervals and stated that the sender was in complete knowledge of the mysterious circumstances under which Miss Seymour died. A telegram finally came bearing the signature of Stephen G. Clow and advised Griffith to advertise in Broadway Brevities, he said.

Shortly after this, according to Lloyd, Nat Kuhnes, an employe of Brevities, came into the Griffith office and said that Clow was very angry at Griffith, and if no advertising was forthcoming shortly would be even more so.

Lloyd took up the matter of advertising in Broadway Brevities with the heads of his firm, and decided to give it, he said, not for the value, of which there was practically none, but to avoid having "Way Down East" spoiled by adverse publicity.

The trial is continuing with such Broadway characters slated to appear as Texas Guinan, J. J. Shubert, Martin Herrman, Evelyn Neville, Tex Rickard and others.

When Mattuck opened the case for the prosecution, scores of Broadwayites had already taken every available spectator's seat in the courtroom. He told the jury that he first intended to prove, by examining a number of witnesses, that "Broadway Brevities" was what is commonly termed a "scandal sheet." Edward Reynolds, who took the place of William J. Fallon as attorney for the defense, objected to the court in the use of the term "scandal sheet." But this objection, as well as many others by the defense, was over-ruled and exception taken.

Mattuck further said that he wanted, first, the jury to acquaint itself with the character of the publication on trial. Reynolds again objected, saying that not the character of the publication was on trial but that the attorney for the prosecution should hold himself to the letter of the indictment. Judge Mack over-ruled this objection too.

Few realized that when Lloyd mounted the stand his testimony would be of sensational nature. Mattuck first asked in effect:

How well do your know "Broadway Brevities?"

A.—I never read a copy of it in my life.

Q.—Were you solicited for advertising for that magazine?

A.—Yes, during 1923.

Q.—State how?

A.—During the filming of the Griffith film, "Way Down East," I received first a number of anonymous telegrams at my office, addressed to D. W. Griffith. They all mentioned the death of one of the members in the cast of that picture and said that the sender knew the "truth" as how she died. After this series of telegrams, there came one signed S. G. Clow, which stated in effect that I had better advertise in Brevities, or something about it would be made public. This had happened before I was in the employ of Griffith, so I reported it to him. He seemed excited and told me. He seemed excited and told me that Clow was very angry at my organization. He said that I had refused to advertise in Brevities, and when Clow is angry at anybody he is very dangerous.

Q.—What did you do then?

A.—Kuness told me that Brevities wanted an advertising contract for $2,500. I told him this sum was out of the question. I realized that a million dollars had been spent on the picture "Way Down East," and that the slightest amount of adverse publicity (Lloyd called it dynamite, as well) would do an immeasurable amount of harm. I took Kuness in to see Griffith and I agreed to take advertising for every new picture we put out.

At this point Mattuck read to the jury a paragraph in Brevities which purported that a certain young star in "Way Down East" had died under very mysterious circumstances and that Brevities was in possession of the facts surrounding her death.

Q.—(By Mattuck)—How much money did you pay Brevities for advertising?

A.—To date, between $1,500 and $2,000, I believe.

Mattuck then asked Lloyd whether the money was paid primarily for the advertising space it bought or because the death of the picture star, believed to be Clarine Seymour, was "hushed up." Lloyd agreed that it was paid for the story, which, he said, could no doubt harm the picture, to be hushed up.

The first witness called to the stand by Mattuck was Gordon Kahn, reporter, formerly connected with Brevities in an editorial capacity.

Q.—When did you work for Brevities?

A.—From about the middle of December, 1923, until September 10, 1924.

Q.—What were your duties on that publication?

A.—At first they were indeterminate. But for the remainder of the time they consisted in writing articles for Broadway Brevities.

Q.—Can you say that Brevities printed what is known as news?

A.—Technically it was not news, because the paper is a monthly.

Q.—What, then, was the nature of its contents?

A.—Stories of people connected with the so-called "Broadway life" and of society.

Q.—What were Clow's sources of news?

A.—Many of his friends and acquaintances supplied material for what was published; anonymous letters, phone calls, and a number of periodicals and daily papers.

At this point Mattuck asked Kahn to identify specimens of Clow's handwriting and to identify various anonymous communications received at the Brevities office. In addition to this, a book was shown Kahn which he identified as the one in which Clow kept the accounts of the publication.

Q.—Do you recall ever investigating anybody for Clow—a Miss Evelyn Neville?

A.—Yes, one of my first assignments was to locate police records that were supposed to have the accounts of the arrest of Miss Evelyn Neville. Clow told me that she maintained an "establishment" on West 72d street, which was "pulled"—raided by the police.

Q.—What did you do?

A.—I inquired at the West 68th Street Police Station, but could got no verification of such an arrest. I also examined the records for several years back of the West Side Magistrate's Court, but could learn nothing.

Q.—What did Clow say when you reported this?

A.—He was very much displeased.

Evelyn Neville, one of the complainants in the government's action, said to be a former actress, is an officer in a concern which markets a preparation for flesh reducing. Mattuck declared he would prove that Clow solicited advertising from Miss Neville. He also read to the jury a statement in Brevities, that this paper would, in the next issue, publish an account of the "raiding of an establishment at 168 West 72d street, conducted by a young woman who is connected with a reducing nostrum firm." This statement, Mattuck shows, was printed in advance of Kahn's effort to investigate Miss Neville.

Mattuck also questioned this witness about the hotels controlled by John Nott, Dowman, well known society and clubman. The witness testified that Clow had assigned him to "investigate" one of the Dowman hotels to determine if there was any soliciting by women, or any selling of liquor going on.

Q.—Did you ever investigate one of these hotels for Brevities?

A.—No, I was about to, on Clow's order, but he changed his mind.

Here Mattuck also read to the jury an account in Broadway Brevities which stated that a Dowman hotel was "knocking the knickers off of women who do not get up to pay 1 p. m., and do not retire until 5

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A.—During the filming of the picture film, "Way Down East," I received first a number of anonymous telegrams at my office. It read in in the details. They all mentioned the death of one of the members in the cast of that picture and said that the sender knew the circumstances of her death. After three days of anonymous telegrams there came one signed by Stephen G. Clow, publisher of Broadway Brevities, stating that he was in complete knowledge of the circumstances under which Miss Seymour died. I showed the telegrams to my chief and acquainted him with the contents of the wire. He appointed Nathan Kuhnes to see Clow and arrange for the matter of advertising in Broadway Brevities. Kuhnes told me that Clow was very angry at my organization. He said that I had refused to advertise in Brevities, and when Clow is angry at anybody he is very dangerous.

Q.—What did you do then?

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Q.—What did you do?

A.—I inquired at the West 46th Street Police Station, but could get no verification of such an arrest. I also examined the records for several years back of the West Side Magistrate's Court, but could learn nothing.

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Mattuck also questioned this witness about the facts contained in John Rich Dunham, self-styled society and tipster. The witness testified that Clow had charged him to "investigate" one of the women named in Brevities to determine if there was any truth to rumors of her being a "fence" selling [illegible].

Q.—Did you ever investigate one of those women for Brevities?

A.—Yes, I was sent to an address in the Bronx to investigate a girl.

Here Mattuck read to the jury an article which stated that a Bronx girl was "among the [illegible] of women who do not get to spend T. B. Mc, and do not have Mack [illegible]

"THE GREATEST QUESTION"

Strand Theatre, New York, Week of Dec. 28

Criticisms Morning Papers

THE NEW YORK WORLD.

SPIRITUALISM THEME OF NEW GRIFFITH FILM

"The Greatest Question," Unfolding Human Story, Shown at Strand—Other Bills.

Although D. W. Griffith has not raised himself to the rank of Sir Oliver Lodge as an exponent of spiritism, "The Greatest Question," his latest feature film, which was shown at the Strand yesterday, is a good photoplay. That widely heralded part of the picture dealing with immortality and the return of the dead is really incidental to the main story.

Mr. Griffith causes one of his characters to come back to earth in shadow form and give comfort and advice to his unfortunate parents. The scenario deals with the elevation of a poor family to riches by the discovery of oil on their Kentucky farm—a theme which, in other hands, most likely would be commonplace. There are also an intertwined love story and a happy ending.

Lillian Gish, as a homeless orphan, the sweetheart of the future oil magnate, does exceptionally well. Others in the cast are Robert Harron, George Fawcett, George Nichols and Josephine Crowell. Incidental pictures completed the bill.

NEW YORK AMERICAN

A NEW D. W. Griffith picture, "The Greatest Question," is presented at the Strand Theatre this week on a programme that also includes a lovely scenic, "Children of the Netherlands," and a good news reel.

The Griffith picture has the usual fine photography, notably the close-ups of Lillian Gish that are soft-toned like miniatures. There are some country lanes and streams, too, in the footage that hesitate on the screen for a few seconds and awaken memories of places one used to know.

There are many of the deft, human touches in the picture that have become associated with the screen tales by D. W. Griffith.

"The Greatest Question" is the question of what comes after death—whether the passing on is a return to dust, or whether there is a spirit land where thought goes on.

Mr. Griffith started out with his usual directness and the same old skill of introducing his characters accurately and brilliantly. But the story wanders. Through uninteresting byways it goes, frequently picking up stones that only make it halting and lame.

NEW YORK HERALD

Spiritualism on Screen.

"The Greatest Question," one of David W. Griffiths' productions, with Miss Lillian Gish and Robert Harron as co-stars, held interest as the feature at the Strand Theatre. It is a development of a psychic drama, in which spiritualism enters into the lives of the Hilton family and to a great extent troubles their existence until the question whether life in this world concerns the soul after death is answered to their satisfaction. Miss Gish as Nellie Jones affords the comedy element as the member of the family who looks on life as the time to be happy.

"Babes in Toyland" was the overture by the orchestra, and the Criterion Quartet sang glees. Herman Severly, 'cellist, and Ralph Brigham, organist, were the soloists.

THE NEW YORK SUN

New Griffith Production.

At the Strand D. W. Griffith, through his latest, "The Great Question," calls for a showdown with the hereafter, as the publicity exponent says. Recently Mr. Griffith almost stared the hereafter in the face, and one wonders whether his answer now to this profound problem would be the same as in this film, made before the southern sun nearly answered it for him.

At any rate, the manner in which he has answered it on the screen, through the medium of an average American family, is bound to be provocative of thought, to say the least, and will bring cheer to those whose Christmas wasn't all they expected. Lillian Gish, George Fawcett, Eugenie Besserer and Robert Harron do distinguished work in another sensational Griffith picture.

"THE GREATEST QUESTION"

Strand Theatre, New York, Week of Dec. 28

Criticisms Morning Papers

THE MORNING TELEGRAPH.

GHOSTS WALK IN STRAND PICTURE

"The Greatest Question," a D. W. Griffith Production, Deals With the Occult.

PLAYED BY A GOOD CAST

Lillian Gish, Eugenie Besserer and Robert Harron Are Notable Players in Film.

By AGNES SMITH.

D. W. Griffith's newest picture, "The Greatest Question," is being shown at the Strand this week. In it Mr. Griffith delves into the great swamp of spiritualism that scientists are trying to clear up. Unfortunately for the picture, Mr. Griffith brings in a lot of other elements that weaken the force of the plot. We wish he had made a really great picture about spiritualism, for there are some inspiring elements in "The Greatest Question" that show what he might do if he tried.

Just as an example of sheer motion picture artistry of detail, the picture is decidedly worth seeing. Scene by scene it is wonderfully beautiful. And it is filled with the inimitable Griffith touches. No one can film such exquisite close-ups and no one can so truly present youthful romance.

The Boy Returns.

Quite the best parts of the picture are the scenes between the mother and the boy who is lost in the war. The boy appears to her once when he dies, swept from the deck of a submarine, and another time when her faith is wavering. These two scenes are among the finest that Griffith has ever directed.

The rest of the story concerns a little girl—a waif—who is "hired girl" for the most sinister couple that the screen has ever seen. Early in her childhood she had seen them murder a girl and bury her body. In the climax, when she faces the same fate, the memory comes back to her and she turns on the murderers.

The scene of the story is laid in the South in a typical Griffith setting and the picture is a strange mixture of the occult, of simple faith, of innocence, of sordid cruelty and lust and of a little bit of plain ordinary film melodrama. And, somehow or other, it just misses being one of the greatest pictures that Griffith has made.

Lillian Gish Scores.

The players do some rare acting. In spite of the fact that Lillian Gish plays what is now a familiar role for her, she gives a remarkable performance. Eugenie Besserer, as the mother, shows us acting of a high standard, while Josephine Crowell and George Nichols are seen as the "lectons of evil." Robert Harron is delightful in another typical Harron role. The Strand has given "The Greatest Question" a splendid musical setting.

There is no comedy this week at the Strand, but there is an entertaining topical review. A particularly interesting section of it is given over to pictures of an Armistice Day celebration in India. It was filmed by Kinograms. Then there are some good close-ups of notables now in the limelight. A short scenic called "Children of the Netherlands" is delightful.

The Strand orchestra, under Carl Edwards, plays Victor Herbert's "Babes in Toyland" as a concession to the holiday season and a gorgeous rendition of "The Last Chord."

THE NEW YORK TRIBUNE

Strand Shows New Griffith Film of Melodrama Type

D. W. Griffith has again demonstrated his mastery of the screen in his new First National picture, "The Greatest Question," shown at the Strand Theater this week. The picture is less beautiful and less pretentious than most of his previous productions, but it is simple and human in its appeal. It is sad beyond words, but there are glints of humor in it. As is his custom, Griffith has taken a sordid background and woven into its fabric a story of enduring beauty. Instead of spinning it out and elaborating on it, his handiwork is intensive and it seems as if there is not one unnecessary scene. The strain of moralizing is scarcely pronounced enough to interfere with the enjoyment of the production. His choice of character in the cast is unerring and he has used the medium of marked contrast to intensify the fiendishness of the sinister figures and to enhance the virtues of his heroes. There is a dim echo of the great war where one of the youths goes down at sea in a submarine. A touch of the supernatural is worked into the story where the boy's ghost is seen by his mother at the moment of his death.

There is surely no one who gives a more perfect or pathetic presentation of the abused and whimsical child than Lillian Gish, who does fine work as Nellie Jarvis. She is the daughter of a peddler who reams the countryside in a caravan. When her parents die she is taken into the home of the kind-hearted Hiltons, who call her "Little Miss Yes'm," because of her constant use of the phrase. Eugenie Besserer is one of the striking characters in the cast as Mrs. Hilton. Ralph Graves plays the part of John Hilton, the young son who goes to war and is drowned. Robert Harron is Jimmie Hilton, an attractive but casual young bumpkin who loves Nellie.

When extreme poverty strikes at the roots of the home life of the Hiltons, Nellie decided to "hire out" as a maid. She is engaged by Mr. and Mrs. Scrubble. Between the tyranny and bad temper of Mrs. Scrubble (Josephine Crowell) and the passion of Mr. Scrubble (George Nichols), poor little Nellie has a miserable life. Envy and passion are shown in all their hideousness as Mrs. Scrubble hangs over the girl's bed and purposes killing her in her sleep. The climax is reached when her ferocious husband pursues the girl to a garret in the house. She is only saved from his clutches by the intervention of the jealous wife.

Retribution comes swiftly to the pair, for Nellie suddenly recalls an incident of her childhood, when she saw them murder and bury a girl in a nearby wood. They are conventionally clasped in manacles at the end of the picture, but they are supposed to be spiritually penitent before their arrest is consummated. Their sudden regeneration is the least convincing thing in the picture, for they are painted as such an inhuman and horrible pair that they are almost Dickensian in their villainy. While justice is being meted out to the wicked, the worthy Hiltons find good fortune, wealth and happiness.

The story is really founded on the old melodramatic theme of the bad being punished and the good rewarded, but the picture is so full of gripping moments and the acting is so excellent throughout that its platitudinous phases are forgotten.

The overture is Victor Herbert's "Babes in Toyland," with Carl Edwards conducting the orchestra. There is a colored scenic of the children of the Netherlands. The usual Strand Topical Review is run off and the Criterion Quartette sings three times a day.

THE NEW YORK TIMES.

THE SCREEN

D. W. Griffith has said that it is his ambition to put humanity on the screen, and his last several pictures, though colored vividly with melodrama, have shown characters seeking to live as real people with more than a little success. If, in some instances, through emphasis of this or that trait, they have become stock types, rather than true human beings, for the most part they have had genuine kinship with humanity, and some of them have been genuinely lifelike. In his latest production, "The Greatest Question," which is at the Strand this week, Mr. Griffith is still striving for verisimilitude, in his characters at least, and again he has been successful to a degree, with the aid of Lillian Gish, George Fawcett, Eugene Besserer, Robert Harron, George Nichols, Josephine Crowell and Tom Wilson in the principal parts. Despite the exaggeration and artificiality apparent in each characterization, one recognizes something familiar in every one of them.

They are not all lovely, by any means. Mr. Griffith has been compared to Dickens, and he is like Dickens at least in the firmness, almost fierceness, with which he presents the ugly and repellent as well as the attractive. And, if he is seeking to make a picture a cross-section of life, must he not include brutality, viciousness, selfishness and the like, as well as gentleness, virtue and love? The question, of course, is in what measure and manner the frightful and repulsive shall be shown, and on the subject opinions will differ according to individual ideas of art or thickness of skin.

Photographically, Mr. Griffith's latest work is excellent. Some of his night scenes, especially, are about the best of their kind ever seen on the screen. Considerable credit for this should go to G. W. Bitzer, the Griffith cameraman.

The failure of the film is in the answer it offers to "the greatest question," that of human survival after death. Mr. Griffith apparently has been dipping into psychical research, but only dipping timorously. He does not face the question squarely and answer it clearly one way or the other. The subject of survival comes into his story only twice briefly and each time in such a way as to leave the question answered. Once a youth appears to his mother at the moment of his death far away, and subsequently the dead boy stands before her and his father when she appeals to him for a sign of his continued existence. The woman and her husband are convinced, but the first case might be explained as telepathy or coincidence and the second appearance may have been a hallucination. Neither is real evidence of survival. The photoplay should have testified boldly to the fact of survival, denied it unqualifiedly, or admitted its uncertainty. As it stands, it ought to satisfy both those who want to believe in survival, and those who don't, but it contributes nothing to the solution of "the greatest question."

The story of the photoplay is relatively unimportant, as Mr. Griffith, no doubt, meant it to be. It is concerned principally with an orphaned girl thrown upon a poor farmer's family from whose kindly shelter she is drawn into the power of a man and a woman as utterly abhorrent as may be imagined. After a melodramatic sequence of events, at the climax of which the good farmer finds faith in God and oil in his ground apparently in the relation of cause to effect, everything is as it should be in the best regulated stories.

Attractive as the Strand bill, even with a Griffith film, is a color scenic entitled, "Children of the Netherlands."

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Dorothy Gish Scores in Her Inimitable Way in "Mary Ellen Comes to Town"

Village Cut-up Makes Things Hum in New York—As Usual Miss Gish Acts as Much and as Cleverly With Her Feet as With Her Face—Not Her Best Picture but Sure to Please Her Many Admirers.

GRIFFITH COMPANY TO MAKE "DAWN"

By UCELLA O. PARSONS

NEW YORK, June 28.—When David Wark Griffith makes up his mind to act he does not waste time. Early this week he decided to produce "Dawn," an original story by Geoffrey Moss, an English writer, who has written many of Great Britain's best sellers. The locale is a foreign one, most of the scenario being laid in Germany and England.

A call went out to the members of the Griffith company who are under contract, including Carol Dempster and Neil Hamilton. They were told to be ready to sail for Europe on the George Washington, July 4. There will be twelve mem-

Griffith to Make Film in Europe.

It is reported that D. W. Griffith will [illegible] Germany the latter part of next week with a company of twelve to shoot exteriors for an original story by Geoffrey Moss, an English author. It is temporarily known as "The Dawn."

Carol Dempster and Neil Hamilton will have the juvenile leads, but additions to the cast will be made in Germany and in England, where scenes will also be shot. Griffith met Moss in Italy and it was there that the author outlined the story which is to be made, in part, abroad.

D. W. Gri[illegible] will leave with his players [illegible] on the steamship George Washington, Friday, sailing for Germany to take exterior scenes for his next production. Later he expects to go to England for other scenes.

The story has been prepared by Geoffrey Moss, most popular o, the latter English writers who is now having a great vogue abroad. It is an original work known under the working title, "The Dawn."

Mr. Griffith plans to introduce an international cast of players recruiting from the Moscow Art Theatre Company, and German, Italian, English and American talent. The Italian will be represented by Frank Puglia, the young actor whom Griffith found in Mme. Guglia's company in a little downtown theatre several years ago. He now accepts Puglia as one of the ablest of the younger motion picture actors.

Miss Carol Dempster, who has played many important roles in Griffith pictures, and Neil Hamilton, the new leading man, will head the company. Griffith has publicly described Hamilton as "having as great possibilities as any young actor in motion pictures."

This is Griffith's first motion picture venture abroad since he made the war scenes for "Hearts of the World." In the new picture, he hopes to introduce pantomimic effects new to the screen, as he believes the motion picture public has been awakened to more subtle effects.

The company will be abroad abou

GRIFFITH AND COMPANY TO SAIL ON JULY FOURTH

CAROL DEMPSTER.

She sails on July 4 on the George Washington, of course, to make picture in Europe for D. W. Griffith.

Producer-Director Goes to Germany and England for Exteriors for "The Dawn," Taking Staff and Leading Players, but Cast Will Be International, He Announces.

TO BE GONE SIX WEEKS

D. W. Griffith will leave with his players and staff on the steamship George Washington on Friday, sailing for Germany to take exterior scenes for his next production. Later he expects to go to England for other scenes.

The story has been prepared by Geoffrey Moss, English novelist and author of several best sellers. It is an original work known under the working title of "The Dawn." The director-producer bought the story during his recent trip abroad.

Mr. Griffith plans to introduce an international cast of players, recruiting from the Moscow Art Theatre Company, and German, Italian, English and American talent. The Italian will be represented by Frank Puglia, the young actor whom Griffith found in Mme. Guglia's company in a little downtown theatre several years ago. Miss Carol Dempster, who has played many important roles in Griffith pictures, and Neil Hamilton, the new leading man, will head the company.

This will be Griffith's first motion picture venture abroad since he made the war scenes for "Hearts of the World." The company will be abroad about six weeks.

GRIFFITH AND STARS BOUND FOR EUROPE

D. W. Griffith will leave with his players and staff on the steamship George Washington Friday, sailing for Germany to take exterior scenes for his next production. It is an original work known under the working title "The Dawn."

Mr. Griffith plans to introduce an international cast of players recruited from the Moscow Art Theatre Company, and German, Italian, English and American talent.

Griffith Sails Friday

D. W. Griffith will leave with his players and staff on the George Washington, Friday, for Germany to take exteriors for his next production. Later he expects to go to England for other scenes.

Griffith Sailing

D. W. Griffith leaves with his players and staff on the George Washington Friday, for Germany, where he will shoot exteriors of his next production. Later he expects to go to England for other scenes. Geoffrey Moss is the author of the story, which will be filmed under the working title "The Dawn."

Carol Dempster and Neil Hamilton, new leading man, are to head the company, which will include players from the Moscow Art Theatre Company, and German, English and American actors, truly an international

GRIFFITH TO MAKE NEW PICTURE ABROAD

Carol Dempster, Neil Hamilton and an International Cast to Appear in "The Dawn," His Newest Effort

AMID rumors, on the one hand, that he proposed to do no more screen spectacles and, on the other hand, that his next picture would be one without love interest, D. W. Griffith, the old master of the celluloid drama, quietly announces that he will sail tomorrow morning from New York for Germany to take exterior scenes for a new production.

This production, tentatively titled, "The Dawn," has been prepared, from the literary angle, by Geoffrey Moss, whom Griffith described as "most popular of the later English writers who is now having a great vogue abroad." "The Dawn" is an original story that Moss has written for Griffith and while no hint is given as to its theme, content or nature, it will enlist the services of a cast of international complexion.

Carol Dempster and Neil Hamilton, the latest Griffith "leads," who were seen in his recent production of "America," will head the company and represent the United States. The Moscow Art Theater Company, which recently departed from New York, will supply the Russian delegation while Frank Puglia, whom Griffith "discovered" in a downtown theater in New York several months ago, will be the Italian standard-bearer. German, English and possibly French actors will also be added to the Griffith roster later, it is intimated.

This is D. W.'s first motion picture work abroad since he made "Hearts of the World" during the war. It is interesting, however, to note that in his new picture, "The Dawn," Griffith hopes "to introduce pantomimic effects new to the screen." In this connection, he expresses the belief that the motion-picture public has awakened to an appreciation of more subtle effects in screen drama.

The company will be abroad about six weeks, though it is assumed only important exterior scenes will be photographed in Europe and Griffith could easily duplicate interiors in this country without the [illegible] which any producer seems [illegible] labor abroad.

D. W. Griffith will leave his players and staff on the steamship George Washington today sailing for Germany to take exterior scenes for his next production. Later he expects to go to England for other scenes.

The story has been prepared by Geoffrey Moss, most popular of the later English writers who is now having a great vogue abroad. It is an original work known under the working title "The Dawn."

Mr. Griffith plans to introduce an international cast of players recruiting from the Moscow Art Theater company, and German, Italian, English and American talent. The Italian will be represented by Frank Puglia, the young actor whom Griffith found in Mme. Guglia's company in a little downtown theater several years ago. He now accepts Puglia as one of the ablest of the younger motion picture actors.

Miss Carol Dempster, who has played many important roles in Griffith pictures, and Neil Hamilton, the new leading man, will head the company. Griffith has publicly described Hamilton as "having as great possibilities as any young actor in motion pictures."

This is Griffith's first motion picture venture abroad since he made the war scenes for "Hearts of the World." In the new pictures, he hopes to introduce pantomimic effects new to the screen, as he believes the motion picture public has been awakened to more subtle effects.

The company will be abroad about

D. W. Griffith sails to-day for Germany to take the exterior scenes for his new production. It is an original work by Geoffrey Moss called "The Dawn." Carol Dempster and Neil Hamilton head the cast.

D. W. Griffith will leave with his players and staff on the steamship George Washington Friday sailing for Germany to take exterior scenes expects to go to England for other scenes.

The story has been prepared by Geoffrey Moss, most popular of the later English writers who is now having a great vogue abroad. It is an original work known under the working title "The Dawn."

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The company will be abroad about six weeks.

Griffith and Staff Will Take Scenes in England for Next Picture.

D. W. Griffith will leave with his players and staff on the steamship George Washington this week sailing for Germany to take exterior scenes for his next production. Later he expects to go to England for other scenes.

The story has been prepared by Geoffrey Moss, most popular of the later English writers, who is now having a great vogue abroad. It is an original work known under the working title, "The Dawn."

Mr. Griffith plans to introduce an international cast of players recruiting from the Moscow Art Theater company, and German, Italian, English and American talent. The Italian will be represented by Frank Puglia, the young actor whom Griffith found in Madame Guglia's company in a little downtown theater several years ago. He now accepts Puglia as one of the ablest of the younger motion picture actors.

Miss Carol Dempster, who has played many important roles in Griffith pictures, and Neil Hamilton, the new leading man, will head the company. Griffith has publicly described Hamilton as "having as great possibilities as any young actor in motion pictures."

This is Griffith's first motion picture venture abroad since he made the war scenes for "Hearts of the World." In the new pictures, he hopes to introduce pantomimic effects new to the screen, as he believes the motion picture public has been awakened to more subtle effects.

The company will be abroad about

D. W. Griffith sails with his players and staff on the George Washington tomorrow for Germany, to take exterior scenes for his next production, an original work known under the working title "The Dawn." Carol Dempster and Neil Hamilton head the cast. He will be abroad about six weeks.

D. W. GRIFFITH AND STAFF GO TO EUROPE

D. W. Griffith will leave with his players and staff on the steamship George Washington, sailing for Germany to take exterior scenes for his next production. Later, he expects to go to England for other scenes.

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This is Griffith's first motion picture venture abroad since he made the war scenes for "Hearts of the World." In the new picture, he hopes to introduce pantomimic effects new to the screen, as he believes the motion picture public has been awakened to more subtle effects.

The company will be abroad about six weeks.

Takes His Company to Germany to Make Big Picture

DAVID WARK GRIFFITH

D. W. Griffith left with his players and staff on the steamship George Washington yesterday, sailing for Germany to take exterior scenes for his next production. Later he expects to go to England for other scenes.

The story has been prepared by Geoffrey Moss, a popular English writer. It is an original work known under the working title The Dawn. Frank Puglia, the young actor whom Griffith found in Mme. Guglia's company in a little downtown theatre in New York several years ago, will be in the picture. Miss Carol Dempster, who has played many important roles in Griffith pictures, and Neil Hamilton, the new leading man, will head the company.

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GRIFFITH NOW FILMING ABROAD

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GRIFFITH SAILS TO MAKE MOVIE

Director and Staff to Start Work in Germany.

D. W. Griffith sails with his players and staff on the steamship George Washington for Germany to take exterior scenes for his next production. Later he expects to go to England for other scenes.

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IN THE MOVIE WORLD.

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GRIFFITH WILL MAKE THE DAWN IN EUROPE

SUB-TITLES

Griffith to Make Pictures in Europe—Lillian Bound for London

It must be awfully nice to be either rich or in the movies. Of course, being a subject is nice, too, for you can stick into the cast any little commonness about the rich or the movies that pop into your mind without ever having a chance to meet one back. But also as all the rich force that get sore in a nice and neat for the subject, and all the movieses who tickle off across the mind, right all we can do is grief and weep and bum down to the conference of St. Pauls.

Many of the baby lairs of the time back actually added the movie world, and the rest is all in short time [illegible] Mary and Doug [illegible] is having the time [illegible] on the George Washington for Germany, which of all the sons of the [illegible] Hotel on the next period under the working title of "The Dawn." [illegible] will be back in August.

Mr. Griffith is planning to go to Germany accompanied by Carol Dempster, Neil Hamilton, Frank Puglia, an Italian actor, a Russian actor, and a number of other people, and [illegible] Mme. Guglia's company in a little downtown theater [illegible] years ago. Miss Dempster, who has played many important roles in Griffith pictures, and Neil Hamilton, the new leading man, will head the company. Griffith has publicly described Hamilton as "having as great possibilities as any young actor in motion pictures." This is Griffith's first motion picture venture abroad since he made the war scenes for "Hearts of the World." In the new picture, he hopes to introduce pantomimic effects new to the screen, as he believes the motion picture public has been awakened to more subtle effects. The company will be abroad about six weeks.

THE THEATRE ON BROADWAY

By S. M. MINDELL

"GOSSIP"

The Theatre Guild's production of "Gossip," at the Lyceum, will play under Guild management all Summer. In the Fall, the players will take over the road rights of the play and send out two companies simultaneously.

Miss Florence Johns, the talented young actress who has last seen here in "Children of the Moon" is to have an important role in "The Best People," which the Fulbrook company will present at the Lyceum Theatre, in August.

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The company will be abroad about six weeks.

GRIFFITH SAILING TO WORK ABROAD

Big Film Producer Will Make "The Dawn" in Germany

D. W. Griffith will leave with his players and staff on the steamship George Washington Friday, July 4, sailing for Germany to take exterior scenes for his next production. Later he expects to go to England for other scenes. The story has been prepared by Geoffrey Moss, most popular of the later English writers who is now having a great vogue abroad. It is an original work known under the working title "The Dawn."

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The company will be abroad about

AMUSE

Griffith Goes Abroad.

D. W. Griffith left with his players and staff on the steamship George Washington Friday, sailing for Germany to take exterior scenes for his next production. Later he expects to go to England for other scenes. The story has been prepared by Geoffrey Moss, an English writer. It is an original work known under the working title "The Dawn." Mr. Griffith plans to introduce an international cast of players recruited from the Moscow Art Theatre Company and German, Italian, English and American talent. Miss Carol Dempster, who has played many roles in Griffith pictures, and Neil Hamilton, the new leading man, will head the company.

New Film by Griffith

D. W. Griffith's next picture, for which he is now working, is known tentatively as "The Dawn." H

sailed last week with his staff and players for Germany and England to take exterior scenes.

The story is by Geoffrey Moss, a popular English novelist.

Griffith will introduce an international cast of players recruited from the Moscow Art Theater, and German, Italian, English and American talent.

This is Griffith's first motion picture venture abroad since making his war scenes for "Hearts of the World."

Griffith Off To Make Film In Old World

American Actors to Head Cast of International Players in Europe.

STORY IS ORIGINAL

D. W. Griffith and his players and staff have sailed for Germany to take exterior scenes for his next production. Later he expects to go to England for other scenes. The story has been prepared by Geoffrey Moss, a popular of the later English writers who is now having a great vogue abroad. It is an original work known under the working title, "The Dawn."

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The company will be abroad about six weeks.

Griffith Will Take Scenes In Germany

D. W. GRIFFITH left for Germany last week to take exterior scenes for "Dawn," his next production. Later he expects to go to England for other scenes.

Griffith plans to introduce an international cast of players, recruiting from Moscow Art theater company, and German, Italian, English and American talent. The Italian will be represented by Frank Puglia, the young actor whom Griffith found in Mme. Guglia's company in a little downtown theater several years ago. He now accepts Puglia as one of the ablest of the younger motion picture actors.

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GRIFFITH MAKES THE PARSON'S GESTURE

Noted Screen Producer May Be Preparing to Launch a Powerful Anti-War Argument in New Picture.

By EARLE DORSEY.

SIR J. M. BARRIE'S reported intention of crossing the Atlantic to supervise the American screen production of "Peter Pan," printed elsewhere in this issue, and D. W. Griffith's sailing for Germany to begin work on a new photoplay, exclusively announced in these columns last Thursday, were easily the two outstanding events of the past week in celluloid circles.

Of the two, I am inclined to believe that the Griffith adventure is the most important. It not only bears the stamp of authenticity—having emanated directly from the Griffith laboratory—but it is probably indicative of a new intention on Griffith's part to add at least one more innovation in screen technique to the many inventions of this producer in the past.

Griffith's announcement guardedly states his belief in the awakening of the motion-picture public to a new appreciation of subtlety in gelatine dramatics and having attained that personal conclusion, he guardedly speaks of introducing new pantomimic effects of a somewhat revolutionary character.

Such a statement from the average member of the magaphone fraternity would quickly be indexed among the deluge of blah-blah mimeography born of the press agent's nimble brain. Griffith's position, however, has long been too responsible a one to permit his gazeteers to indulge in mere gestures. The mere suggestion of new photographic trickery to come from Griffith is very near to a statement that the trickery has already been evolved and will be brought into practice, once Griffith arrives in Germany.

* * *

ANOTHER rather important phase of the same announcement is the fact that his new picture, prepared by Geoffrey Moss, a young Englishman, will be, in the working title of "The Dawn" and will enlist the services of a cast of international complexion, including American, English, German, Russian, Italian and possibly French types, headed by the petite Carol Dempster and the virile Neil Hamilton, who were last seen hereabout in the Pell presentation of "America."

When Griffith's incorrigible lust for propaganda is considered, in the light of such a title and such an international cast, it is not difficult to arrive at the conclusion that "The Dawn" will not only introduce whatever new technical effects Mr. Griffith may devise, but that it will, in all probability, propound a sermon, forcible or otherwise, on behalf of the doctrine of universal peace.

* * *

ANYONE who has considered Griffith's work for even the past half-dozen years is unable to evade the impression that the old master, who long since tired of the short-story film form and who has now apparently tired of the drama spectacle as such, is obsessed with the idea of the screen's importance from an educational rather than from a dramatic or technical point of view.

This tendency myself personally, if I remember, with those first Mr. Mencken's exclamatory sentences in his inevitable commentaries on movies or movie-makers appears on the part of a man endowed of good, clear logic, tend to satisfy themselves. It seemed, on Griffith's part, as far back as "The Birth of a Nation," into which upon the screening was cast a long unreasonable amount of the cause of the people in the cause of the politician, and proved in Griffith's occasions of the last that the movie cult proclaim are in the truth was brought plain points through the mechanisms of a political satire and not with which the hand was in control of the pen and not allowed the hand to take.

A film has a diversity than anything else in the world. It is the only medium of expression which can be made to appeal to the mass of people in the same way and at the same time. It is the only medium

Holyoke (Mass) Telegram 7/17/24

Cumberland (Md) News 7/17/24

Dayton (Ohio) Herald 7/17/24

St. Petersburg (Fla) Times July 18 1924

Pueblo (Colo) Star Journal July 18 1924

News Notes from Movieland

The eminent D. W. Griffith, has sailed for Europe with his directorial megaphone and a distinguished company of players to film exterior scenes for "The Dawn," an original screen story by the English author, Geoffrey Moss. Carol Dempster and Neil Hamilton will have the leads.

Carol is a "native daughter" of California. Like Julanne Johnston, she was, at the start of her career, one of Ruth St. Denis' pupils and toured the country as one of the Denishawn dancers. She is another Griffith "find," and has worked with him almost exclusively. In two of his earlier pictures, "The Love Flower" and "Dream Street," she had the star parts and later appeared in Griffith's "One Exciting Night," and "America." She also took a leading part in "The White Rose," in which Mae Marsh "came back" after a somewhat protracted absence from the American screen, and again in "Sherlock Holmes," a Goldwyn picture.

While there may be some difference of opinion regarding Carol's histrionic ability, there can be none regarding her dainty and refined portrayals. She makes no appeal through the bizarre in either appearance or actions.

Carol Dempster.

Middletown (O) Journal 7/17/24

NEWS NOTES OF MOVIELAND

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Kankakee (Ill) Republican July 17 1924

Carol Dempster.

GOES TO EUROPE TO FILM PICTURE

Carol Dempster and others accompanied D. W. Griffith, the director, to Europe recently to film "The Dawn," an original screen story written by Geoffrey Moss, the English writer. Carol has the leading feminine role.

Augusta (Ga) Chronicle 7/17/24

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Ironton (Ohio) Irontonian 7/17/24

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My Mirror 7/18/24

Impressed

Griffith Says Germany To-day Is World's Greatest Drama.

By Universal Service.

BERLIN. — "Germany is the greatest drama in the world today," declared David Wark Griffith, famous film director, summing up his impressions on his first visit to this country.

D. W. Griffith.

"I wanted to see and study the country and the people who attempted to lick the world," he said. "It is intensely interesting here. There is drama on every side.

"Germany, in spite of her defeat, and demoralization, and revolution, with her financial and economic crisis, has remained a bulwark against Bolshevism.

"Just the little I have seen and studied so far convinces me that this intensely virile, practical, industrious nation will survive."

Adolph Zukor, of Famous Players-Lasky, has just announced that Griffith will start work upon a new picture for that organization immediately upon his return from Germany.

Oshkosh (Wis) Northwestern 7/18/24

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Seattle (Wash) Times 7/17/24

GRIFFITH GOES ABROAD

GRIFFITH FINDS GERMANY GREATEST DRAMA IN WORLD

Lowell (Mass) Leader 7/18/24

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Dayton (Ohio) Herald 7/17/24

"COUNTRY THAT TRIED TO WHIP WORLD WILL SURVIVE"—GRIFFITH

By KARL H. VON WIEGAND
(Special Cable to Universal Service)

BERLIN, July 16.—"Germany is the greatest drama in the world today," declared David Mark Griffith, famous film director, summing up his impressions on his first visit to this country.

Griffith is here with a staff of fifteen to make scenes for his new film, "The Dawn."

"I wanted to see and study the country and the people who attempted to lick the world," he said. "I have never been in Germany before. It is intensely interesting here. There is drama on every side.

"Humanly considered, there is always more dramatic element with the defeated than with the victors in war. Germany, in spite of her defeat and demoralisation, and revolution, with her financial and economic crisis has remained a bulwark against Bolshevism. This is an intensely dramatic story which is unwritten as yet.

"Just the little I have seen and studied so far, convinces me that this intensely, virile, practical, industrious country will survive."

Griffith would not discuss his new picture. "I wanted the actual people and scenes as background—that is why I am here."

Albany (Ny) News 7/18/24

"Frozen Light" is the latest thing in the movie studios, and David W. Griffith will experiment with it in his next picture, "Dawn." The Klieg lights make it pretty hot for the actors in the studios, and if the frozen lights prove practical, furs will replace palm leaf fans with the hard-working stars.

Washington (D C) Herald 7/19/24

Chicago (Ill) Herald-Examiner July 19 1924

MR. GRIFFITH TO EXPERIMENT WITH "FROZEN LIGHT"

Will Try Out Important New Invention in Germany

D. W. Griffith will experiment with "frozen light" while taking scenes for his next motion picture in Germany where he has gone with his company of players.

European inventors have perfected, it is claimed, lighting without heat. A demonstration recently given by Camille Dussard in Paris was approved and endorsed by the French Academy of Science in Paris.

It is asserted 10,000 candlepower lights do not give off the slightest heat.

Mr. Griffith hopes to use the frozen light exclusively in making all the closer scenes in his picture.

Tender love scenes, the most difficult of all scenes to take in a picture, are often "shot" with the temperature well over 100 degrees, due to the heat of the banks of lights necessary to reveal the delicate shades of expression.

"If frozen light is a fact," said Mr. Griffith, "it will be of enormous value from an artistic standpoint, as few players have the endurance to do expression over and over again under the intense heat. It will save hours of work for director and players and be one of the greatest advances pictures could have."

Mr. Griffith has arranged for a series of tests to be made shortly after his arrival in Bremen, Germany, where the exterior scenes will be taken for his new picture "Dawn."

Springfield (O) Sun July 19 1924

GOES TO EUROPE TO FILM PICTURE

Carol Dempster.

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Syracuse (N Y) Herald 7/19/24

German 'Drama' Wins Griffith

Herald and Examiner-Universal Cable.

BERLIN, July 17.—"Germany is the greatest drama in the world today," said David Wark Griffith, famous film director, summing up his impressions on his first visit to this country.

D. W. GRIFFITH

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Regarding the new picture he is making, Griffith said:

"It is a peaceful story, not pro-Boy anti anybody, and the scenes are laid partly in Germany and partly in England. I wanted the actual people and scenes as background—that is why I am here."

Milwaukee (Wis) Sentinel 7/19/24

GRIFFITH FINDS GREATEST DRAMA IS GERMANY

Sees Sign in Nation's Fight on Bolshevism on Visit to Produce New Picture.

By POLLY PEROMA.

Cincinnati (O) Enquirer July 19 1924

GOES TO EUROPE TO FILM PICTURE

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San Francisco (Cal) Examiner July 19 1924

GERMANY 'DRAMA' SAYS GRIFFITH

By KARL H. VON WIEGAND.

BERLIN, July 16.—(Special cable dispatch to Universal Service.)—"Germany is the greatest drama in the world today," declared David Wark Griffith, famous film director, summing up his impressions on his first visit to this country.

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Portland (Ore) Press Herald July 19 1924

Lynn (Mass) Telegram Leader July 19 1924

Griffith Sails

Dempster and Hamilton Will Lead Cast in 'The Dawn'

D. W. GRIFFITH left with his players and staff on the steamship George Washington July 4, sailing for Germany to take exterior scenes for his next production. Later he expects to go to England for other scenes.

The story has been prepared by Geoffrey Moss, most popular of the later English writers, who is now having a great vogue abroad It is an original work known under the working title "The Dawn."

Mr. Griffith plans to introduce an international cast of players recruiting from the Moscow Art Theatre Company, and German, Italian, English and American talent.

The Italian will be represented by Frank Puglia, the young actor whom Griffith found in Mme. Guglia's company in a little downtown theatre several years ago. He now accepts Puglia as one of the ablest of the younger motion picture actors.

Miss Carol Dempster, who has played many important roles in Griffith pictures, and Neil Hamilton, the new leading man, will head the company. Griffith has publicly described Hamilton as "having as great possibilities as any young actor in motion pictures."

This is Griffith's first motion picture venture abroad since he made the war scenes for "Hearts of the World." In the new picture ,he hopes to introduce pantomimic effects new to the screen, as he believes the motion picture public has been awakened to more subtle effects.

The company will be abroad about six weeks.

Cincinnati (O) Billboard 7/12/24

GRIFFITH'S LAST PICTURE UNDER U. A. CONTRACT

New York, July 5.—D. W. Griffith, accompanied by Carol Dempster, Neil Hamilton and a number of assistants, sailed today (Saturday) on the George Washington for Europe, where they will produce the greater portion of "The Dawn". The company will make exteriors in Germany and in England. It is believed that "The Dawn" will be the last picture Griffith will deliver to United Artists' Corporation for distribution, since his contract with that company will expire with the delivery of this, his eighth, picture to it.

What Griffith will do after that is not definitely known, but it is current talk that he will go with Famous Players-Lasky. It seems certain that he will not renew with United Artists, since he has expressed himself as being dissatisfied with that concern's handling of his pictures.

Whatever the famous director will do is fraught with much interest to the industry as a whole, especially with regard to the peculiar situation in which Griffith finds himself thru his connection with D. W. Griffith, Inc. This company, formed a number of years ago with a very large capitalization, has practically its only asset, outside of old negatives and some property, in Griffith himself. The stock is scattered all over the country and the people who hold it have naturally a great deal of interest in whatever Griffith may do, especially since it has never been a [illegible]

Dayton (O) Journal 7/13/24

Griffith Goes to Germany On Filming Foray

D. W. Griffith and his players and staff are on their way to Germany to take exterior scenes for his next production. Later he expects to go to England for other scenes.

The story has been prepared by Geoffrey Moss, one of the later English writers who is now having a great vogue abroad. It is an original work known under the working title "The Dawn."

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Portland (Ore) Oregonian 7/13/24

Griffith to Film Play With New Cast.

Plans to Have International Players in "The Dawn."

D. W. GRIFFITH, with his players and staff, has sailed for Germany to take exterior scenes for his next production, a story prepared by Geoffrey Moss, most popular of the later English writers who is now having a great vogue abroad. It is an original work known under the working title "The Dawn." Later, the producer will go to England for further scenes.

Mr. Griffith plans to introduce an international cast of players recruiting from the Moscow Art Theater company, and German, Italian, English and American talent. The Italian will be represented by Frank Puglia, the young actor whom Griffith found in Mme. Guglia's company in a little downtown theater several years ago. He now accepts Puglia as one of the ablest of the younger motion picture actors.

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San Francisco (Cal) Chronicle 7/13/24

Griffith Goes Abroad for Scenes and Players

D. W. Griffith will leave with his players and staff on the steamship George Washington Friday, for Germany to take exterior scenes for his next production. Later he expects to go to England for other scenes.

The story has been prepared by Geoffrey Moss, popular English writer. It is an original work under the working title "The Dawn."

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Columbus (O) Dispatch 7/13/24

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Seattle Times 7/13/24

Griffith and Co. Sail

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Cincinnati (O) Post 7/14/24

Fostoria (Ohio) Times 7/15/24

GOES TO EUROPE TO FILM PICTURE

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My Womens Wear July 15 1924

D.W. Griffith will experiment with "frozen light" while taking scenes for his next motion picture in Germany were he has gone with his company of players. European inventors have perfected, it is claimed, lighting without heat. A demonstration recently given by Camille Dussard in Paris was approved and endorsed by the French Academy of Science in Paris June 30. It is asserted 10,000 candlepower lights do not give off the slightest heat.

Mr. Griffith hopes to use the frozen light exclusively in making all the closer scenes in his picture. Tender love scenes, the most difficult of all scenes to take in a picture, are often "shot" with the temperature well over 100 degrees, due to the heat of the banks of lights necessary to reveal delicate shades of expression. "If frozen light is a fact," said Mr. Griffith, "it will be of enormous value from an artistic standpoint, as few players have the endurance to do exacting scenes over and over again under the intense heat. It will save hours of work for director and players, and be one of the greatest advances pictures could have."

Mr. Griffith has arranged for a series of tests to be made shortly after he arrives in Bremen, Germany, where the exterior scenes will be taken for his new picture, "Dawn."

My Telegram 7/18/24

Film Daily July 15 1924

Kansas City (Mo) Star 7/13/24

NEWS NOTES FROM MOVIELAND

BY DAISY DEAN

The eminent D. W. Griffith has sailed for Europe with his directorial megaphone and a distinguished company of players to film exterior scenes for "The Dawn," an original screen story by the English author, Geoffrey Moss. Carol Dempster and Neil Hamilton will have the leads.

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While there may be some difference of opinion regarding Carol's histrionic ability, there can be none regarding her dainty and refined portrayals. She makes no appeal through the bizarre in either appearance or actions.

Mansfield (O) News 7/16/24

~~Griffith Sails For Europe~~ To Make Vehicle For Pretty Carol

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Daily News Elgin (Ill) 7/16/24

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Mattoon (Ill) Journal 7/23/24

Ohio movie-goers are facing a fight in the courts to make Sunday closing of motion picture houses compulsory. Test cases are being brought in Canton, and the Akron ministers are planning to close all the theatres in that city shortly and start on Cleveland and other large cities.

Mansfield (O) News 7/16/24

Griffith Sails For Europe To Make Vehicle

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My Commercial July 16 1924

Waltham (Mass) News Tribune July 16 1924

MOVIELAND GOSSIP

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Covington (Ky) Post 7/16/24

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My Dad News Record 7/16/24

Lewiston (Me) Evening Journal 7/16/24

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Denver (Colo) Post 7/16/24

Lincoln (Neb) Star 7/16/24

Omaha (Neb) Bee 7/16/24

Oswego (N.Y.) Palladium 7/10/24

GREAT FOR SCREEN LOVERS.

Frozen Light claimed to Have Been Discovered By European Inventors.

NEW YORK, July 12.—D. W. Griffith will experiment with "frozen light" while taking scenes for his next motion picture in Germany, where he has gone with his company of players.

European inventors have perfected, it is claimed, lighting without heat. A demonstration recently given by Camille Dussard in Paris was approved and endorsed by the French Academy of Science which asserted that 10,000 candle-power lights did not give off the slightest heat.

Mr. Griffith hopes to use the frozen light exclusively in making all the closer scenes in his picture.

Tender love scenes, the most difficult of all scenes to take in a picture, are often "shot" with the temperature well over 100 degrees due to the heat of the banks of lights necessary to reveal delicate shades of expression.

Dunkirk (N.Y.) Observer 7/16/24

PHOTOPLAY SIDELIGHTS

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Milwaukee (Wis) Leader 7/16/24

Griffith Sails For Europe To Make Vehicle

The eminent D. W. Griffith has sailed for Europe with his directorial megaphone and a distinguished company of players to film exterior scenes for "The Dawn", an original screen story by the English author, Geoffrey Moss. Carol Dempster and Neil Hamilton will have the leads.

Carol is a "native daughter" of California. Like Julanne Johnston she was, at the start of her career, one of Ruth St. Denis' pupils and toured the country as one of the Denishawn dancers. She is another Griffith "find," and has worked him almost exclusively. In two of his earlier pictures, "The Love Flower" and "Dream Street", she had the star parts and later appeared in Griffith's "One Exciting Night" and "America." She also took a leading part in "The White Rose," in which Mae Marsh "came back" after a somewhat protracted absence from the American screen, and again in "Sherlock Holmes," a Goldwyn picture.

While there may be some difference of opinion regarding Carol's histrionic ability, there can be none regarding her dainty and refined portrayals. She makes no appeal through the bizarre in either appearance or actions.

Manchester (N.H.) Mirror 7/17/24

WILL EXPERIMENT WITH "FROZEN LIGHT"

D. W. Griffith will experiment with "frozen light" while taking scenes for his next motion picture in Germany where he has gone with his company of players.

European inventors have perfected, it is claimed, lighting without heat. A demonstration recently given by Camille Dussard in Paris was approved and endorsed by the French Academy of Science in Paris, June 30.

It is asserted 10,000 candlepower lights do not give off the slightest heat.

Mr. Griffith hopes to use the frozen light exclusively in making all the closer scenes in his picture.

Tender love scenes, the most difficult of all scenes to take in a picture, are often "shot" with the temperature well over 100 degrees due to the heat of the banks of lights necessary to reveal delicate shades of expression.

"If frozen light is a fact" said Mr. Griffith, "it will be of enormous value from an artistic standpoint, as few players have the endurance to do exacting scenes over and over again under the intense heat. It will save hours of work for directors and players, and be one of the greatest advance pictures could have."

Mr. Griffith has arranged for a series of tests to be made shortly after he arrives in Bremen, Germany, where the exterior scenes will be taken for his new picture, "Dawn."

Tonight, a la carte at Lawrence Inn.

FILMLAND

CAROL DEMPSTER

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Waltham (Mass) News Tribune 7/17/24

GOES TO EUROPE TO FILM PICTURE

Gazette 7/24/24 Janesville (Wis)

Ft Wayne (Ind) News-Sent 7/28/24

Austin (Tex) Statesman 7/27/24

Portland (Me) Press-Herald July 28 1924

Variety (NYC) 7/30/24

Screen Talk

The eminent D. W. Griffith has sailed for Europe with his directorial megaphone and a distinguished company of players to film exterior scenes for "The Dawn," an original screen story by the English author, Geoffrey Moss. Carol Dempster and Neil Hamilton will have the leads.

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While there may be some difference of opinion regarding Carol's historic ability, there can be none regarding her dainty and refined portrayals. She makes no appeal through the bizarre in either appearance or actions.

My Eve World July 24 1924

"FROZEN LIGHT."

D. W. Griffith will experiment with "frozen light" while taking scenes for his next motion picture in Germany, where she has gone with his company of players.

European inventors have perfected, it is claimed, lighting without heat and Griffith hopes to use the frozen light exclusively in making all the closer scenes in his picture, which will have the title of "Dawn."

This ought to be "some" help in the shooting of many of the tender love scenes to be found in each and every movie. It can't be much fun to go through a lot of heated lovemaking at a temperature well over 100 degrees due to the present system of lighting. So all the sleek-haired heroes and their heroines will hail this announcement with delight. We can't blame them, as heat is heat even in a love scene.

Terre Haute (Ind) Tribune 7/24/24

News Notes from Movieland

By DAISY DEAN

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Carol Dempster

Peoria (Ill) Journal 7/25/24

Screen News Sacramento (Cal) July 26 1924

MOVIE NOTES

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Reading (Pa) Eagle 7/27/24

Frozen Light Would Be Welcome in the Good Old Summertime

D. W. Griffith will experiment with "frozen light" while taking scenes for his next motion picture in Germany where he has gone with his company of players.

European inventors have perfected, it is claimed, lighting without heat. A demonstration recently given by Camille Dussard in Paris was approved and endorsed by the French Academy of Science in Paris, June 30. It is asserted 10,000 candlepower lights do not give off the slightest heat.

Mr. Griffith hopes to use the frozen light exclusively in making all the closer scenes in his picture.

Tender love scenes, the most difficult of all scenes to take in a picture, are often "shot" with the temperatures well over 100 degrees due to the heat of the banks of lights necessary to reveal delicate shades of expression.

"If frozen light is a fact," said Mr. Griffith, "it will be of enormous value from an artistic standpoint, as few players have the endurance to do exacting scenes over and over again under the intense heat. It will save hours of work for director and players, and be one of the greatest advances pictures could have."

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Carol Dempster.

Portland (Ore) Press 7/28/24

D. W. Griffith will experiment with frozen light while taking scenes for "The Dawn" in Germany. European inventors have perfected, it is claimed, lighting without heat, a demonstration of this having been recently given by Camille Dussard. It is asserted that ten thousand candlepower lights do not give off the slightest heat and Griffith hopes to use the invention exclusively in making all the closer scenes [illegible] picture.

Lincoln (Ill) Star 7/28/24

GOES TO EUROPE TO FILM PICTURE

Carol Dempster and others accompanied D. W. Griffith, the director, to Europe recently to film "The Dawn," an original screen story written by Geoffrey Moss, the English writer. Carol has the leading feminine role.

Tulsa (Okla) World 7/27/24

Atlantic City (NJ) Press 7/28/24

TIDINGS FROM MOVIE STUDIOS

BY MARION DEAN.

The eminent D. W. Griffith has sailed for Europe with his directorial megaphone and a distinguished company of players to film exterior scenes for "The Dawn," an original screen story by the English author, Geoffrey Moss. Carol Dempster and Neil Hamilton will have the leads.

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Union (NJ) Digest July 24 1924

'FROZEN LIGHT' FOR SCREEN IS PROPOSED

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Mr. Griffith has arranged for a series of tests to be made shortly after he arrives in Bremen, Germany, where the exterior scenes will be taken for his new picture, "Dawn."

Milwaukee (Wis) Leader 7/24/24

Brockton (Mass) Enterprise 7/26/24

Pittsburgh (Pa) Courier 7/27/24

Norfolk (Va) Virginian-Pilot 7/27/24

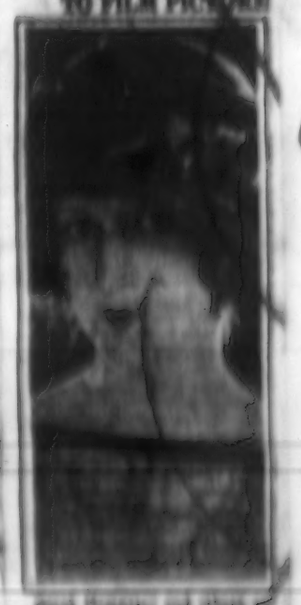
Sun 7/24/24

SCENES LAID IN EUROPE

St Paul (Minn) News 7/27/24

FROZEN LIGHT" TO BE TRIED OUT BY GRIFFITH

Indianapolis Star 7/27/24



GOES TO EUROPE TO FILM PICTURE

Cleveland (O) News 7/31/24

Indianapolis (Ind) Post 7/31/24

GRIFFITH OFF UP ON MAIN TRADE TOPIC

Director in Berlin Making "Dawn"—May Sell Mamaroneck Studios

D. W. Griffith is in Berlin, stopping at the Bristol Hotel with the members of his company. The company includes Mrs. Albert Gray, Zamah Cunningham, Carol Dempster, Mr. and Mrs. Neil Hamilton and Frank Puglia. The camera staff has H. L. Sintzenich and Hendrik Sartow and the latter's wife, also W. J. Bantel, who is superintendent of construction, and Frank Deim, the still photographer, and his wife.

Griffith has been shooting exterior scenes for his latest production, "Dawn," to be the final United Artists' release by this director. He will not say anything regarding the controversy now on in the United States between Famous Players and the United Artists, as to which organization Griffith is to continue with. He simply states that he has signed with Famous for three pictures and that the question is now in the hands of Albert H. T. Banzhaf, his attorney.

While Griffith is abroad the little battle in New York is waging over who will release his pictures in the future and who will not. At the Famous Players last week it was stated Griffith is under contract to that corporation and will produce three pictures for them.

On Wednesday last a meeting of the United Artists was held in the rooms of Douglas Fairbanks and Mary Pickford at the Ritz, at which emphatic denials were issued of the story that Griffith would produce for Famous. Present at the meeting were Douglas Fairbanks, Mary Pickford, Albert H. T. Banzhaf, who represented Griffith, while Nathan Burkan represented Charles Chaplin. Hiram Abrams, president of the United Artists, was also present.

Abrams stated that at the annual meeting of the stockholders and owners of the United Artists, held on March 24, last, it was agreed by all of the members of the Big Four that they would remain together for another three years. Banzhaf, Griffith's lawyer, protested this statement. He stated that that statement was gotten out solely for publicity purposes.

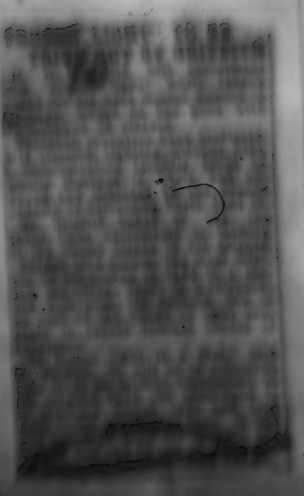
All of the rumors and the leaks of the inside squabbles have had their effect on the trade. That is the reason for the statement, according to the Banzhaf-Griffith side of the fence.

On the Griffith side there seems to be plenty of assurance that if the matter should come to a legal battle between their chief and the United Artists that Griffith will come off victorious.

It is understood that steps are being taken to dispose of the Mamaroneck studios, held by the Griffith corporation. These studios are said to represent an outlay of approximately $1,500,000. The report that the First National was negotiating for the location was neither affirmed or denied yesterday.

One of the questions that is coming in for considerable discussion with the passing of Griffith to Famous Players is as to the future of his executive staff, which he had built up around him for considerable years. It is natural that Albert W. Gray, the director's brother, will continue with Griffith, and it is also almost certain that Pat Campbell, who acts as contract general manager and general representative, will remain. Campbell has been handling the Griffith production sales contracts and been personal contact man between the Griffith organization and the exhibitors of the country, he having made memorable trips across the country visiting exhibitors in the interests of Griffith pictures and handling the details of the road shows as well, assuming charge in this other particular. What others of the staff will remain is a question at this time.

Cleveland (O) Press July 31 1924



Detroit (Mich) Free Press 7/19/24

GRIFFITH AND PLAYERS SAIL FOR GERMANY

D. W. Griffith and his players and staff have sailed for Germany to take exterior scenes for his next production. Later he expects to go to England for other scenes.

The story has been prepared by Geoffrey Moss, most popular of the later English writers who is now having a great vogue abroad. It is an original work known under the working title "The Dawn."

Mr. Griffith plans to introduce an international cast of players recruiting from the Moscow Art Theater company, and German, Italian, English and American talent. The Italian will be represented by Frank Puglia, the young actor whom Griffith found in Mme. Guglia's company in a little downtown theater several years ago. He now accepts Puglia as one of the ablest of the younger motion picture actors.

Carol Dempster, who has played many important roles in Griffith pictures, and Neil Hamilton, the new leading man, will head the company. Griffith has publicly described Hamilton as "having as great possibilities as any young acter in motion pictures."

This is Griffith's first motion picture venture abroad since he made the war scenes for "Hearts of the World." The company will be abroad about six weeks.

Milwaukee (Wis) Leader 7/19/24

GRIFFITH FINDS DRAMATIC STORY IN GERMANY

BERLIN—David Wark Griffith, famous film director, is convinced that Germany will survive. He said so a few hours after arriving here with a staff of fifteen to make scenes for his new film, Dawn.

"I wanted to see and study the country and the people who attempted to lick the world," he said. "I have never been in Germany before. It is intensely interesting here. There is drama on every side.

"Humanly considered, there is always more dramatic element with the defeated than with the victors in war. Germany in spite of her demoralization has remained a bulwark against bolshevism. This is an intensely dramatic story which is unwritten as yet. I am convinced that this nation will survive."

Regarding the new picture he is making, Griffith said:

"It is a peaceful story, not pro nor anti anybody, and the scenes are laid partly in Germany and partly in England. I wanted the actual people and scenes as background—that is why I am here."

Columbus (O) Journal 7/20/24

America Loses a Great Director

DAVID WARK GRIFFITH has departed from these shores for Germany where he will supervise motion picture productions for a Berlin company. And America, long recognized as supreme in the field of this "infantile" industry loses her greatest director because there is no company willing to pay the price for his services.

Life for the movie director is not in a bed of golden roses each to be had for the plucking. A few have been financially successful and Thomas H. Ince is one of them. But Griffith, the producer of the films that still hold the honor of being the productions of greatest dramatic forcefulness, has long been on the verge of financial failure.

"America," a historic film depicting the exciting days of the Revolution, is the last picture Griffith made in this country. During the photographing of this film, it became known that the director was confronted with the difficulties of inadequate equipment, a technical staff shy in numbers, and was paying the actors only by exercising economy in other departments.

Lionel Barrymore, who plays one of the principals in "America," heard of Griffith's predicament and immediately sent word that he would volunteer his services, without remuneration, rather than see work on the film cease. However, the picture was completed and with its premiere was hailed as a success, but the most optimistic cannot hope that this film alone will replenish the meagrely-lined coffers of Griffith's company.

Upon the completion of "America," it was rumored that the Italian government was to engage the maker of "The Birth of a Nation" to direct an historical film to be made in Italy. These plans failed to materialize.

The next report was that Griffith was to retire from the making of long feature films and in the future was to devote his time to pictures of five or six reels to be made by his own company. This arrangement went the way of the Italian government's plans.

Now, Griffith with a small staff has sailed for Germany, definitely engaged by German producers. Among the film personages going with him were Carol Dempster and Neil Hamilton. The latter is the star of "America" and Griffith's most recent "find."

As a result of the exchange of directors between Europe and America during the last few years the scale has been heavily laden to America's advantage. Without losing a single prominent director the American industry has received Ernst Lubitsch, Dimitri Buchowetzki, Victor Seastrom and others, but the advantage has now been offset by one man. Mr. Griffith sends the scale down with a bump in favor of European directorial staffs.

It is to be hoped that Griffith's return to the American industry will not be long delayed and that foreign films do not permanently win him. He stands today as the first great director and his supremacy is not seriously contested. "The Birth of a Nation," celebrated its tenth birthday almost six months ago and still stands as one of the classics of the screen. Another Griffith production that bids to hold a high place for many days to come is "Broken Blossoms." In the opinions of the majority of motion picture fans Griffith stands without a peer.

Glancing around for a director in America on whom his mantle might fall, two names present themselves for his position. James Cruze, director of "The Covered Wagon," and Charlie Chaplin, although born in Great Britain, are two of the more prominent film directors who are entitled to bid for the place of the greatest American supervisor. Chaplin's initial directorial effort, "A Woman of Paris," set a high standard that makes him eligible for the honor.

But in place of searching for Griffith's successor let us hope that he will soon see fit to return to the American industry.

L. U. J.

Saginaw (Mich) News-Courier July 20 1924

GRIFFITH WILL TRY, OUT "FROZEN LIGHT"

German Invention, if Workable, Will Prove Great Aid.

FOR CLOSE-UP SCENES

D. W. Griffith will experiment with "frozen light" while taking scenes for his next motion picture in Germany where he has gone with his company of players.

European inventors have perfected, it is claimed, lighting without heat. A demonstration recently given by Camille Dussard in Paris was approved and endorsed by the French Academy of Science in Paris June 30.

It is asserted 10,000 candlepower lights do not give off the slightest heat.

Mr. Griffith hopes to use the frozen light exclusively in making all the closer scenes in his picture.

Tender love scenes, the most difficult of all scenes to take in a picture, are often "shot" with the temperature well over 100 degrees due to the heat of the banks of lights necessary to reveal delicate shades of expression.

"If frozen light is a fact" said Mr. Griffith, "it will be of enormous value from an artistic standpoint, as few players have the endurance to do exacting scenes over and again under the intense heat. It will save hours of work for director and players, and be one of the greatest advance pictures could have."

Mr. Griffith has arranged for a series of tests to be made shortly after he arrives in Bremen, Germany, where the exterior scenes will be taken for his new picture, "Dawn."

Bellingham (Wn) Reveille 7/20/24

GOES TO EUROPE TO FILM PICTURE

Carol Dempster and others accompanied D. W. Griffith, the director, to Europe recently to film "The Dawn," an original screen story written by Geoffrey Moss, the English writer. Carol has the leading feminine role.

Nashville Tenn Tennessean July 20 1924

GRIFFITH IN GERMANY TO TAKE EXTERIOR SCENES

Sails With Players and Staff; Goes to England Next.

D. W. Griffith left with his players and staff on the steamship George Washington recently sailing for Germany to take exterior scenes for his next production. Later he expects to go to England for other scenes.

The story has been prepared by Geoffrey Moss, most popular of the later English writers who is now having a great vogue abroad. It is an original work known under the working title "The Dawn."

Mr. Griffith plans to introduce an international cast of players recruiting from the Moscow Art Theater company and German, Italian, English and American talent. The Italian will be represented by Frank Puglia, the young actor whom Griffith found in Mme. Guglia's company in a little downtown theater several years ago. He now accepts Puglia as one of the ablest of the younger motion picture actors.

Miss Carol Dempster, who has played many important roles in Griffith pictures, and Neil Hamilton, the new leading man, will head the company. Griffith has publicly described Hamilton as "having as great possibilities as any young actor in motion pictures."

This is Griffith's first motion picture venture abroad since he made the war scenes for "Hearts of the World." In the new picture, he hopes to introduce pantomimic effects now to the screen, as he believes the motion picture public has advanced to more subtle effects.

The company will be abroad about six weeks.

Springfield (Mass) Republican 7/20/24

To Try "Frozen Light."

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Portland (Ore) Oregonian 7/20/24

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Toledo (O) Blade July 22 1924

Griffith to Try "Frozen Light"

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Exhibitors Herald Chicago (Ill) July 19 1924

Griffith and Staff to Go Abroad for Picture

(Special to Exhibitors Herald)

NEW YORK, July 9.—D. W. Griffith has sailed with his players and staff for Germany to take exterior scenes for his next production. The story has been prepared by Geoffrey Moss, popular English writer. It is an original work known under the working title "The Dawn."

Mr. Griffith plans to introduce an international cast of players recruiting from the Moscow Art Theatre company, and German, Italian, English and American talent. Carol Dempster and Neil Hamilton, will head the company. The company will be abroad about six weeks.

Seattle (Wash) Post-Intel July 19 1924

GRIFFITH FINDS GERMAN DRAMA

By KARL H. VON WIEGAND

(Staff Correspondent, Universal Service)

BERLIN, July 18.—"Germany is the greatest drama in the world today," declared David Wark Griffith, famous film director, summing up his impressions of his first visit to this country.

Griffith is here with a staff of fifteen to make scenes for his new film, "The Dawn."

"I wanted to see and study the country and the people who attempted to lick the world," he said. "I have never been in Germany before."

Same

D. W. Griffith, accompanied by Carol Dempster, Neil Hamilton and his technical staff, sailed on the George Washington last Friday for Germany, where he will take exterior scenes for his next production, which will be made under the working title of "The Dawn."

Mr. Griffith plans an international cast headed by Miss Dempster and Mr. Hamilton, and he will recruit players from the Moscow Art Theatre as well as German, Italian, English and other American talent.

The company, which will be abroad about six weeks, is the first Mr. Griffith has taken to the old city since he made the war scenes for "Hearts of the World."

Jay Mo Post July 19 1924

CARL DEMPSTER and Neil Hamilton are on their way to Europe with D. W. Griffith, where Mr. Griffith will film a picture.

Santa Rosa (Cal) Dem. 7/20/24

Saginaw (Mich) Courier 7/20/24

GRIFFITH WILL TRY, OUT "FROZEN LIGHT"

German Invention, if Workable, Will Prove Great Aid.

FOR CLOSE-UP SCENES

Baltimore (Md) Sun 7/20/24

Will Try Out Frozen Light

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Mr. Griffith has arranged for a series of tests to be made shortly after he arrives in Bremen, Germany, where the exterior scenes will be taken for his new picture.

Springfield (Mass) Republican July 20 1924

San Francisco (Cal) Herald 7/20/24

Clarksburg (W Va) Telegram 7/20/24

D. W. Griffith to Make Film Abroad

D. W. Griffith to Film Abroad

Baton (Mass) Post 7/21/24

SOMETHING NEW

D. W. Griffith will experiment with "frozen light" while taking scenes for his next motion picture in Germany where he has gone with his company of players.

European inventors have perfected, it is claimed, lighting without heat. A demonstration recently given by Camille Dussard in Paris was approved and endorsed by the French Academy of Science in Paris, June 30.

It is asserted 10,000 candlepower lights do not give off the slightest heat.

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Seattle (Wash) Times 7/21/24

TEST "FROZEN LIGHT"

EXPERIMENTS MAY ADAPT IT TO FILM USE

D. W. Griffith Announces Invention of Trying Weather Characteristics in Making Film Play.

FRATERNAL FILMS SUNDAY

Indianapolis (Ind) Star 7/21/24

Seattle (Wash) Star 7/24/24

D. W. Griffith to Take Film to Germany

Springfield (Mass) Republican July 20 1924

Portland (Ore) Telegram July 25 1924

NEWS NOTES OF MOVIELAND

By DAISY DEAN

THE eminent D. W. Griffith, has sailed for Europe with his editorial megaphone and a distinguished company of players to film exterior scenes for "The Dawn," an original screen story by the English author, Geoffrey Moss. Carol Dempster and Neil Hamilton will have the leads.

Carol is a "native daughter" of California. Like Julanne Johnston she was at the start of her career, one of Ruth St. Denis' pupils and toured the country as one of the Denishawn dancers. She is another Griffith "find" and has worked with him almost exclusively. In two of his earlier pictures, "The Love Flower" and "Dream Street," she had the star parts and later appeared in Griffith's "One Exciting Night" and "America." She also took a leading part in "The White Rose," in which Mae Marsh "came back" after a somewhat protracted absence from the American screen, and again in "Sherlock Holmes," a Goldwyn picture.

While there may be some difference of opinion regarding Carol's histrionic ability, there can be none regarding her dainty and refined portrayals. She makes no appeal through the bizarre in either appearance or action.

Carol Dempster.

Horsemen." Rudy will wear velvet knee breeches and jacket trimmed with silver buttons.

Atlantic City (NJ) Gazette 7/20/24

D. W. Griffith and a company of players have arrived in Germany, where the exterior scenes will be taken for his new picture, "Dawn."

South Bend (Ind) Tribune 7/20/24

GRIFFITH GIVES VIEWS.

Drama of Post-War Germany Discussed by Movie Man.

BERLIN, July 19.—"Germany is the greatest drama in the world today," said David Wark Griffith, famous film director, summing up his impressions on his first visit to this country.

Griffith is here with a staff of 15 to make scenes for his new film "The Dawn."

"I wanted to see and study the country and the people who attempted to lick the world," he said. "I have never been in Germany before. It is intensely interesting here. There is drama on every side.

"Humanly considered, there is always more dramatic element with the defeated than with the victors in war. Germany in spite of her demoralization has remained a bulwark against bolshevism. This is an intensely dramatic story which is unwritten as yet. I am convinced that this nation will survive."

Regarding the new picture he is making, Griffith said:

"It is a peaceful story, not pro nor anti anybody, and the scenes are laid partly in Germany and partly in England. I wanted the actual people and scenes as background—that is why I am here."

Springfield (Mass) Republican 7/20/24

GRIFFITH TO EXPERIMENT WITH FROZEN LIGHT IN GERMANY

D. W. Griffith will experiment with "frozen light" while taking scenes for "The Dawn" in Germany. European inventors have perfected, it is claimed, lighting without heat, a demonstration having been recently given by Camille Dussard. It is asserted 10,000 candle-power lights do not give off the slightest heat and Griffith hopes to use the invention exclusively in making all the closer scenes in his picture.

TAKES THIRD WIFE

GRIFFITH WILL COMPLETE "DAWN" ON THE OTHER SIDE

Director Finds Producing Conditions in Germany so Satisfactory He Elaborates Plans—Will Not Return Until September.

In a special dispatch from Germany to The Morning Telegraph comes the surprising news that David Wark Griffith has found conditions in Germany so favorable that he has decided to complete all of the important scenes for his next picture, "The Dawn," on the other side.

The director originally intended remaining in Germany eight days to take exterior scenes, but native actors assembled from the Berlin stage have proven so valuable, Griffith has decided to make not only the exterior scenes there, but the interiors as well.

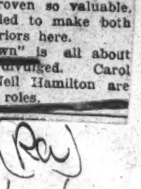
Griffith's passage was originally booked for the United States for August 1, and now it has been indefinitely postponed, with the probability that he will return early in September.

The communication states that Griffith's enthusiasm for dramatic conditions in Germany has spurred him on to enlarge materially the original scope of his production. Neil Hamilton and Carol Dempster are the principal American film personalities who accompanied Griffith to Europe to play leading roles in the photoplay.

D. W. Griffith has found Germany so favorable as a production base that he intends to remain there for some time longer and to complete in Berlin all the important scenes for "Dawn."

Griffith to Finish New Film in Berlin

Conditions have been found so favorable for making motion pictures in Berlin that D. W. Griffith has decided there to complete all important scenes for his next picture, "The Dawn."



D. W. Griffith.

He originally intended remaining only eight days to take exterior scenes, but actors assembled from the Berlin stage have proven so valuable, Griffith has decided to make both exteriors and interiors here.

What "The Dawn" is all about has not been divulged. Carol Dempster and Neil Hamilton are playing important roles.

D. W. Griffith ist vorgestern mit seinen Filmschauspielern nach Deutschland abgereist.

Von JULIUS COHEN.

D. W. Griffith, einer der hervorragendsten amerikanischen Filmdirektoren, ist vorgestern, Freitag, 4. Juli, mit seinen Schauspielern und seinem technischen Stab mit dem Dampfer „George Washington" nach Deutschland abgefahren, wo er Szenen für seine neue Produktion „The Dawn" aufzunehmen gedenkt. Später beabsichtigt er auch England zur Vervollständigung der Filmszenen zu besuchen.

Die Filmgeschichte zu „The Dawn" stammt von Geoffrey Moß, einem jetzt sehr populären englischen Bühnenschriftsteller.

Mr. Griffith beabsichtigt, ein internationales Schauspielerpersonal für dieses Wandelbild zusammenzustellen, das sich aus bedeutenden Talenten des Moskauer Kunst-Theaters und Künstlern aus Deutschland, Italien, England und Amerika rekrutieren soll. Italien wird durch Franz Puglia repräsentiert sein. Diesen jungen Schauspieler entdeckte Griffith vor einigen Jahren in einem der kleinen italienischen Theater New Yorks und er hält Puglia als einen der fähigsten der jungen Filmgeneration.

Miß Carol Dempster, die schon mehrere Hauptrollen in Griffiths Produktionen kreiert hat, wird die weibliche Hauptrolle auch in diesem neuen Film innehaben. Die männliche Hauptrolle wird durch Neil Hamilton vertreten sein.

Dieses Wandelbild wird das erste sein, seit Mr. Griffith seine Kriegsszenen für „Hearts of the World" drüben aufgenommen hatte. Im neuen Film gedenkt Mr. Griffith pantomimische Effekte herauszubringen, die ganz neu sind, da er meint, daß das Publikum sich nach etwas neuem und wirkungsvollerem auf diesem Gebiete sehnt.

Die Gesellschaft wird sich etwa sechs Wochen in Europa aufhalten.

David Wark Griffith.

Stab mit dem Dampfer „George Washington" nach Deutschland abgefahren, wo er Szenen für seine neue Produktion „The Dawn" aufzunehmen gedenkt. Später beabsichtigt er auch England zur Vervollständigung der Filmszenen zu besuchen.

Griffith Continues "The Dawn" Abroad

Conditions have been found so favorable for making motion pictures in Berlin that D. W. Griffith has decided to complete all important scenes for his next picture, called "The Dawn," according to a Berlin dispatch from the company now in Germany on the picture.

Griffith originally intended remaining there eight days to take exterior scenes. Native actors assembled from the Berlin stage have proven so valuable, Griffith has decided to make both exteriors and interiors there.

Passage was originally booked for Griffith's return on August 1; and now has been indefinitely postponed, with probability he will leave early in September. His enthusiasm for dramatic conditions in Berlin has spurred him on to enlarge materially the original scope of his production.

D. W. Griffith has nearly finished "The Dawn" in Germany, and will sail with his American staff and players about September 1.

Filmograms

D. W. GRIFFITH says in a message from Berlin, in the vicinity of which he is making his next picture, "Dawn," that conditions are so favorable there that he will complete all important scenes on the continent.

GRIFFITH LIKES GERMAN ACTOR

Went to Berlin for Only Few Scenes Of "The Dawn."

Conditions in Germany have been found so favorable for making motion pictures that D. W. Griffith has decided to complete all important scenes for his next picture, called "The Dawn," on the other side.

He originally intended remaining here eight days to take exterior scenes. Native actors assembled from the Berlin stage have proven so valuable, Griffith has decided to make both exteriors and interiors here.

GRIFFITH TO SHOOT "DAWN" IN GERMANY

BERLIN, Germany, Aug. 17—Conditions have been found so favorable for making motion pictures here that D. W. Griffith has decided to complete all important scenes for his next picture, called "The Dawn."

He orginally intended remaining here eight days to take exterior scenes. Native actors assembled from the Berlin stage have proven so valuable, Griffith has decided to make both exteriors and interiors here.

Griffith Will Make Most of New Picture "Dawn" in Germany

BERLIN, Aug. 16.—Conditions have been found so favorable for making motion pictures here that D. W. Griffith has decided to complete all important scenes for his next picture, called "The Dawn."

He originally intended remaining here eight days to take exterior scenes. Native actors assembled from the Berlin stage have proven so valuable, Griffith has decided to make both exteriors and interiors here.

Passage was originally booked for Griffith's return on August 1; and now has been indefinitely postponed, with probability he will leave early in September.

His enthusiasm for dramatic conditions here has spurred Mr. Griffith to enlarge materially the original scope of his drama.

D. W. Griffith has sailed for Germany to film "The Dawn," which will be his final picture on his United Artists contract. Upon his return he will immediately commence on his first picture for Famous Players-Lasky, contrary to reports.

Griffith Will Experiment in Frozen Light

(BY CHARLES A. COLLINS.)

NEW YORK, Aug. 19.—D. W. Griffith will experiment with "frozen" light in Germany, when making his next motion picture. It is claimed that European inventors have perfected lighting without heat. A demonstration recently made by Camille Dussard in Paris was approved and endorsed by the French Academy of Science. It is asserted that 10,000 candlepower lights do not give off the slightest heat.

Mr. Griffith expects to use the frozen light exclusively in making the closer scenes in his picture. Tender love scenes, the most difficult of all scenes to make in a picture, are often "shot" with the temperature well over 100 degrees, due to the heat of the banks of lights necessary to reveal delicate shades of expression.

"If frozen light is a fact," said Mr. Griffith, "it will be of enormous value from an artistic standpoint, as few players have the endurance to do exacting scenes over and over again under the intense heat. It will save hours of work for director and players, and be one of the greatest advances pictures could have."

Mr. Griffith has arranged for a series of tests to be made shortly after he arrives in Bremen, Germany, where the exterior scenes will be taken for his new picture, "Dawn."

Griffith To Use "Frozen" Light

D. W. Griffith will experiment with "frozen light" while taking scenes for his next motion picture in Germany, where he has gone with his company of players.

European inventors have perfected, it is claimed, lighting without heat. A demonstration recently given by Cammille Dussard in Paris was approved and indorsed by the French Academy of Science in Paris, June 30.

It is asserted 10,000 candlepower lights do not give off the slightest heat.

Mr. Griffith hopes to use the frozen light exclusively in making all the closer scenes in his picture.

Tender love scenes, the most difficult of all scenes to take in a picture, are often "shot" with the temperature well over 100 degrees, due to the heat of the banks of lights necessary to reveal delicate shades of expression.

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Mr. Griffith has arranged for a series of tests to be made shortly after he arrives in Bremen, Germany, where the exterior scenes will be taken for his new picture, "Dawn".

Ten or fifteen years ago it was the American tourist with his kodak that cluttered the most ancient and honorable corners of Europe. Currently it is the professional camera man with his films that come by the mile instead of the dozen. Just behind him is the director with his megaphone and directly in front is any one of a number of America's more expensive movie stars. The principal points of interest in Italy have been particularly crowded of late with "The White Sister," "Ben Hur," and "The Sporting Venus" (Blanche Sweet) companies in action. The most recent announcement of invasion comes from Gloria Swanson, who will sail the middle of September to do "Mme. Sans Gene" in Paris.

Regarding picture conditions in another section of the continent comes a note from the Griffith offices:

BERLIN, Aug. 12.—Conditions have been found so favorable for making motion pictures here that D. W. Griffith has decided to complete all important scenes for his next picture, called "The Dawn."

He originally intended remaining here eight days to take exterior scenes. Native actors assembled from the Berlin stage have proven so valuable, Griffith has decided to make both exteriors and interiors here.

Passage was originally booked for Griffith's return on August 1; and now has been indefinitely postponed, with probability he will leave early in September.

His enthusiasm for dramatic conditions here has spurred Mr. Griffith to enlarge materially the original scope of his drama.

GRIFFITH'S FROZEN LIGHT.

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"D. W." Won't Talk

Director to Be Interviewed by Boston Newspaper Men—Has Vile Morning

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Griffith Pleased by German Actors

Griffith to Complete Scenes in Germany

A few important scenes for "The Dawn" will be completed by D. W. Griffith in Germany if he is reported the local conditions especially favorable there.

Mr. Griffith originally planned to remain only eight days in Germany for exterior scenes but has now arranged the talent necessary to make the interiors there as well.

The venue passage reserved for him to return to America August 1st has been indefinitely postponed.

Griffith Is To Expand Program

Film Company Is Making a Drive

Griffith Pictures to Be Filmed in Berlin

Griffith Continues "The Dawn" Abroad

Conditions have been found so favorable for making motion pictures in Berlin that D. W. Griffith has decided to complete all important scenes for his next picture, called "The Dawn," according to a Berlin dispatch from the company now in Germany on the picture.

Griffith originally intended remaining there eight days to take exterior scenes. Native actors assembled from the Berlin stage have proven so valuable, Griffith has decided to make both exteriors and interiors there.

Passage was originally booked for Griffith's return on August 1; and now has been indefinitely postponed, with probability he will leave early in September. His enthusiasm for dramatic conditions in Berlin has spurred him on to enlarge materially the original scope of his production.

Griffith Will Complete "Dawn" Abroad

Another section of the continent comes a note from the Griffith offices:

Berlin, Aug. 12.—Conditions have been found so favorable for making motion pictures here that D. W. Griffith has decided to complete all important scenes for his next picture, called "The Dawn."

He originally intended remaining here eight days to take exterior scenes. Native actors assembled from the Berlin stage have proven so valuable, Griffith has decided to make both exteriors and interiors here.

Griffith Likes Berlin Conditions

D. W. Griffith May Remain Until September In German Capital

CONDITIONS have been found so favorable for making motion pictures in Berlin, Germany, that D. W. Griffith has decided to complete all important scenes for his next picture, called "The Dawn."

He originally intended remaining there eight days to take exterior scenes. Native actors assembled from the Berlin stage have proven so valuable that Mr. Griffith has decided to make both exteriors and interiors there.

Making "The Dawn" Abroad.

DAVID W. GRIFFITH has found conditions in Germany so favorable that he has decided to complete all of the important scenes of his next picture, "The Dawn," on the other side. He plans to return to this country some time in September.

David W. Griffith Shoots Scenes Of 'Dawn' In Germany

Conditions have been found so favorable for making motion pictures in Berlin that D. W. Griffith has decided to complete there all important scenes for his next picture, called "The Dawn."

He originally intended remaining there eight days to take exterior scenes. Native actors assembled from the Berlin stage have proven so valuable, Griffith has decided to make both exteriors and interiors there.

NEW GRIFFITH FILM FINISHED

Director Will Attempt to Lift Ban Declared by London Houses Against 'America'

BY KARL H. VON WIEGAND

Staff Correspondent Universal Service

Special Cable Dispatch

BERLIN, Sept. 2.—With the last scenes of his new picture, "The Dawn," which are largely laid in Germany, completed, David Wark Griffith, film director, left this afternoon for London to try to have the ban lifted on his "America," the showing of which in England was stopped by the British government.

"I have invited the newspaper men of London to see the picture and act as a jury to decide if there is anything in it that could make a bad feeling between the two countries," said Griffith.

"I maintain that there is nothing of that kind in the picture. I was particularly careful to avoid even well-known historical facts and incidents in America's struggle for independence that were not a credit to the Britain of that day because I did not want in any way to offend the British people or nation of today.

"Naturally I could not show the British as having won our war for independence."

D. W. Griffith Is Due Back in America, From Germany, September 16

D. W. Griffith, who has been making "Dawn" in Germany, has completed his work abroad, and will arrive in New York, September 16.

It is expected that on his return the director will take up the task of straightening out the misunderstanding that exists between him and his associates in United Artists Corporation, Mary Pickford, Douglas Fairbanks and Charlie Chaplin. The corporation asserts "D. W." is tied up to it for three years, while the director contends "Dawn," a United Artists release, will "let him out."

In the Griffith party, returning with him, are Carol Dempster, Neil Hamilton and his entire technical staff.

Leader 8/1/24

Griffith Experiment With 'Frozen Light'

Will Try Out New "Heatless" Invention In Germany

D. W. GRIFFITH will experiment with "frozen light" while taking scenes for his next motion picture in Germany where he has gone with his company of players.

European inventors have perfected, it is claimed, lighting without heat. A demonstration recently given by Camille Dussard in Paris was approved and endorsed by the French Academy of Science in Paris.

It is asserted 10,000 candlepower lights do not give off the slightest heat.

Mr. Griffith hopes to use the frozen light exclusively in making all the closer scenes in his picture.

Tender love scenes, the most difficult of all scenes to take in a picture, are often "shot" with the temperature well over 100 degrees, due to the heat of the banks of lights necessary to reveal the delicate shades of expression.

"If frozen light is a fact," said Mr. Griffith, "it will be of enormous value from an artistic standpoint, as few players have the endurance to do exacting scenes over and over again under the intense heat. It will save hours of work for director and players and be one of the greatest advances pictures could have."

Mr. Griffith has arranged for a series of tests to be made shortly after his arrival in Bremen, Germany, where the exterior scenes will be taken for his new picture, "Dawn."

my M. P. News 8/2/24

D. W. GRIFFITH will experiment with "frozen light" while taking scenes for his next motion picture in Germany where he has gone with his company of players.

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It is Griffith's idea to use the frozen light exclusively in making all the closer scenes in his picture. Tender love scenes, the most difficult of all scenes to take in a picture, are often "shot" with the temperature well over 100 degrees due to the heat of the banks of light necessary to reveal delicate shades of expression.

"If frozen light is a fact," said D. W., "it will be of enormous value from an artistic standpoint, as few players have the endurance to do exacting scenes over and over again under the intense heat." The director has arranged for a series of tests to be made after he arrives in Germany.

Movie Weekly 8/2/24

D. W. Griffith and his company have sailed for Europe to take a series of the more important scenes in the noted director's forthcoming super-feature now titled "The Dawn." The script for the story was prepared by Geoffrey Moss, a British novelist, and provides opportunities for the use of a cast which Mr. Griffith will recruit from all nations. Carol Dempster and Neil Hamilton, featured players in "America," are to have important roles.

Sacramento (Cal) Screen News 8/2/24

D. W. Griffith will leave with his players and staff on the steamship George Washington for Germany to take exterior scenes for his next production. Later he expects to go to England for other scenes.

The story has been prepared by Geoffrey Moss, most popular of the latter English writers who is now having a great vogue abroad. It is an original work known under the working title "The Dawn."

Mr. Griffith plans to introduce an international cast of players, recruiting from the Moscow Art Theatre company, and German, Italian, English and American talent. The Italian will be represented by Frank Puglia, the young actor whom Griffith found in Mme. Guglia's company in a little downtown theatre several years ago. He now accepts Puglia as one of the ablest of the younger motion picture actors.

Beaumont (Tex) Enterprise 8/3/24

Film Flickers

The eminent D. W. Griffith has sailed for Europe with his directorial megaphone and a distinguished company of players to film exterior scenes for "The Dawn," an original screen story by the English author, Geoffrey Moss. Carol Dempster and Neal Hamilton will have the leads. Carol is a "native daughter" of California. Like Julanne Johnston, she was, at the start of her career, one of Ruth St. Denis' pupils and toured the country as one of the Denishawn dancers. She is another Griffith "find," and has worked with him almost exclusively. In two of his earlier pictures, "The Love Flower" and "Dream Street," she had the star parts and later appeared in Griffith's "One Exciting Night" and "America." She also took a leading part in "The White Rose," in which Mae Marsh "came back" after a somewhat protracted absence from the American screen, and again in "Sherlock Holmes," a Goldwyn picture.

While there may be some difference of opinion regarding Carol's histrionic ability, there can be none regarding her dainty and refined portrayals. She makes no appeal through the bizarre in either appearance or actions.

CAROL DEMPSTER

Houston (Texas) Chronicle August 5 1924

The eminent D. W. Griffith has sailed for Europe with his directorial megaphone and a distinguished company of players to film exterior scenes for "The Dawn," an original screen story by the English author, Geoffrey Moss. Carol Dempster and Neil Hamilton will have the leads.

Carol is a "native daughter" of California. Like Julanne Johnston she was, at the start of her career, one of Ruth St. Denis' pupils and toured the country as one of the Denishawn dancers. She is another Griffith "find," and has worked with him almost exclusively. In two of his earlier pictures, "The Love Flower" and "Dream Street," she had the star parts and later appeared in Griffith's "One Exciting Night" and "America." She also took a leading part in "The White Rose," in which Mae Marsh "came back" after a somewhat protracted absence from the American screen, and again in "Sherlock Holmes," a Goldwyn picture.

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Boston Traveler August 7 1924

GOES TO EUROPE TO FILM PICTURE

Carol Dempster and others accompanied D. W. Griffith, the director, to Europe recently to film "The Dawn," an original screen story written by Geoffrey Moss, the English writer. Carol has the leading feminine role.

Belleville (Ill) News Dem. 8/11/24

my American 8/17/24

THE Griffith office yesterday received a cable from David W., saying that he found conditions in Berlin so much better than he expected that he would complete "Dawn" in Germany. He had originally intended staying only eight days, just long enough to take exterior scenes, but he has found the native actors so valuable that he has had a change of heart and will make both exteriors and interiors in the land formerly ruled by the Kaiser.

He will not leave until September, so all those who had engagements with him for August might as well cancel them.

my Eve Bulletin August 13 1924

ON THE SCREEN

D. W. Griffith, now in Germany making "The Dawn," cables his office he has found condition so favorable for making motion pictures here that he has decided to complete both exterior and interiors in Germany. Passages originally booked for Griffith's return on Aug. 1, has been postponed, probably to early in September.

Boston (Mass) Morning Globe August 13 1924

D. W. Griffith plans to return to the United States about Sept 1, having finished "The Dawn."

Norwalk (Conn) Hour 8/16/24

Berlin, Aug. 16.—Conditions have been found so favorable for making motion pictures here that D. W. Griffith has decided to complete all important scenes for his next picture, called "The Dawn."

He originally intended remaining here eight days to take exterior scenes. Native actors assembled from the Berlin stage have proven so valuable, Griffith has decided to make both exteriors and interiors here.

Passage was originally booked for Griffith's return on August 1, and now has been indefinitely postponed, with probability he will leave early in September.

His enthusiasm for dramatic conditions here has spurred Mr. Griffith to enlarge materially the original scope of his drama.

my Post 8/16/24

Not satisfied with grabbing off one of our most charming screen actresses, Miss Julanne Johnston, the Germans have now hypnotized one of our best directors, D. W. Griffith. Originally intending to be in Berlin but eight days for some of the shots for his next picture, "The Dawn," D. W. has found the atmosphere so conducive to artistic production that he has canceled his sailing and will remain among the pleasures of Unter den Linden until some time in September. The actors recruited from the Berlin stage have proved so capable that the producer will make both exterior and interior scenes there, instead of just the former, as he planned.

Duluth (Minn) Herald 8/2/24

"FROZEN LIGHT" TO BE TRIED OUT BY GRIFFITH

D. W. Griffith will experiment with "frozen light" while taking scenes for his next motion picture in Germany, where he has gone with his company of players.

European inventors have perfected, it is claimed, lighting without heat. A demonstration recently given by Camille Dussard in Paris was approved and indorsed by the French Academy of Science in Paris.

Mr. Griffith hopes to use the frozen light exclusively in making all the closer scenes in his picture.

Tender love scenes, the most difficult of all scenes to take in a picture, are often "shot" with a temperature well over 100 deg., due to the heat of the banks of light necessary to reveal delicate shades of expression.

"If frozen light is a fact," said Mr. Griffith, "it will be of enormous value from an artistic standpoint, as few players have the endurance to do exacting scenes over and over again under the intense heat. It will save hours of work for director and players, and be one of the greatest advances pictures could have."

my Telegraph 8/3/24

Griffith to Try Frozen Light on New Production

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"If frozen light is a fact," said Mr. Griffith, "it will be of enormous value from an artistic standpoint, as few players have the endurance to do exacting scenes over and over again under the intense heat. It will save hours of work for director and players."

Mr. Griffith has arranged for a series of tests to be made shortly after he arrives in Bremen, Germany, where the exterior scenes will be taken for his new picture, "Dawn."

Grand Rapids (Mich) Herald 8/3/24

Frozen Light Made Great Picture Advance

D. W. Griffith will experiment with "frozen light" while taking scenes for his next motion picture in Germany. European inventors have perfected, it is claimed, lighting without heat. A demonstration recently given by Camille Dussard in Paris was approved and indorsed by the French Academy of Science in Paris. It is asserted that 10,000 candlepower lights do not give off the slightest heat.

Mr. Griffith hopes to use the frozen light exclusively in making all the closer scenes in his picture. Tender love scenes, the most difficult of all scenes to take in a picture, are often "shot" with the temperature well over 100 degrees due to the heat of the banks of lights necessary to reveal delicate shades of expression.

"If frozen light is a fact," said Mr. Griffith, "it will be of enormous value from an artistic standpoint, as few players have the endurance to do exacting scenes over and over again under the intense heat. It will save hours of work for director and players."

Mr. Griffith has arranged for a series of tests to be made shortly after he arrives in Bremen, Germany, where the exterior scenes will be taken for his new picture, "Dawn."

Brown (Wyo) Home News 8/3/24

Covington (Ky) Post 8/3/24

my News 8/3/24

Charleston (W Va) Gazette 8/3/24

GRIFFITH TO MAKE EXPERIMENT WITH FROZEN LIGHT NEXT

Director Says that Given the Effect Strong Illumination Is Claimed to Increase Activities

DIRECTOR HAS FAST OF PLAYERS IN GERMANY

Chicago (Ill) Comm. Tribune 8/3/24

"FROZEN LIGHT" IN LOVE SCENES

Griffith Experiments With Cool Illumination and Is Hopeful of Success.

Detroit (Mich) News 8/10/24

New Orleans (La) Item 8/10/24

Griffith And Company On Way to Europe

Noted Director Will Produce Film From Story English Writer, Geoffrey Moss By Well-Known

D. W. Griffith will leave with his players and staff on the steamship Germany, to take exterior scenes for his next production. Later he expects to go to England for other scenes.

The story has been prepared by Geoffrey Moss, most popular of the later English writers, who is now having a great vogue abroad. It is an original work known under the working title "The Dawn."

Mr. Griffith plans to introduce an international cast of players recruiting from the Moscow Art Theatre company, and German, Italian, English and American talent. The Italian will be represented by Frank Puglia, the young actor whom Griffith found in Mme. Guglia's company in a little downtown theater several years ago. He now accepts Puglia as one of the ablest of the younger motion picture actors.

Miss Carol Dempster, who has played many important roles in Griffith pictures, and Neil Hamilton, the new leading man, will head the company. Griffith has publicly announced therefore as "having as good possibilities as any young actors in motion pictures."

This is Griffith's first motion picture venture abroad since he made the war scenes for "Hearts of the World." In the new picture he hopes to introduce patriotism of more size to the screen, as he believes the motion picture public has been restrained to more subtle appeals.

The company will be abroad about

my American 8/7/24

D. W. Griffith will be back in New York the last of this month or early in September. He will make all the interior shots on "Dawn" in this country so that as soon as he finishes the exteriors, we may expect to see him.

Morning Picture Stories (N Y C) 8/13/24

GRIFFITH STILL ABROAD.

D. W. Griffith is still in Berlin where he is filming both interiors and exteriors of his new picture, "The Dawn," with Carol Dempster in a featured role. Griffith sails the end of August for home.

GRIFF ABROAD

D. W. Griffith writes from Germany that he is well satisfied with movie conditions over there, and that he will complete most of his new film, "The Dawn," over there. Carol Dempster and Neil Hamilton, the leads in "America," went over with him to play in the picture.

Bunkirk (N Y) Observer 8/16/24

Conditions have been found so favorable for making motion pictures in Germany that D. W. Griffith has decided to complete all important scenes for his next picture, called, "The Dawn," there. He originally intended remaining eight days to take exterior scenes. Native actors assembled from the Berlin stage have proven so valuable, Griffith has decided to make both exteriors and interiors, he cabled agents here.

Milwaukee (Wis) Sentinel 8/17/24

GRIFFITH OFF TO GERMANY FOR PICTURES

D. W. GRIFFITH left with his players and staff on the steamship George Washington, sailing for Germany to take exterior scenes for his next production. Later he expects to go to England for other scenes.

The story has been prepared by Geoffrey Moss, most popular of the later English writers, who is now having a great vogue abroad. It is an original work known under the working title "The Dawn."

Mr. Griffith plans to introduce an international cast of players recruiting from the Moscow Art Theater company, and German, Italian, English and American talent. The Italian will be represented by Frank Puglia, the young actor whom Griffith found in Mme. Guglia's company in a little downtown theater several years ago. He now accepts Puglia as one of the oldest of the younger of the younger motion picture actors.

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This is Griffith's first motion picture venture abroad since he made the war scenes for "Hearts of the World." In the new picture he hopes to introduce patriotism of more size to the screen, as he believes the motion picture public has been restrained to more subtle appeals.

The company will be abroad about

Ironton (Ohio) News 8/12/24

Chicago (Ill) Post 8/15/24

my Tribune 8/17/24

my Telegraph 8/13/24

GERMAN STUDIOS SATISFY GRIFFITH

Director Will Complete Production "The Dawn," in Germany. Changes His Original Plans.

GERMAN ACTORS INDEFINITELY

Chicago (Ill) Tribune 8/15/24

D. W. Griffith announces that conditions have been found so favorable in Germany for the making of motion pictures that he will complete there all important scenes for his next production, "The Dawn."

Port Chester (N Y) Item 8/15/24

Griffith Completes His Scenes in Germany

Berlin, Germany, August 14(U.P.)—Conditions have been found so favorable for making motion pictures here that D. W. Griffith has decided to complete all important scenes for his next picture, called "The Dawn."

He originally intended remaining here eight days to take exterior scenes. Native actors assembled from the Berlin stage have proven so valuable, Griffith has decided to make both exteriors and interiors here.

Passage was originally booked for Griffith's return on August 1; and now has been indefinitely postponed, with probability he will leave early in September.

His enthusiasm for dramatic conditions here has spurred Mr. Griffith to enlarge materially the original scope of his drama.

Providence (R I) News 8/15/24

Springfield (Mass) Union 8/16/24

Boston (Mass) Post Sep 16 1924

Many Notables Aboard Scythia as Cunard Liner Docks at Hub

NOTED MOVIE PRODUCER AND HIS PLAYERS BACK FROM EUROPE
David Wark Griffith, shown on board the SS. Scythia just after arrival at Boston, with Mrs. Alma Gray, Neal Hamilton and Miss Carol Dempster. The company has been at work in and near Berlin for nine weeks on the new photoplay, "The Dawn."

With a total of 1215 passengers, the Cunard Line steamer Scythia arrived in port yesterday from Liverpool and Queenstown, a day late owing to foggy weather. The steamer came over in command of Captain F. G. Brown, last here in the Ausonia, who took charge because of the illness of Captain William Prothero, the regular commander, now convalescing after an operation for appendicitis.

Many notables returned on the Scythia, chief among whom were Colonel Edward M. House, former confidential adviser to the late President Wilson, and Mrs. House, who have been abroad four months.

D. W. Griffith, the noted movie producer, arrived with his company of 12 players, headed by Miss Carol Dempster and Neil Hamilton, after spending nine weeks in and near Berlin, filming exteriors for his new photoplay "Dawn."

Boston (Mass) Advertiser Sep 16 1924

GRIFFITH AND HIS SHADOWLAND CELEBRITIES RETRUN TO BOSTON. David Wark Griffith (at left), the movie impresario, brought back a graphic picture of present-day Germany and Berlin in particular, where he and his co-workers completed a new movie. Returning on the S. S. Scythia with him were Mrs. Almah Grey, Neal Hamilton and Carol Dempster. (Staff)

Chicago (Ill) Herald-Examiner 9/16/24

Sea Captain Won't Leave Bridge Even While Appendix Is Cut Out

BOSTON, Sept. 15.—When the liner Scythia arrived here from Liverpool and Queenstown today a new captain was in charge. Capt. William Prothero is recuperating at his home in England after an operation at sea.

On the third day out from Boston on the last voyage, Capt. Prothero developed an acute attack of appendicitis. He refused to leave his bridge even when physicians decided on an immediate operation and remained in his bridge cabin while Sir John Bland-Sutton, president of the British Royal College of Surgeons, who was a passenger, performed the operation.

Among the passengers on the Scythia were Col. Edward M. House and David Wark Griffith, motion picture producer.

Waterbury (Conn) Democrat Sep 16 1924

Exhibitors Trade Review (Ny) 9/27/24

Film Daily (Ny) Sep 12 1924

Ny Bulletin 9/12/24

Ny Eve Post Sep 13 1924

Griffith Back From Germany

D. W. Griffith with his company of players and technical staff who have been making his latest production "Dawn" in Germany, will arrive in New York Monday on the Scythia of the Cunard Line. The Griffith company stopped in England to take a number of scenes. The picture is now largely completed, with only a few interiors yet to be taken in the Mamaroneck studios.

D. W. Griffith returns to the land of the box office on Monday from England, where some of the scenes in his next picture, "Dawn," were shot. Most of the story is laid in Germany, but a few scenes will be made in the Mamaroneck studio next week.

Boston (Mass) Morning Globe Sep 16 1924

Ny Telegraph & Mail 9/12/24

Griffith Here Monday

D. W. Griffith is aboard the Scythia which arrives at Boston on Monday and then comes on to New York. His offices does not know whether he will remain aboard or come down from Boston by train.

D. W. Griffith, with his company of players and technical staff who have been making his latest production, "Dawn," in Germany, will arrive in New York Monday on the Scythia of the Cunard Line.

Ny Mirror 9/13/24

Ny Eve World Sep 12 1924

Liner Scythia Below With 808 Aboard for Boston

Cunard steamship Scythia, Capt Prothero, arrived at quarantine last night from Liverpool and Queenstown and will remain at quarantine until this morning. She will berth at East Boston. The Scythia has 213 first cabin passengers, 159 second class and 436 third class, a total of 808, for Boston and several hundred for New York. David Wark Griffith, movie director, and members of his company, who have been at work in Germany and England on his new photoplay "The Dawn," are aboard the steamer.

Salt Lake City (Utah) News 9/16/24

Buffalo (Ny) Enquirer 9/11/24

GRIFFITH SAYS HE IS NOT BOUND BY 'BIG 4'

D. W. Griffith, American producer, returned from Europe on September 16 aboard the Scythia. He stated that he is still connected with the United Artists and that his latest picture "Dawn" will be distributed through that organization.

In connection with the signing of a Famous Players-Lasky contract to produce for that company, he stated that there had been some disturbing rumors concerning United Artists and he felt it was best to have the Griffith Pictures properly financed that Famous could amply care for them.

He said his signature to the statement sent out some time ago by United Artists is not binding upon the D. W. Griffith's Corporation, as Mr. Griffith personally should not sign for the organization. He also states he was told by his attorney that the statement did not act as a contract.

What the outcome of the Famous Player-United Artists argument will be remains to be seen.

Mr. Griffith finished practically all the exteriors of his latest picture "Dawn" in Europe. The interiors will be made at the Mamaroneck studios.

D. W. Griffith who has just returned from Europe and announces that he is not bound by the "Big 4."

Ny News 9/12/24

Supt. Of Schools Berlin W. Tinker Endorses Democrat Essay Contest "Why I Like America Best"

Such a Contest Brings to the Attention of School Children the Difference in Opportunities in America and Elsewhere

THREE DAYS MORE TO SEND IN ESSAYS

Hundreds Have Already Entered the Democrat's Big Essay Contest for Fifty Dollars in Prizes and Theater Tickets to "America" at Strand Theater Next Week

BERLIN W. TINKER
Superintendent of Schools.

There yet remains three full days in which the school children of Waterbury may get their essays into the Democrat office on 'Why I Like America Best,' the essay contest being run in conjunction with D. W. Griffith's big photoplay "America" coming to the Strand theater next week. As has already been announced those partaking in this contest for fifty dollars in gold must have their compositions in this office no later than 10 o'clock Saturday morning, the winners of which will be announced in Monday's Democrat and the prizes awarded that same day. A full list of prizes and rules of the contest may be found below.

The subject of 'Why I Like American Best' has been selected by the editors of the Democrat in conjunction with school officials as being a most appropriate one at this time when opportunity will be afforded by special performances through the graciousness of the Strand management to see the remarkable production of "America" after school hours. The picture as well as the essay contest are of highly an historical value to all school children in Waterbury. Rarely has such an opportunity been afforded on so large a scale for an exact reproduction of one of the most important periods in American history.

As an evidence of importance of such an opportunity which both the Democrat and the Strand theater are offering in the way of a further knowledge of this epochal period and its further study by the added inducement of an essay contest upon the subject with suitable prizes for the effort. Superintendent of Schools Berlin W. Tinker is of the opinion that the Democrat essay contest on the subject of "Why I Like America Best" contains advantages for Waterbury school children that should be immediately recognizable. In endorsing the contest he had the following to say: "A contest of this nature would compel children to think of the advantages of living in America compared with other countries. It will impress them with opportunities that the people have in America that the don't have to any other country in the world. A contest such as this is a great help in a patriotic way."

Such an endorsement by Waterbury's superintendent of schools of this essay project is only a further guarantee of importance of the subject. So there is just time for those school children of Waterbury who have not yet set to get into this contest and try for the cash prizes and free theater tickets offered by the management of the Strand theater for "America." There are but three days left in which to get your essays into the Democrat office where they will be judged by competent officials. Remember that there are twenty-five prizes in all and that means that you chance to get at least something some prize, if not money. It is expected to the after tickets to this most remarkable historical photoplay are produced Washington, the Mother Land, Arms and Men, Boys the Heroes Journey and all of their wonderful features in this educational project, together with the Strand Theater Orchestra of Waterbury, the 4 producers Fanfare and Boys Band.

Film Daily (Ny) Sep 12 1924

The Screen

By Alison Smith

D. W. Griffith returns on Monday from Europe bringing with him the completed reels of "Dawn" which he has been engaged in making on the other side. With him comes Carol Dempster and his entire technical and artistic staff prepared for the new venture on this side of the water. Its exact form is still a matter of conjecture, indeed the arrival of Mr. Griffith is expected to decide not only the question of his next picture but the outward motive of his theatrical life with the famous producing company.

Yesterday, he is still with Famous Players, but there have been persistent rumors that he was about to be absorbed by Paramount and that report, in spite of perhaps denials from the other side, seems to be absurd. And perhaps that is the harbinger of the turmoil and activity about them.

The success of the new film is one more particularly personally to the man, for on its outcome there is bound to be the greatest interest in the theatrical world, and perhaps the disposition with which the world receives this work will be the measure of success or failure in the production.

The two greatest advantages of Griffith's long years with Famous Players will be removed and also the fear that the history of the past may be used to mark the present. Griffith has made his name and fame in the past with Famous Players, but the fear of the future plans with Famous Players will be removed and also the fear that there has been enough to free the hand of Griffith in this matter.

Lucky Carew

Actor Being Considered for Two Big Films.

By DOROTHY HERZOG.

In an Exclusive story to the Mirror, the writer learned yesterday that D. W. Griffith's first production for Famous Players-Lasky Corp. is scheduled to be Marie Corelli's "Borrowed of Satan," the screen rights to which were sought by practically every large company in the business.

Prior to leaving for Germany, where he made exteriors and many interiors for his last independent film, "Dawn," Griffith spent many

D. W. Griffith — Arthur Edmund Carew.

'Frozen Light' Latest Stunt for Movies

D. W. Griffith will experiment with "frozen light" while taking scenes for his next motion picture in Germany, where he has gone with his company of players.

Shadowless invisible rays perfected. It is claimed, lighting without heat. A demonstration recently given by Camille Dussard in Paris was witnessed and endorsed by the French Academy of Sciences in Paris. This is expected to be the first motion picture in which these rays are used.

Detroit (Mich) News 9/14/24

Ny Telegraph 9/16/24

Portland (Or) Times 9/ /24

Griffith Back From Berlin.

D. W. Griffith's first production for Famous Players-Lasky Corporation is scheduled to be Marie Corelli's "Borrowed of Satan," the screen rights to which were sought by practically every large company in the business.

Prior to leaving for Germany, where he made exteriors and many interiors for his last independent film, "Dawn," Griffith spent many days in a projection room looking at the pictures in which appeared that popular screen player, Arthur Edmund Carew, among others. They included "Love," "Peter," and "The Price of a Party."

Upon Griffith's arrival in New York this week it is not improbable that his future plans with Famous Players will be announced and also the news that there has been enough to free the hand of Griffith in this matter.

D. W. GRIFFITH BRINGS "DAWN" FROM GERMANY

David Wark Griffith, the Barrie of the screen, returned from Germany yesterday on the Cunarder Scythia and talked of marks, and stars, and ships, and cream, and the Prince of Wales.

With him were seventeen players in his picture "Dawn," including brown-eyed Carol Dempster and Neil Hamilton.

"My twelve weeks' stay in Germany was a revelation," said Mr. Griffith. "The greatest sight there was the ships that were to sail for America. You should have seen the wistful eyes and hungering looks bestowed on the windows of the great liners.

"The marks of suffering are still etched on them. It has been only

D. W. Griffith, Arrived Here Yesterday on Arrival Here Is the Last Time They Have Had Any Expenses.

When asked about the money crisis in Germany, Mr. Griffith said: "Famous Players-Lasky Corporation has financed the Germans in the production of my picture, 'Dawn.' I have not a cent invested in it. I have not a cent invested in any of my pictures. I am a producer, not a financier. I am a producer of pictures and nothing else."

Ny News 9/17/24

Ny Telegraph Sep 17 1924

D. W. GRIFFITH BACK; STATES HIS POSITION

Producer, Home From Europe, States Talk Last Winter by Mary Pickford and Douglas Fairbanks of Withdrawal From United Artists Led Him to Safeguard Own Distribution Interests by Agreement With Famous Players-Lasky.

ENGLISH BAN GRIFFITH FILM

Scenes in "Amerika" Offend Britons; Director Hurries to Settle Strife.

CHIPPER SEES GERMAN COMMUNISTS GAIN

My Star 9/5/24

GRIFFITH RETURNS SEPT. 16

D. W. Griffith will return to New York from Germany on Sept. 16. He is making "Dawn" in Europe. On his return he will take up the difficulty between Famous Players and the United Artists and will clear up the matter.

Milwaukee (Wis) Leader 9/5/24

Griffith Seeks Lifting of British Ban on America

LONDON — D. W. Griffith, the American movie pioneer, who arrived in London Wednesday night from France to see why his revolutionary war picture, Love and Sacrifice, has been banned in England, attempted to prove Thursday that it is not anti-British by showing it before an audience of London newspaper men.

In the United States the film is called America. Some of the newspapers called the picture anti-British, while others said it was not.

"I see no reason why the picture should be objectionable to the British, and I consider it arbitrary that one man—T. P. O'Connor—should have the final decision," Mr. Griffith said in an interview.

Portland (Me) Herald 9/5/24

D. W. Griffith, noted producer, has completed work upon the photoplay which he was directing in Germany, and will sail for this country next Monday. The company which he took abroad will remain a week longer for sight seeing. Griffith will begin his contract with Paramount immediately after he arrives on these shores.

My American Sept 6 1924

D. W. GRIFFITH and his co[illegible] panion, including Ca[illegible] Dem[illegible]r and Neil Hamilton, a[illegible] sailing to-day for home. M[illegible] Albert Grey is also in the party, as well as a number of technical experts who accompanied Mr. Griffith to Berlin where "Dawn" was made. The Griffith office had word that there would be no delay in the sailing and that the party would leave as per schedule this morning.

CARL DEMPSTER

DORIS MAY has been so bu[illegible]

Galesburg (Ill) Republican Register 9/6/24

GOES TO EUROPE TO FILM PICTURE

Carl Dempster and Mrs. Griffith, who are expected in Europe to-day, to film "The Dawn," an epic of the Civil War.

Washington (DC) Herald 9/6/24

Evening Star 9/7/24

Likes Berlin Conditions

D. W. Griffith May Remain Until September In German Capital

Conditions have been found so favorable for making motion pictures in Berlin, Germany, that D. W. Griffith has decided to complete all important scenes for his next picture, called "The Dawn."

He originally intended remaining there eight days to take exterior scenes. Native actors assembled from the Berlin stage have proved so valuable that Mr. Griffith has decided to make both exteriors and interiors.

Passage was originally booked for Mr. Griffith's return on August 1 and now has been indefinitely postponed, with probability he may leave early in September.

His enthusiasm for dramatic conditions in Berlin has spurred Mr. Griffith to enlarge materially the original scope of his drama.

All who enjoy a good film fight

My Film Daily 9/8/24

Griffith Sails

(Special to THE FILM DAILY)

London—D. W. Griffith, Carol Dempster, Neil Hamilton, J. C. Epping and others of the company that produced "The Dawn" in Germany left Saturday for New York on the Scythia.

Trenton (NJ) Gazette 9/9/24

D. W. Griffith, who has been filming a picture called "Dawn," in Germany, returns to New York on September 16. Carol Dempster, Neil Hamilton and his entire technical staff, will arrive with him. It is expected that his return will untangle the various and conflicting rumors regarding his association with the United Artists and Famous Players.

Forward (NYC) Sept 10 1924

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SCREEN GOSSIP

NEIL HAMILTON

THE GRIFFITH HERO

Neil Hamilton, the hero of D. W. Griffith's "America," is now on the high seas with Mr. Griffith and Carol Dempster, bound for home and the Griffith studios at Mamaroneck, N. Y., after a several weeks' sojourn in Berlin, Germany, filming "Dawn," the new Griffith photoplay.

Mr. Hamilton, although a newcomer to the screen, has had a long and interesting stage career, and has even been "stranded," which happens once to every real actor or actress.

Before Mr. Griffith was ready to make "Dawn," the young actor skipped over to the Famous Players studio on Long Island and played Lady Auriol's cousin in "The Side Show of Life," starring Ernest Torrence.

It was a role quite different from his youthful patriot's part in "America," and many fans inquired about the handsome young Englishman in the Torrence picture.

Yes, dear flapper fans, Neil is married.

My Motion Picture News Sept 13 1924

Christian Science Monitor Boston Sep 15 1924

See America First

BROTHER Masons who took part in the Flag Day Celebration in Scottish Rite Temple on June 14, will remember the wonderful bits of the Film, America, which were shown there for their entertainment. Without doubt America is a triumph of artistic achievement on the part of Bro. D. W. Griffith, its director and originator. It is more than a mere entertainment. It is a historical document that should have a wonderful educational effect upon not only the youth of the nation, but upon their elders who desire to brush up on the history of their country. The reading of history, unless the facts and incidents are described by the pen of genius, is apt to be a dull process. But it can never be said that there is a dull moment in all this wonderful film. It has all the fascination of a patriotic fact story plus the excitement that goes with a dramatic rendering. Nothing except such a masterpiece could make the happenings incidents to our country's upbuilding so live again.

America has been shown heretofore in the 44th Street Theatre, at prices ranging from $1.10 up. But beginning September 21, this great film will be shown in the Capitol Theatre at popular prices. There will be five shows a day, so that every one should be able to find time to see it. We strongly recommend it to all brother Masons and their families. It is a splendid chest film not you doubt us, see it.

My Post 9/12/24

Griffith Due Home in Near Future

D. W. Griffith will return to New York from abroad in the near future. He has booked passage to return on the Scythia, sailing from Southampton on September 6th. The company he took abroad is expected home a week earlier.

My Eve Journal Sep 15 1924

At the Screen Door

D. W. Griffith and his company of players and technical staff arrived in New York today, after filming "Dawn" in Germany. They stopped in England to take several scenes and will film a few interiors in the studio at Mamaroneck.

My Mirror Sep 17 1924

SCYTHIA BRINGS 1273 TO AMERICA

D. W. Griffith, Col. House Are Passengers—Vessel Proceeds to New York

More than half of the 1273 passenger arriving at Boston today from Liverpool and Queenstown aboard the Cunard liner Scythia, disembarked at the East Boston terminal shortly after 9 a. m., and the steamer sailed again about noon for New York with the remainder of the passengers.

David W. Griffith, motion picture producer, returned on the Scythia with a number of the cast of his new picture, "The Dawn," the exterior foreign scenes for which were taken in Germany, Italy and Great Britain. Miss Carol Dempster and Neal J. Hamilton, the stars of the production were also on the Scythia. The picture will be completed in the United States, probably in New York, to which city the motion picture party sailed on the Scythia.

D. W. GRIFFITH BRINGS "DAWN" FROM GERMANY

David Wark Griffith, the Davis of the screen, returned from Germany yesterday on the Cunard liner Scythia and talked of works and story and ships, but cream, and the Prince of Wales.

With his wife and children shown in his screen "Dawn" including Miss Carol Dempster and Neil Hamilton.

[illegible]

DAVID W. GRIFFITH

My News Sep 17 1924

Griffith and Two Stars Home

David Wark Griffith, movie producer, and two of his stars, Carol Dempster and Neil Hamilton, arrived yesterday on the Cunard liner Scythia, after having completed the making of Griffith's new picture, "Dawn," and its foreign [illegible]

[illegible]

My News Sep 17 1924

Griffith Arrives on Monday.

[illegible]

Washington (DC) Herald 9/16/24

My Telegram Sep 13 1924

My Bulletin Sept 17 1924

My Eve World Sept 17 1924

Boston (Mass) Traveler Sep 15 (192[illegible])

Col. House and David W. Griffith Among Arrivals on Liner Scythia

Adamowski of Boston Orchestra Aboard—Fog Delays Ship

David Wark Griffith, movie magnate, was among the prominent Americans who returned from abroad on the Cunard liner Scythia, which reached Boston early today from Liverpool and Queenstown. The Scythia had been delayed about a day by fogs off Newfoundland.

MOVIE GROUP

In the Griffith company were Carol Dempster, heroine of a new picture to be called "The Dawn," foreign scenes for which had been filmed in Germany, Italy and England. Others of the movie group were Neil J. Hamilton, leading man in the new picture, and Mrs. Almah Grey. They did not disembark in Boston, but continued to New York, where the remaining scenes of "The Dawn" will be completed.

Among the notables who left the Scythia at Boston were Col. and Mrs. E. M. House, who spent the summer in England, France and Germany. True to his reputation for silence, Col. House had nothing to say except that he and Mrs. House were leaving today for Wenham to visit their daughter.

Prominent Bostonians arriving on the

Upper photo shows David Wark Griffith and members of his company who reached Boston today on the Scythia, after several months spent in Europe filming the foreign scenes for a new picture entitled "The Dawn." They are, left to right, D. W. Griffith, Mrs. Almah Grey, Neal Hamilton and Carl Dempster. Lower photo shows Col. E. M. House and Mrs. House, who returned to America on the Scythia after a summer spent in France, Germany and Great Britain.

Boston (Mass) Eve Globe Sep 15 24

BOSTON GLOBE—MONDAY, SEPTEMBER 15, 1924

COL HOUSE HOME FROM EUROPE; SCYTHIA HAS OTHER NOTABLES

LEFT TO RIGHT—DAVID WARK GRIFFITH, MRS. ALMAH GREY, NEIL HAMILTON AND CAROL DEMPSTER

My News Sep 17 1924

Movie Troupe Returns

Elmira (NY) Telegram Sep 21 1924

Griffith Returns From Europe; States His Position in Films

Producer States Talk Last Winter by Mary Pickford and Douglas Fairbanks of Withdrawal Led Him to Safeguard Own Distribution Interests.

D. W. Griffith arrived in New York last week onthe Scythia and went directly to his offices in the Longacre Building.

When question regarding the situation that existed over his contractual relations with United Artists Corporation and Famous Players-Lasky in the matter of the release of his future productions, Mr. Griffith said:

"Whatever contracts are under discussion are distribution contracts solely. I shall continue to make my pictures for D. W. Griffith, Inc., in which concern I am an officer.

"Last Winter Mary Pickford and Douglas Fairbanks seriously discussed withdrawal from United Artists. If this took place naturally the company would cease to exist. In order to protect myself against future distributing difficulties, in case such a condition should come to pass, I signed a piece of paper with Famous Players-Lasky.

"This was to safeguard the release of 'America' and 'Dawn,'" on which I am now at work.

"These pictures will now be distributed through United Artists Corporation. I don't know what will happen after that. I am interested in United Artists as an office holder. Whether it releases my pictures or not, I am interested in its financial affairs."

Mr. Griffith intimated during the course of the interview that he, as an individual, had not legal right to sign any contract concerning the distribution of the productions of D. W. Griffith, Inc. Yet the informal agreement which he signed with Famous Players-Lasky, he pointed out, is being taken in the light of a formal contract.

Mr. Griffith made no interiors of "Dawn" abroad. He will continue production of the picture at the Mamaroneck studio here. Shooting will be completed inthree weeks' time. The picture will bew ready for release before the new year.

"You might call 'Dawn' an international picture," Mr. Griffith explained. "It was written by an English army officer. Americans, English, Germans and Russians are in the cast. If, when it is released, people can spare the time from radio, Mah Jong, cross-word puzzles and subway rides, and if they can pass up some ofthe spectacular pictures, I hope they'll drop in theatres where it is showing and let me know which nationality of the cast wins.

"I think it is a little bit different from anything I have ever done before."

Ny World Oct. 2. 1924

Compliments Chas A Collins
The Journal-News Racine Wis
AUG 19 1924

Griffith Will Experiment in Frozen Light

(BY CHARLES A. COLLINS.)

NEW YORK, Aug. 19.—D. W. Griffith will experiment with "frozen" light in Germany, when making his next motion picture. It is claimed that European inventors have perfected lighting without heat. A demonstration recently made by Camille Dussard in Paris was approved and endorsed by the French Academy of Science. It is asserted that 10,000 candlepower lights do not give off the slightest heat.

Mr. Griffith expects to use the frozen light exclusively in making the closer scenes in his picture. Tender love scenes, the most difficult of all scenes to make in a picture, are often "shot" with the temperature well over 100 degrees, due to the heat of the banks of lights necessary to reveal delicate shades of expression.

"If frozen light is a fact," said Mr. Griffith, "it will be of enormous value from an artistic standpoint, as few players have the endurance to do exacting scenes over and over again under the intense heat. It will save hours of work for director and players, and will be one of the greatest advances pictures could make."

Compliments Chas A Collins
The Dispatch Columbus Ohio
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THE $1,000 HEN.

That man, David Wark Griffith, certainly is a stickler for detail. Countless stories have been told about his meticulous striving for realism, but here's a brand new one. He was in Germany with his company a few weeks ago filming parts of "The Dawn," which is now being completed up in his Mamaroneck studio, and right in the middle of one of his most important scenes a tin bantam hen stalked majestically righ in front of the grinding camera. Thousands of feet of film had bee taken in that scene, and it wouldn' do to take it over again.

So what does Mr. Griffith do? He buys the bantam, has her boxed up pays a bond of $1,000 on her and has her shipped to the United States. She arrived at Mamaroneck a few days ago. And now, every time she feels the pangs of nostalgia, she hobnobs with one of the four or five German police dogs at the studio.

Lincoln (Neb) Journal Sep 29 1924

...Seasoned Authors.

Never has there been a time when the search for stories has been so desperate.

Every new novel is read with the avidity of prospectors turning up the dirt in a new diamond field.

There aren't enough of them that are good. They either slip off into sex, or the war or costumes.

Original stories are not much in demand. But they will be soon. In fact, that is the next phase that is almost at hand.

D. W.'s New Move.

Word comes from Germany that D. W. Griffith is using a famous German actor in the new picture he is making in Berlin.

This is an encouraging sign. Even his warmest admirers — of whom I am one—cannot deny that "The King" is slipping very badly.

Partly, this is due to the fact that he has tried to separate himself from all other motion picture people and do his work in an isolated town on Long Island sound.

This industry—art or whatever you want to call it—is moving too rapidly for anyone to play the part of a lone wolf. It is developing too rapidly for any one mind to monopolize.

If you stand apart you get left.

"The world forgetting, by the world forgot," is a saying that applies to D. W.

Chiefly, however, his decline has been due to the inferior actors who have been seen in his later plays.

He tried to replace the Gish girls with Carol Dempster; Richard Barthelmess with an able and husky young man whose name, I am proud to say, I have forgotten. He looks like a baggage-smasher and is just about that good an actor.

Carol Dempster will never be an actress. Also the public will never take her on the screen. She is absolutely hopeless. If D. W. persists in her use he is in a...

Spokane (Wash) Spokesman-Review Sep. 28. 1924

D. W. Griffith has returned from Germany, where he has been making "Dawn," and we hear he has a new German actor of note to present. That is good news. We hope this new actor will have great potentialities. Griffith needs a player of note. Lack of good players has been one of the reasons for his decline. for decline it has been. Had "America" been done with some forceful players the picture would have been doubly effective. It needed the calm strength...

Lexington (Ky) Leader Sep 28 1924

Peterson (N J) Call Sep 1 1924

Picture Man Sees Poverty

Lexington (Ky) Leader 9/28/24

York (Pa) Dispatch Oct 3 1924

D. W. GRIFFITH SEES POVERTY IN GERMANY

Kane (Pa) Journal Oct 4 1924

Cleveland (O) Press 9/27/24

Griffith has returned from Germany, where he completed exterior scenes of his new movie, "The Dawn."

He will take the finishing scenes in America.

Ny American 10/2/24

WORK is progressing rapidly on "Dawn," D. W. Griffith's next production. Within two weeks he expects to have it finished and ready for cutting and editing. Everyone is watching with great interest to see whether he will make his next for United Artists or for Paramount.

New Britain (Conn) Herald Oct 3. 1924

D. W. Griffith Says Berlin Is in Poverty

Berlin, Oct. 3.—"After what I have seen now at Berlin, I am convinced that the overwhelming majority of the Berlin population lives in misery and poverty," said D. W. Griffith, American film director, supervising two film productions produced here, to a German newspaper man.

"I guess that my good friends who freely supplied me with misleading information about German prodigality divided their worthy endeavors only between the Hotel Bristol and the Palais de Danse, while visiting here," the film man added.

Richmond (Va) News Oct 3 1924

American Motion Picture Man Sees Berlin Poverty

Berlin, Sept. 15.—"After what I have seen now at Berlin, I am convinced that the overwhelming majority of the Berlin population lives in misery and poverty," said D. W. Griffith, American film director, supervising two film productions produced here, to a German newspaper man.

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IRISH CUSTOMS DUTY ...

Dublin, Sept. 15. ...

Wilmington (N C) Star Oct 3 1924

American Motion Picture Man Sees Berlin Poverty

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MRS. LOUISE COLLINS DIBS

KINGSTON, Oct. 2.—The funeral of ...

Chico (Cal) Record 10/3/24

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Longview (Texas) News Oct 3 1924

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Wenatchee (Wash) World 10/3/24

Logan (Utah) Journal 10/3/24

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Toledo (Ohio) Blade 10/3/24

D. W. Griffith Sees Misery in Berlin

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Peterborough (Ont) Examiner 10/4/24

SOME DREADFUL SIGHTS

American Motion Picture Man Sees Berlin Poverty and Misery.

BERLIN, Oct. 4.—(Associated Press).—"After what I have seen now at Berlin, I am convinced that the overwhelming majority of the Berlin population lives in misery and poverty," said D. W. Griffith, American film director, supervising two film productions produced here, to a German newspaper man.

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Baltimore News Oct 4 1924

"DAWN" Nearly Ready

WORK is progressing rapidly on "Dawn," D. W. Griffith's next production. Within two weeks he expects to have it finished and ready for cutting and editing. Everyone is watching with great interest to see whether he will make his next for United Artists or for Paramount.

Salem (Ore) Times 10/4/24

American Motion Picture Man Sees Berlin Poverty and Misery

New York Evening Bulletin 10/4/24

Dover (NH) Democrat Oct 4 1924

MOTION PICTURE MAN SEES BERLIN POVERTY

The American film producer, D. W. Griffith, recently stated that after what he had seen in Berlin he was convinced that the overwhelming majority of the Berlin population lives in misery and poverty. It was while supervising two film productions there that he made the statement to a German newspaper man. He said: "I guess my good friends who freely supplied me with misleading information about German prodigality divided their worthy endeavors only between the Palais de Danse and the Hotel Bristol when visiting Berlin."

Ny American Oct 4 1924

If D. W. Griffith doesn't put the gas on "Dawn," he is apt to find himself in difficulty with the title. The first week of November, "Dawn," a stage play in three acts by Tom Barry, opens in our town. Precedent is always a law respected by all, and if Mr. Barty's play opens first he may claim title right, although I believe there is no copyright on titles, merely a courtesy extended from one person to another when there is a conflict in names. I am under the impression that "Dawn" is only a tentative title anyway, the original name of a story Mr. Griffith bought as a basis for his picture.

Chicago (Ill) Post Oct 4 1924

BERLINERS LIVE IN POVERTY, IS GRIFFITH STORY

BERLIN, Sept. 15.—(By Mail by the Associated Press.)—"After what I have seen now at Berlin, I am convinced that the overwhelming majority of the Berlin population lives in misery and poverty," said D. W. Griffith, American film director, supervising two film productions produced here, to a German newspaper man. "I guess that my good friends who freely supplied me with misleading information about German prodigality divided their worthy endeavors only between the Hotel Bristol and the Palais de Danse while visiting here," the film man added.

Mt Vernon (Ohio) Banner 10/4/24

Country Butter .....

American Motion Picture Man Sees Berlin Poverty and Misery

(BY THE ASSOCIATED PRESS)

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Montgomery (Ala) Journal 10/4/24

Film Leader Sees Poverty In Berlin

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Grass Valley (Cal) Union 10/5/24

Picture Magnate Is Dubious of German

Springfield (Ohio) Sun Oct 5 1924

War Over Griffith Looms in Filmdom

Los Angeles, Oct. 4.—Hollywood is speculating on the prospect of another war.

Not, of course, of the nations, but of the foremost figures in the movie world.

The lineup would be Douglas Fairbanks, Mary Pickford and Charles Chaplin on one side, and D. W. Griffith, Adolph Zukor and Jesse Lasky on the other.

Griffith has seemed less certain in his expressions lately of his right to quit the "Big Four" for Paramount.

While he has been explaining the letter from him to Fairbanks promising fealty to United Artists, members of the latter simply say matters are in the hands of their attorneys.

This is interpreted to mean that they are only waiting for a Griffith-Paramount junction to pounce on it.

By some onlookers it is believed the mere threat of legal action will ... Griffith from making a picture for Zukor.

It would tie up a heavy investment in the courts indefinitely and put the dean of directors out of commission, unless under heavy bond.

Meantime U. A. members hold on tightly to Griffith's letter as offset to his explanation that he has signed only a "personal" and "informal" agreement with U. A.'s chief rivals.

St Louis (Mo) Globe-Democrat Oct 5 1924

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Atlanta (Ga) Journal 10/5/24

Berlin Poverty Stricken, D. W. Griffith Says

Warrington (Pa) Times 10/4/24

Griffith, Film Man, Finds Berlin Is Poor

Louisville (Ky) Courier-Journal 10/5/24

FILM PRODUCER SEES POVERTY IN BERLIN

Los Angeles Cal Times 9/17/24

My American Sep 18 1924

My Sun 9/19/24

My Film Daily Sep 17 1924

My Motion Picture News Sep 27 1924

D. W. GRIFFITH RETURNS

Director in Explanation Regarding Agreement Under "Contract"

(EXCLUSIVE DISPATCH)

NEW YORK, Sept. 16.—D. W. Griffith arrived in New York today on the Scythia and went directly to his offices in the Longacre Building.

When questioned regarding the situation that existed over his contractual relations with United Artists Corporation and Famous Players-Lasky in the matter of the release of his future productions Mr. Griffith said:

"Whatever contracts are under discussion are distribution contracts solely. I shall continue to make my pictures for D. W. Griffith, Inc., in which concern I am an officer.

"Last winter Mary Pickford and Douglas Fairbanks seriously discussed withdrawal from United Artists. If this took place, naturally the company would cease to exist. In order to protect myself against future distributing difficulties, in case such condition should come to pass, I signed a piece of paper with Famous Players-Lasky.

"This was to safeguard the release of 'America,' and 'Dawn,' on which latter I am now at work.

"These pictures will now be distributed through United Artists Corporation. I don't know what will happen after that. I am interested in United Artists as an officeholder. Whether it releases my pictures or not I [illegible] aware."

My Telegraph Sep 17 1924

D. W. GRIFFITH.

He Returned to New York From Europe Yesterday Having Made Exteriors for Forthcoming Pictures in Germany.

Cleveland Press 9/19/24

United Artists Will Fight to Keep D. W. Griffith in Fold; Hampton Weds Sister-in-Law

By LOUELLA O. PARSONS.

HIRAM ABRAMS, president of United Artists, is on board the Majestic, a little item that aroused considerable interest yesterday, inasmuch as David Wark Griffith has determined to make two pictures for Paramount as soon as he turns over "America" and "Dawn" to Mr. Abrams. And United Artists maintains that he is under a three-year contract to them.

LOUELLA O. PARSONS

A man who is close to the head of United Artists said yesterday that a strong battle will be waged to keep Mr. Griffith in the fold. He said that Mr. Abrams would be prevailed upon by Douglas Fairbanks to go so far as to take the case into the courts. Mr. Fairbanks was firm in his declaration when he was in New York that he, Mary Pickford and Charles Chaplin would insist that Mr. Griffith deliver all his pictures for the next three years to United Artists, in view of a letter Mr. Griffith had signed with the other members of United Artists.

Since Will H. Hays has come into the motion picture industry he has been called upon to settle many contractual differences but it is not thought that he will interfere in this case, since United Artists is not a member of the Motion Picture Producers and Distributors Association (the official title of the Hays organization). However, Famous Players-Lasky and the D. W. Griffith organizations are members in good standing.

of doing an underhand thing in business, and his understanding of his agreement with United Artists was that after he turned over "America" and "Dawn," he could make any picture he chose. He said his contract with Famous Players-Lasky was not for a life-time—it merely meant delivering two pictures.

Those who are close to Mr. Griffith hope that the case will not be taken to court. He admits that he is no business man and like all idealists, he knows very little about the law.

New Bedford (Mass) Mercury 9/16/24

David Wark Griffith, motion picture producer, has returned from Germany on the Cunarder Scythia, with eleven members of the company who took part in the making of the new film "Dawn" in Berlin and its suburbs. He expressed astonishment when informed by the reporters that his first film with the Famous-Lasky corporation would be one based upon the novel by Marie Corelli, "The Sorrows of Satin." Mr. Griffith said that he could not comment upon the film because he knew nothing about it.

In his opinion Germany was facing a serious crisis as the Communists were gaining in power at every election.

In speaking of the new picture Mr. Griffith said, "I always wanted to have a picture in which the contrast of the best talent in Europe might be shown with talent of our own. I think I have it in 'Dawn'."

Crawfordsville (Ind) Sun 9/20/24

David Wark Griffith with his company of players and technical staff, who have been making a production called "Dawn," in Germany, have returned to New York. The picture is now largely completed, with only a few interiors [illegible] taken in the Mamaroneck studios.

Passaic (N J) Herald September 19 1924

Movie Workers Back

[illegible]

GRIFFITH BACK FROM GERMANY

Despite Contract Dilemma Director Will Soon Work for Zukor

David W. Griffith is back from Germany and will be ready to go to work for Adolph Zukor as soon as interiors for the newest Griffith picture, "The Dawn," have been "shot," which opines "D. W." should be in about three weeks. Griffith and his company of seventeen, including Carol Dempster and Neil Hamilton, returned Tuesday on the Scythia.

With "contracts to right of him, contracts to left of him," Griffith's homecoming was something like "The Charge of the 400, Minus 399."

The screen's most eminent producer, who resembles all men of genius, in that he is long on art and kind of abbreviated as to business ability, admits that this contract stuff has him a bit flustered. These must be uneasy nights for him, with dreams in which contracts point at him from all angles. United Artists claims he is still under contract to that organization. Famous Players-Lasky declares it holds a contract of "Big Bertha" size, signed by Griffith.

So Zit's asked "D. W." how about it.

"Eight months or so ago," he began, "there was talk of Mary Pickford and Douglas Fairbanks withdrawing from United Artists, leaving Charlie Chaplin and me alone. At that time, by request, I signed a letter, which, I had every reason to believe, was nothing more than an assurance to exhibitors that United Artists was not going to disband, and a paper that would safeguard the release of 'America' and 'Dawn,' my two latest productions. My lawyer, A. H. T. Banzhaf, will bear me out in this, for it is nothing but the truth.

"I could not legally sign a contract for D. W. Griffith, Inc., of which corporation I am an officer, signed only as an individual.

"Three years ago, D. W. Griffith, Inc., contracted to make nine pictures for distribution by United Artists. 'Dawn,' on which I am now at work, is the last of these. As I understood it, our contract with United Artists is at an end with the completion of this film.

"Four months ago, or just before I sailed for Europe, I signed an agreement to make three pictures for Famous Players-Lasky.

"Whatever contracts are under discussion are distribution contracts solely. I shall continue to make my pictures for D. W. Griffith, Inc."

Griffith insisted that he was interested in United Artists as an office holder, and that whether it released his pictures or not, he was interested in its financial affairs. The paper he signed with Famous Players, he said, was but an informal agreement and not a contract.

"The Dawn," written by Major Geoffrey Moss, of the British army, author of the play, "Sweet Pepper," will be ready for release before the new year, Griffith explained. For fear that other enterprising producers will "copy" "The Dawn" and put other features similar to "The Dawn" on the market before it gets fairly under way, he will not divulge the story, saying merely that it will be "different," because being an international picture, without stars, and featuring American, English, German and Russian players. "I've never done anything like it before," he adds. "If, when it is released people can spare the time from radio, Mah-Jong, cross-word puzzles and subway rides, and if they can pass up some of the spectacular pictures, I hope they'll drop in the theatre where 'The Dawn' is showing and let me know which nationality of the cast wins."

"After 'The Dawn,' what will you produce?" Zit's inquired.

"I haven't a single idea—I haven't a story in mind. Some people," he smiled, "may say I never did have an idea."

Most of the scenes for the new film were taken around Berlin, but a few were photographed in England. Griffith told of how the British censors had prevented his production "America," two months ago, as the Rialto Theatre in London became scene of the performance of events during the American Revolution. In present at this, Griffith said he would hesitate before making another historical picture, in view of the further fact that France did not too kindly show "America" after being moved by the report he had received by him at the Empire Theatre, London, of events during the performance, and stating he dared not risk the feelings of the French people, who might take exception.

[illegible]

Film Daily (N Y) 9/22/24

Not Bound To "Big 4"

Griffith Claims He Is Free—Back from Germany with Exteriors Made for "The Dawn"

D. W. Griffith returned yesterday on the Scythia, from Germany. Asked specifically about his relations with United Artists, he declared that, according to the opinion rendered by his lawyer, he is bound to that organization no longer than it will take to complete "The Dawn," the picture for which he made exteriors in Germany.

Explaining in detail the United Artists situation, Griffith said he had been persuaded to sign the statement issued last Spring in which the members of United Artists said they would carry on for three more years, because it was represented to him that a statement of that nature was necessary to keep the company free from further disturbing reports.

"Newspapers were publishing re-

(Continued from Page 1)

ports that Pickford and Fairbanks were to distribute their pictures elsewhere," said Griffith. "I was told reports were in circulation that 'America' and others of my pictures would not be handled by United Artists. It was felt that something had to be done.

"In the interim, offers were coming along from outside sources. When the statement in question was drawn up, I asked my attorney whether this meant a contract. He assured me such was not the case. Therefore I signed. It must be understood that my signature as an individual means nothing. I am employed by the D. W. Griffith Corp. and it is the signature of the corporation that is binding.

"The contract with Famous was made in the belief that it was a good step for the Griffith Corp. to make pictures properly financed as these pictures would be."

While Griffith was in London, he gave a press showing of "Love and Sacrifice" ("America"), to get the reaction of the newspapers to the picture which had been rejected by the British censorship commission as anti-English. Griffith said long articles were published following the showing in which newspaper men declared they could see nothing in the production to warrant the stand the censors had taken. Apparently, information received by THE FILM DAILY from London that the ban on the picture will remain is correct, inasmuch as Griffith said the cancelled permit had not been revoked when he had left England. A theater had already been engaged for the London premiere.

Speaking of conditions in Germany, Mr. Griffith said production was just as expensive there as it is here. He is firmly convinced, however, of the great value of shooting stories with a foreign locale where the story occurs. For example in "The Dawn," he used Italian and German actors and secured backgrounds such as are impossible to obtain in America.

The interiors still remain to be made. For these, Griffith will use the Mamaroneck studio. In all likelihood, it will be several months before the picture is ready for exhibition.

Dennis F. O'Brien, general counsel of United Artists is out of town and therefore could not be reached for a statement yesterday.

My American 9/25/24

HIRAM ABRAMS arrived home on the Majestic Tuesday, but when he heard a reporter was on the telephone he said he was out. Unfortunately, this reporter heard his voice, so she had to conclude Mr. Abrams did not care to talk for publication to her.

Anyway, we hear he saw David Wark Griffith in London, and talking [illegible] effect on the plans of Mr. Griffith, who is determined to make two productions for Famous Players-Lasky. And there [illegible]

Not Bound to United Artists, Griffith Declares, on Return from Germany

D. W. GRIFFITH, who returned from Germany this week after completing exteriors for "The Dawn," declared that he is bound to United Artists only for the period which will be necessary to complete the picture.

It will be recalled that, some months ago, announcement was made that Mr. Griffith had made an agreement with Famous Players to produce three pictures after "The Dawn" was finished. The position of United Artists was that Mr. Griffith would be held to a statement signed by himself, Douglas Fairbanks and Mary Pickford last Spring.

Mr. Griffith said this week that he signed because representations were made to him that such a statement was necessary to silence disturbing reports about United Artists.

He also said that, when the statement was drawn up, he inquired of his attorney as to whether it would constitute a contract. Informed that it would not, he signed. Mr. Griffith also declared that he was employed by D. W. Griffith, Inc., and that only the signature of the corporation would be binding.

"The contract with Famous Players was made," he added, "in the belief that it was a good step for the Griffith corporation to make pictures properly financed as these pictures for Famous Players would be."

The interiors for "The Dawn" will be made at the Griffith studio in Mamaroneck. It will probably be several months before the picture is in final shape.

My Exhibitors Trade Review Sep 27 1924

GRIFFITH SAYS HE IS NOT BOUND BY 'BIG 4'

D. W. Griffith, American producer returned from Europe on September 16 aboard the Scythia. He stated that he is still connected with the United Artists and that his latest picture "Dawn" will be distributed through that organization.

In connection with the signing of a Famous Players-Lasky contract to produce for that company, he stated that there had been some disturbing rumors concerning United Artists and he felt it was best to have the Griffith Pictures properly financed that Famous could amply care for them.

He said his signature to the statement sent out some time ago by United Artists is not binding upon the D. W. Griffith's Corporation, as Mr. Griffith personally should not sign for the organization. He also states he was told by his attorney that the statement did not act as a contract.

What the outcome of the Famous Player-United Artists argument will be remains to be seen.

Mr. Griffith finished practically all the exteriors of his latest picture "Dawn" in Europe. The interiors will be made at the Mamaroneck studios.

D. W. Griffith who has just returned from Europe and announces that he is not bound by the "Big 4."

JACK COHN REPORTS

My Post 9/30/24

Another thing that we hadn't heard about up to the moment of opening our mail today is the report that D. W. Griffith is to do Marie Corelli's "The Sorrows of Satan." D. W. has just come out flat-footed with a denial that he is to make a movie based on this story. "The rights," he says, "are held by the Famous Players-Lasky Corporation, and I understand that that company has already some rather elaborate plans under way for putting this story on the screen."

It strikes us as being rather unusual that one producer should give a competitor such a public boost as Mr. Griffith has done in the above communique. So, this seemingly being our annual Rumor Day, we are led to wonder what has happened to that other report to the effect that D. W. is about to make his productions under the banner of Famous Players-Lasky, otherwise known as FPL.

My Graphic Sep 29 1924

GRIFFITH DENIES

D. W. Griffith emphatically denied yesterday that he is going to produce Marie Corelli's story "The Sorrows of Satan," as a motion picture. "Reports that I plan to produce 'The Sorrows of Satan,'" said Mr. Griffith, "are erroneous. I do not own the rights to this famous story. The rights are held by the Famous Players-Lasky Corporation, and I understand that that company has already some rather elaborate plans under way for putting it on the screen."

Picture Play (N Y C) Oct. 1924

D. W. Griffith Will Film Dawn Famous Players

D. W. Griffith has given up a long hard struggle to continue as an independent producer. After the completion of his next picture, "The Dawn," the exteriors for which Mr. Griffith is now making in Germany, he is to make a series of three pictures for Famous Players at one of the largest salaries ever paid a director.

If you read Agnes Smith's recent articles, "The Perils of Par Coup" and "More About Film Finance," you will understand the reasons for this move. During the last few years the conditions confronting the independent producer have become increasingly difficult and for such a leader in the industry as Mr. Griffith to leave this field is particularly significant. Ultimately, it is assumed, the affairs of D. W. Griffith, Inc., will be wound up, though this will be a long drawn out and delicate process. The assets of the company are valuable, so they include not only the beautiful personals in Long Island Sound where Mr. Griffith has lived and filmed for several years, but also a number of very valuable films, many of which still have the possibilities as producers of a good deal of revenue, which, it is hoped, will, among other things, repay the portion of the public which participated in the purchase of one hundred thousand shares of D. W. Griffith stock issued some years ago when [illegible]

Memphis (Tenn) Commercial Appeal Sep 28 1924

With Famous Jan. 1

D. W. Griffith Starts New Picture in Mamaroneck

D. W. Griffith is at work at the Mamaroneck studio making exteriors for "The Dawn." These will require quite a week to be done on the dunes.

It is reported that Griffith will be ready to start Famous Players-Lasky on his first picture for them about Jan. 1. The selection for his first picture has not been made. It is understood that he has a number of stories to pick from, including one by Marie Corelli.

Film Daily (N Y C) 9/22/24

Duluth (Minn) Herald Sep 27 1924

GERMANY BEARS NO MALICE TOWARD U. S. DECLARES GRIFFITH

PRINCE OF WALES MAY VISIT AT HOLLYWOOD

He Is Anxious to See Motion Picture Center.

Chicago (Ill) Journal 9/27/24

Griffith in a Working Mood

[illegible]

Minneapolis (Minn) Journal 9/27/24

Griffith Not Bound to United Artists, He Says

[illegible]

My Telegram Sep 30 1924

We Are We—"Up in the Air"

WHILE we are on the subject of movie stars, we may as well report that D. W. Griffith, who has withdrawn from the United Artists Corporation, during summer spent quite a goodly time in the big world in back of America.

Regarding the situation that existed over his contractual relations with United Artists and Famous Players-Lasky, the man who made "America" has this to say:

"Whatever contracts are under discussion are distribution contracts solely. I shall continue to make my pictures for D. W. Griffith, Inc., in which concern I am an officer.

"Last winter Mary Pickford and Douglas Fairbanks seriously discussed withdrawal from United Artists. If this took place, naturally the company would cease to exist. In order to protect myself against future distributing difficulties, in case such condition should come to pass, I signed a piece of paper with Famous Players-Lasky.

"This was to safeguard the release of 'America,' and 'Dawn,' on which latter I am now at work.

"These pictures will now be distributed through United Artists Corporation. I don't know what will happen after that. I am interested in United Artists as an officeholder. Whether it releases my pictures or not I [illegible] aware."

[illegible]

Cleveland Press 9/19/24

Syracuse (New York) Herald Sep 24 1924

Oakland (Cal) Tribune 10/19/24

Griffith Holds International Actors' Court

D. W. Griffith is staging his own Olympic games for acting, to test the talents of several nations in direct contest. In making his new production, which has for its working title "The Dawn," Mr. Griffith has assembled his players from several European nations, and, as he says, "thrown them into the story to let them fight it out amongst themselves for the honors in acting."

From Germany, he has enlisted Hans Schlettow, Robert Scholz and Paul Rhekopf, three of the leading character men, who have had screen experience in UFA films.

Italy entered a Sicilian, who began his career in Punch and Judy pantomime and carried it on to opera. He is Frank Puglia.

Henri DeVries was summoned from Paris. Ignacia Yanckai, with a successful career in the provincial theaters of Poland, represents that country. For Russia appears Olga Danashafski.

The American players also represent New England, the Central West and the Pacific Coast, with Carol Dempster, Neil Hamilton, Erville Alderson, Helen Lowell and Marcia Harris.

And the story is by Geoffrey Moss, a Major in the British Army.

Canton (O) News Oct 19 1924

GRIFFITH FILM LIKE OLYMPICS

BERLIN, Oct. 18.—D. W. Griffith is staking his own Olympic games for acting, to test the talents of several nations in direct contest most of the work being done here.

In making his new production, which has for its working title "The Dawn," Mr. Griffith has assembled his players from several European nations, and, as he says, "thrown them into the story to let them fight it out amongst themselves for the honors in acting."

From Germany, he has enlisted Hans Schlettow, Robert Scholz and Paul Rhekopf, three of the leading character men, who have had screen experience in UFA films.

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Atlanta (Ga) American 10/19/24

Griffith Holds Olympic Games For Actor Stars

D. W. GRIFFITH is staging his own Olympic games for acting, to test the talents of several nations in direct contest.

In making his new production, which has for its working title "The Dawn," Mr. Griffith has assembled his players from several European nations, and, as he says, "thrown them into the story to let them fight it out amongst themselves for the honors in acting."

Sioux City (Ia) Journal 10/19/24

Griffith Holds Olympic Games for Acting

D. W. Griffith is staging his own Olympic games for acting, to test direct contest.

In making his new production, which has for its working title "The Dawn," Mr. Griffith has assembled his players from several European nations, and as he says, "thrown them into the story to let them fight it out among themselves for the honors in acting."

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The American players also represent New England, the central west and the Pacific coast, with Carol Dempster, Neil Hamilton, Erville Alderson, Helen Lowell and Marcia Harris.

And the story is by Geoffrey Moss, a major in the British army.

Topeka (Kansas) Capital 10/19/24

GRIFFITH STAGES OLYMPIC CONTEST FOR THE PLAYERS IN HIS NEWEST FILM PLAY

D. W. Griffith is staging his own Olympic games for acting, to test the talents of several nations in direct contest.

In making "The Dawn," Griffith has assembled his players from several European nations, and, as he says, "thrown them into the story to let them fight it out amongst themselves for the honors in acting."

From Germany, he has enlisted Hans Schlettow, Robert Scholz and Paul Rhekopf, three of the leading character men, who have had screen experience in UFA films.

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And the story is by Geoffrey Moss, a major in the British army.

Cincinnati (Ohio) Com'l Tribune 10/19/24

THE $1,000 MEN.

That man David Wark Griffith certainly is a stickler for detail. Countless stories have been told about his meticulous striving for realism, but here's a brand new one. He was in Germany with his company a few weeks ago filming parts of "The Dawn," which is now being completed up in his Mamaroneck studio, and right in the middle of one of his most important scenes a tiny bantam hen stalked majestically right in front of the grinding camera. Thousands of feet of film had been taken in that scene, and it wouldn't do to take it over again.

So what does Mr. Griffith do? He buys the bantam, has her boxed up, pays a bond of $1,000 on her and has her shipped to the United States, and

Clarksburg (W Va) Telegram 10/19/24

CONFERENCE OF UNITED ARTISTS' HEADS TO BE HELD IN LOS ANGELES NEXT WEEK

Joseph M. Schenck, Hiram Abrams, Robert Fairbanks, Dennis F. O'Brien, and Others Left Yesterday to Discuss Reorganization Plans.

By SAM COMLY.

The reorganization of United Artists' Corporation, with Joseph M. Schenck as president of the production group and Hiram Abrams heading the distribution division, is predicted as a result of a conference of a majority of the members of the so-called "Big Four," to be held on Monday next in Hollywood.

The statement that Norma Talmadge, now a First National star, following the completion of her present releasing contract, may become a star in the United Artists' group, as substantiated last week by Douglas Fairbanks and published exclusively in The Morning Telegraph, may now be broadened to include Constance Talmadge and Buster Keaton in the light of yesterday's developments.

The various negotiations in which the United Artists' Corporation has figured in the last few weeks, seemed to come to a temporary stop early yesterday morning, following a series of conferences on Tuesday night. Several wires to and from Los Angeles, and several long-distance telephone calls, closed the conferences here and the conferees spent yesterday morning hastily packing trunks, valises, etc., and when the Twentieth Century Limited pulled out of the Grand Central Terminal at 2.30 yesterday afternoon, the following were among those who made up the party:

Joseph M. Schenck, president, Norma and Constance Talmadge Productions and Buster Keaton Productions.

Hiram Abrams, president, United Artists' Corporation.

Robert Fairbanks, brother of Douglas Fairbanks, and the latter's representative.

Dennis F. O'Brien of the New York law firm of O'Brien, Malevinsky & Driscoll, counsel for Mary Pickford.

Edward Loeb, a Los Angeles lawyer, said to be advising Mr. Schenck. Mr. Loeb is also counsel for a chain of theatres in California.

The party expects to reach Los Angeles in time for the first of a series of conferences to begin on Monday.

That definite action will be taken in the Hollywood conference, to be held at Pickfair, the home of Mr. and Mrs. Douglas Fairbanks (Mary Pickford), and at a Los Angeles hotel, is confidently expected by interested parties here.

Regarding the possible reorganization of United Artists' Corporation, Mr. Abrams refused to make any statement yesterday prior to leaving his office, en route to the Grand Central Terminal.

Mr. Schenck has stated, and at his offices in the Loew State Theatre Building this was reiterated, that he has six more pictures to deliver to First National Pictures, Inc., three for Norma and three for Constance, before he will discuss future plans for his two stars. The Buster Keaton feature comedies have still some little time to go through Metro-Goldwyn distribution channels before there will be a disposition of Buster's future pictures.

It was explained yesterday that the conferences in New York had reached a point where direct contact with Douglas Fairbanks, Mary Pickford and Charles Chaplin is necessary in order to continue. Thus, the decision to terminate the conversations here, and resume them in Hollywood, was reached early yesterday morning, and steps taken to proceed to the Coast at once.

At the office of Mr. O'Brien no statement was forthcoming.

Albert H. Banzaf, counsel for D. W. Griffith, stated last evening that Mr. Griffith, as a part owner of United Artists' Corporation, is always interested in the welfare of the organization, and arrangements have been made, The Morning Telegraph understands, to keep Mr. Griffith informed of important developments.

When Mr. Banzaf was asked whether Mr. Griffith will deliver future "D. W. Griffith productions" to United Artists, following his delivery next week of the negative and a print of "Dawn," Mr. Banzaf said:

"That is a matter that will come up for consideration—later."

That the Paramount distributing organization has not been eliminated from consideration in the proposals as they may affect Mr. Schenck's three stars, is stated as a fact by individuals who are well informed.

Milwaukee (Wis) Reader 10/24/24

Isn't Life Wonderful, Title of New Griffith Picture.

"Isn't Life Wonderful" is the title D. W. Griffith finally has given to his new production for which he went to Germany to take the exterior scenes.

The story has developed into nine reels under the working title of The Dawn.

The picture is now nearing completion at the Griffith studios in Mamaroneck. Mr. Griffith has been working on the production since the first of July.

Los Angeles (Cal) Record 10/24/24

D. W. GRIFFITH is preparing another production for United Artists which temporarily upsets the Paramount release story.

My Exhibitors Trade Review 10/25/24

GRIFFITH TO REMAIN WITH UNITED ARTISTS

It now looks as though the David W. Griffith-Famous Players deal is off. It is reported that Mr. Griffith will start work on another picture for release through United Artists. The picture will be made at Griffith's Mamaroneck, N. Y., studios.

Mr. Griffith returned from Europe a short time ago and at that time it was announced that owing to the difficulty of financing his pictures, he would make a series for Famous-Players.

This announcement caused a sensation in picture circles and telegrams, rumors and denials were floating about for several weeks.

My Review 10/25/24

My Motion Picture News 10/25/24

D. W. GRIFFITH has gone in for Olympic games on his own account, and in "The Dawn," is staging an international competition for actors. Three of his leading character men are from Germany, who have had film experience with UFA, Italy is represented by a Sicilian pantomimist. France, Poland and Russia have contributed players—and America has countered with troupers (as they are called back-stage) from New England, the Central States and the West Coast. And the story is by a Major in the British Army.

Why not change the title to "The Melting Pot?"

Cleveland (Ohio) News 10/25/24

U. A. Reorganization Rumor Grows Stronger

Prophesy Talmadge Sisters and Buster Keaton to Appear Under United Artists' Banner, Meeting Scheduled.

By Harry O'Rourke.

IT looks now as though the much-talked-of reorganization of the United Artists' Corporation will develop into something more reliable than talk. A conference of the majority of members of the so-called "Big Four" is to be held in Hollywood Monday and as a result of that meeting we may find Norma and Constance Talmadge and Buster Keaton shining forth as stars in the United Artists' group.

The prediction is that the three players will join hands with Douglas Fairbanks, Mary Pickford and Charles Chaplin and that Joseph M. Schenck, husband of Norma Talmadge and president of the Norma and Constance Talmadge Productions and Buster Keaton Productions, will become president of the production group of the reorganized United Artists, and Hiram Abrams, present United Artists president, will head the distribution division.

So many rumors regarding the "Big Four" have been going the rounds since D. W. Griffith, the fourth member of the Pickford-Fairbanks-Chaplin organization, made his still-contested tieup with Paramount, that the first report about the possibility of Norma Talmadge, now a First National star, joining the United Artists, was taken like celery—with a grain of salt.

BUT various negotiations in which United Artists have figured in the past few weeks were at a standstill Friday and the conferees were on their way to the west coast with their attorneys, business representatives and what nots. It was said the proposed deal had reached a point where direct contact with Mary Pickford, her husband and Chaplin was necessary in order to continue. That looks as though there may be some fire behind the smoke screen.

All of the principals have declined to make statements concerning the possible reorganization, but that doesn't necessarily mean it's a false alarm. In all big transactions the principals are that way. They like to act mysterious.

If the reorganization does take place it probably will be some time before the Talmadge sisters and Buster actually appear under the United Artists' banner, since Schenck still has three pictures to deliver to First National for Norma and as many for Constance. Keaton's pictures still have some time to go through Metro-Goldwyn distribution channels.

Camden (N J) Post-Telegram Oct 25 1924

My Tribune 10/25/24

An unverified report trickles out that the title of D. W. Griffith's next picture will be "Isn't Life Wonderful?" Since Griffith has set the fashion so often in pictures, we may expect Famous Players-Lasky to get out a photoplay entitled "Ain't Nature Grand?" (in Technicolor), while William Fox might do a feature called "Don't He Look Natural?"

My Telegraph 10/26/24

"Dawn," Griffith's Latest Production, Has a New Title

D. W. Griffith has changed the title of his forthcoming production, the exteriors of which were made in Germany, from "Dawn" to "Isn't Life Wonderful."

In "Isn't Life Wonderful," Mr. Griffith abandoned theatrical plot in the machine sense, and has thrown his artistic and financial fortunes with the first American producer to risk a fortune on a story without even suggesting the "old sure fire" for laurels. It is an absolutely and entire departure from all precedent in the film.

"When Americans learn not to depend so much on plots and more on life for their screen and stage plays they will lead the world in drama," a group of Italian, French and German critics told D. W. Griffith in London recently.

"True here, with the exception of Germany, where the film industry is subsidized by the government, the film industry is the only one in which the United States is not the world's leader. Our film industry is the only one in which we do not lead the world. Our film industry is the only one in which we do not lead the world. Our film industry is the only one in which we do not lead the world

Cleveland (O) News 10/5/24

Big Film War Looms Over Griffith Move

By Monroe Lathrop.

LOS ANGELES, Oct. 4.—Hollywood is speculating on the prospect of another war.

Not, of course, of the nations, but of the foremost figures in the movie world.

The line-up would be Douglas Fairbanks, Mary Pickford and Charlie Chaplin on one side, and D. W. Griffith, Adolph Zukor and Jesse Lasky on the other.

Griffith has seemed less certain in his expressions lately of his right to quit the "Big Four" for Paramount.

While he has been explaining the letter from him to Fairbanks promising fealty to United Artists, members of the latter simply say matters are in the hands of their attorneys.

This is interpreted to mean that they are only waiting for a Griffith-Paramount junction to pounce on it.

By some onlookers it is believed the mere threat of legal action will prevent Griffith from making a picture for Zukor.

It would tie up a heavy investment in the courts indefinitely and put the dean of directors out of commission, unless under heavy bond.

Meantime U. A. members hold on tightly to Griffith's letter as offset to his explanation that he has signed only a "personal" and "informal" agreement with U. A.'s chief rivals.

And now while the dogs of war are straining to be unleashed comes word that "Hail the Hero" is the not inappropriate title of the picture in which Richard Talmadge will be seen actually breaking his neck.

The star resumed work on the picture September 25, taking up easy scenes.

His neck harness was discarded just five weeks after the event that was expected to end his career.

With two vertebrae fractured, he was out of the hospital in three weeks.

In another week he used his typewriter, did some spading in his garden and drove his car.

"I'm feeling fine," he declares, "and will soon be ready for anything the director suggests."

Surgeons call it all a miracle, but say Talmadge will be as strong as ever if he doesn't go too fast.

The courage that impels him to do hazardous stunts brought him around so swiftly, they say.

The disaster happened when the star plunged head first into a flying automobile.

Cameras ground and the director shouted "Fine!" But they found Talmadge crumpled up unconscious in the tonneau with his neck broken.

Lincoln (Neb) Journal 10/5/24

The "Art of Acting!" Huh!

D. W. Griffith once told me one almighty truth when we were talking of children on the screen.

"Anybody," he said, "can act better than an actor."

After many years' experience with stage and screen I have honestly come to the conclusion that there is no such thing as the art of acting.

What we call the art of acting is only a conglomeration of agreed-upon conventions.

Rin-tin-tin, the police dog, does not know any thing about the rules of dramatic technique; yet he can register eagerness or fear or anger as no actor, living or dead, has been able to. This is because he is completely free from self-consciousness, and because his imagination is a natural and perfect quality of his mind and soul.

No human actor can do so well as Rin-tin-tin, because no human actor can so completely forget himself.

Why They Love Animals.

The picture fans do not stop to analyze the reason they are so fond of animals on the screen.

They think it is because they love animals. The real reason is because they instinctively understand and admire [illegible]

Detroit (Mich) News 10/5/24

GRIFFITH MOVE A WAR SIGNAL

Signing With Famous Players May Bring On Fight to Finish.

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Washington (D C) Herald 10/6/24

Motion Picture Man Sees Berlin Poverty

Berlin, (A. P. by Mail)—"After what I have seen now at Berlin, I am convinced that the overwhelming majority of the Berlin population lives in misery and poverty," said D. W. Griffith, American film director, supervising two film productions produced here, to a German newspaper man.

"I guess that my good friends who freely supplied me with misleading information about German prodigality divided their worthy endeavors only between the Hotel Bristol and the Palais de Danse, while visiting here," the film man added.

Washington (D C) Times 10/8/24

D. W. GRIFFITH FINDS GERMANS IN MISERY

BERLIN, Oct. 8.—"After what I have seen now at Berlin, I am convinced that the overwhelming majority of the Berlin population lives in misery and poverty," said D. W. Griffith, American film director, supervising two film productions presented here, to a German newspaper man.

"I guess my good friends who freely supplied me with misleading information about German prodigality divided their worthy endeavors only between the Hotel Bristol and the Palais de Danse, while visiting here," the film man added.

Hartford (Conn) Times 10/9/24

MOTION PICTURE MAN SEES BERLIN POVERTY

[illegible]

Eve. World 10/8/24

BROKEN RECORDS

[illegible]

Fresno (Cal) Bee 10/6/24

MOTION PICTURE MAN SEES POVERTY IN BERLIN

[illegible]

Bloomington (Ill) Bulletin 10/8/24

DAVID W. GRIFFITH, MAKER OF PICTURES

Kentucky is the birth-place and the home of D. W. Griffith. His residence is at his studios in Mamaroneck, N. Y. There he has established a sea-walled park for picture-making, one of the show places along Long Island Sound, visible for miles, canopied with great elms and birches; and soothed into a restful reach of nature by surrounding lawns.

Here Mr. Griffith makes all his pictures, which, critics say, are unequalled for emotional intensity, poetic beauty and dramatic suspense.

How does this man appear? He is in his early forties; five feet and eleven inches tall, weighing one hundred and fifty-two pounds. Physically, he has a firm balance of bone, with alert decisive movement; a slender, cutting body with no suggestion of brute strength. His vitality and endurance are premiums of perfect health and indomitable will.

His studio is his home. For weeks, he never leaves the grounds. Up at 7:30 every morning, he works steadily until from eleven to one o'clock every night. It is most typical of him that he hastens, but never hurries; moves quickly but never rushes.

While other directors have the resources of great organizations to assist them, Mr. Griffith works alone. He selects his own stories. Then he begins to cast the principal roles. In this day when so many successful players have long-term contracts, this is often a most trying and difficult task; as available talent is often unsuitable.

While he selects his cast, he rehearses them, at once to prove the worth of the player in absorbing the role, and to work out the details of the drama so every member will be saturated with the purposes of the parts.

During the rehearsals, the costumes are selected, tried out, changed over and over again until final choice is made.

In directing his players, Mr. Griffith first allows the players to interpret the action for themselves, so that their portrayal may be natural. From this basis, he improves, suggesting movements and meanings. Only in intensely dramatic scenes does he ever raise his voice, and then only as emotional incentive. While the action proceeds, his face is a pathway for the quick and flowing emotions the scene reveals. His sensitive face registers every shy shade of feeling, and work vividly when the stronger strains of drama are touched. He is "all things to all men," feeling and reflecting every phase of every character. Psychologists declare it is this sensitive response which permits him to keep healthy and alert under unbelievable burdens.

His attitude towards his players is that of persuasive partnership, first following their original reactions, then sharing with them, gradually expanding the mood so that he leads them; and finally moulding the scene for the permanency of the camera by stimulating and spurring them.

He corrects but seldom criticises and never denounces. It is his firm policy in the social as well as professional world, never to say an unkind thing about a person; and if he ever says an uncomplimentary thing, he says it to the person, and not to others. His tolerance and patience are two capital features of his rare ability to handle others.

Robert W. Chambers, the famous novelist and student of character, says of Griffith: "I can think of no other man so entirely humble, so truly modest as D. W. Griffith. Unselfish, generous, whimsical and fun-loving, with the courage and intelligence of a great leader, and the visions of genius, here is a rare man."

Rex Ingram, the famous director, recently paid in print this tribute: "We all follow Griffith. He did everything first and the other directors do them over again as best they can. Motion pictures owe everything to this man."

With all his successes, Mr. Griffith remains a poor man. He lives in two rooms, lightly furnished, mostly with books and gymnastic apparatus. He reads at least one-half hour every day, without regard to how strenuous the work of the day has been.

A trifling but interesting peculiarity is that he can never keep his watch running. Time and again he has been presented with costly watches, but after wearing them two or three weeks, they stop.

Today he stands in perfect health, with a record of having made five times as many pictures as any other director, with having created the technique which is now the accepted method of picture making. Year after year he establishes new records in the number of pictures rated among the ten best by vote of public and critics. Some of his most famous works are "The Birth of a Nation," "Intolerance," "Hearts of the World," "Broken Blossoms," "Way Down East" and "Orphans of the Storm." And yet he is planning now to do what he considers the real work of his life, the production of a series of [illegible] portraying the great dramatic moments of mankind.

Salt Lake City (Utah) 10/11/24

Griffith Gives His Impressions Of Fatherland

[illegible]

My Eve. World 10/8/24

Hartford (Conn) Times 10/9/24

MOTION PICTURE MAN SEES BERLIN POVERTY

[illegible]

My Eve. Bulletin 10/10/24

Inter-Race Cast Make "The Dawn"

[illegible]

MANY NATIONS FURNISH ACTORS FOR "THE DAWN"

Mr. Griffith Got His Cast From All Over Europe and America

D. W. Griffith is staging his own Olympic games for acting, to test the talents of several nations in direct contest.

In making his new production, which has for its working title "The Dawn," Mr. Griffith has assembled his players from several European nations, and, as he says, "thrown them into the story to let them fight it out amongst themselves for the honors in acting."

From Germany, he has enlisted Hans Schlettow, Robert Scholz and Paul Rhekopf, three of the leading character men, who have had screen experience in UFA films.

Italy entered a Sicilian, who began his career in Punch and Judy pantomime and carried it on to opera. He is Frank Puglia.

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The American players also represent New England, the Central West and the Pacific Coast, with Carol Dempster, Neil Hamilton, Erville Alderson, Helen Lowell and Marcia Harris.

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My Telegram 4/10/24

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Manhattan (Kas) Chronicle 10/11/24

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Exhibitors Herald Chicago 10/11/24

Griffith Makes Denial

(Special to Exhibitors Herald)

NEW YORK, Sept. 30.—Reports that Marie Corelli's "The Sorrows of Satan" would be produced by him have been denied by D. W. Griffith. The producer stated that Paramount held the rights to this story and that he understood that the company had elaborate plans under way for screening it.

My Morning Picture World Oct 11 1924

Griffith Makes Denial

D. W. Griffith emphatically denies that he is going to produce Marie Corelli's story "The Sorrows of Satan," as a motion picture.

"Reports that I plan to produce 'The Sorrows of Satan,' said Mr. Griffith, 'are erroneous. I do not own the rights to this famous story. The rights are held by Famous Players-Lasky Corporation, and I understand that that company has already some rather elaborate plans under way for putting it on the screen."

Boise (Idaho) Statesman October 12 1924

AMERICAN MOVIE MAN SEES POVERTY IN BERLIN

[illegible]

Fankenburg (W Va) News 10/12/24

[illegible]

Chicago (Ill) Journal 10/15/24

Griffith's Babel

In making his new production, which has for its working title "The Dawn," D. W. Griffith has assembled his players from several European nations, and, as he says, "thrown them into the story to let them fight it out amongst themselves for the honors in acting."

Of Germans, he has Hans Schlettow, Robert Scholz and Paul Rhekopf.

Italy entered a Sicilian, who began his career in a Punch and Judy show and carried it on to opera. He is Frank Puglia.

Henri DeVries was summoned from Belgium. Ignacia Yancksi, with a career in the provincial theaters in Poland, represents that country. For Russia, appears Olga Danashafski.

Among the American players are Carol Dempster, Neil Hamilton, Erville Alderson, Helen Lowell and Marcia Harris.

The story is by Goeffrey Moss, a major in the British army.

Griffith has made part of his picture abroad. He has just arrived in this country to complete it.

Chicago (Ill) News 10/15/24

[illegible] Olympia.

D. W. Griffith is staging his own Olympic games for acting, to test the talents of several nations in direct contest. In making his new production, which has for its working title "The Dawn," he has assembled his players from several European nations, and, as he says, "thrown them into the story to let them fight it out among themselves for the honors in acting."

He has enlisted Hans Schlettow, Robert Scholz and Paul Rhekopf, three of Germany's leading character men. Italy entered a Sicilian who began his career in Punch and Judy pantomime and carried it on to opera. He is Frank Puglia. Henri DeVries was summoned from Paris. Ignacia Yancksi, with a successful career in the provincial theaters of Poland, represents that country. For Russia appears Olga Danashafski. The American players also represent New England, the central west and the Pacific coast, with Carol Dempster, Neil Hamilton, Erville Alderson, Helen Lowell and Marcia Harris.

And the story is by Geoffrey Moss, a major in the British army.

Los Angeles (Cal) News 10/15/24

NOTED DIRECTOR STAGES OWN OLYMPIC GAMES FOR LATEST PRODUCTION

[illegible]

Brooklyn Eagle 10/12/24

David Wark Griffith is staging an Olympic contest all his own to test the histrionic talents of the various nations in his latest production, "The Dawn." For this film Mr. Griffith has assembled players from several European countries and, as he says, "thrown them into the story to let them fight it out amongst themselves."

From Germany he has enlisted Hans Schlettow, Robert Scholz and Paul Rhekopf, three of the leading character men of U. F. A. films, a German producing company. Italy has entered a Sicilian who began his career in Punch and Judy pantomime and carried it on to opera. His name is Frank Puglia.

Henri De Vries was summoned from Paris. Ignacia Yanckai, with a successful career in the provincial theatres of Poland, represents that country. From Russia has come Olga Danashefski.

The American players who will appear in "The Dawn" represent New England, the Middle West and the Pacific Coast, with Carol Dempster, Neil Hamilton, Erville Alderson and Helen Lowell.

And the story is by Geoffrey Moss, a major in the British Army. Too bad it isn't [illegible] "Universal" pictures.

My Reeland Review 10/15/24

The first real news regarding "Dawn," which will be the next D. W. Griffith picture to be released through United Artists, tells of a cast that sounds like the list of contestants in the Olympic games. Neil Hamilton and Carol Dempster have the leading roles, they are Americans, and the rest of the cast was selected in Europe, and includes three famous players of Germany, and one each from Italy, France, Poland and Russia. And the story is by an Englishman. The picture, by the way, was made in Berlin! No date of release is given, though it is understood that the picture is ready.

Boston (Mass) Post 10/15/24

AN INTERNATIONAL CAST

D. W. Griffith is staging his own Olympic games for acting, to test the talents of several nations in direct contest.

In making his new production, which has for its working title "The Dawn," Mr. Griffith has assembled his players from several European nations, and, as he says, "thrown them into the story to let them fight it out amongst themselves for the honors in acting."

From Germany, he has enlisted Hans Schlettow, Robert Scholz and Paul Rhekopf, three of the leading character men, who have had screen experience in U. F. A. films.

Italy entered a Sicilian, who began his career in Punch and Judy pantomime and carried it on to opera. He is Frank Puglia.

Henri DeVries was summoned from Paris. Ignacia Yoncski, with a theatrical career in Poland, represents that country. For Russia appears Olga Danoshofski. All of these players worked at the Berlin studio with Mr. Griffith.

The American players represent New England, the Central West and the Pacific Coast, with Carol Dempster, Neil Hamilton, Helen Lowell, Erville Alderson and Marcia Harris.

And the story is by Geoffrey Moss, a major in the British army.

My American Oct. 16, 1924

Griffith Likely to Contract With United Not Pro

By LOUELLA O. PARSONS.

DAVID WARK GRIFFITH probably will fulfill the contract that United Artists alleges he made with them. Mr. Griffith is a man to whom personal honor is more important than money. Although a salary of $10,000 a week awaits him with Famous Players-Lasky, the freedom of the studios, and the privilege of doing as he pleases, he declines to do anything that would reflect upon his integrity.

Louella O. Parsons

Douglas Fairbanks and Mary Pickford have said that Mr. Griffith has three years more with United Artists and that any attempt on his part to forego his obligation would be met with prompt action.

This, in plain language, probably would mean a law suit. Mr. Griffith does not wish to involve Famous Players-Lasky in any legal controversy. Even if he makes a picture for them, it probably would be tied up with an injunction and kept from the screen for an indefinite period. In view of all these things, Mr. Griffith has confided to his close friends that he does not feel justified in taking what would be the most advantageous offer for himself.

He is now finishing "Dawn" at his Mamaroneck studio, and as soon as that is completed he will start making definite plans. He does not even know what his next picture will be.

Cincinnati (Ohio) Post Oct 18 1924

When They Talk, Oh, My!

"The Dawn," a new picture being made by D. W. Griffith, is a regular Olympic Games, in which actors from various nations compete for histrionic honors.

From Germany, Griffith has enlisted Hans Schlettow, Robert Scholz and Paul Rhekopf.

Italy entered a Sicilian, Frank Puglia.

Henri DeVries was summoned from Paris. Ignacia Yancksi represents Poland. For Russia appears Olga Danashefski.

The American players are Carol Dempster, Neil Hamilton, Erville Alderson, Helen Lowell and Marcia Harris.

My City Film Daily 10/16/24

Is Griffith Free?

Possibility That United Artists Statement May Be Binding as a Contract Upon Him

It is learned that a doubt has arisen in the Griffith organization over the future status of the producer with United Artists.

It will be recalled that early in the Spring, when many reports were in circulation regarding the future of the company, United Artists issued a statement which, on its face, bound the members of the company for a period of three years. When Griffith signed with Famous, it was stated on his behalf that he considered his signature on that document was a favor and not binding upon him.

It is understood, however, that A. H. T. Banzhaf, Griffith's attorney has been studying the situation and that he is not certain but that D. W.'s name affixed to the pivotal statement might be construed as a legal contract.

G. [illegible]th is now finishing "Dawn." He [illegible] allowing nothing to interfere with the completion of the picture. As soon as it is through, he will endeavor to ascertain just how he stands.

Lexington (Ky) Post 10/18/24

When They Talk, Oh, My!

[illegible]

Denver (Colorado) 10/19/24

MANY COUNTRIES INVADED TO GET 'THE DAWN' ACTORS

Griffith Assembles Players for Olympic Games of Drama.

D. W. Griffith is staging his own Olympic games for acting, to test the talents of several nations in direct contest.

[illegible]

Boston (Mass) Globe 10/18/24

[illegible]

Fresno (Cal) Bee 10/6/24

[illegible]

Fankenburg (W Va) News 10/12/24

[illegible]

Morning Telegraph Oct 26 (24) Journal N.Y. Post N.Y. Times Boston (Mass) Post 10/27/24 Traveler 10/30/24 N.Y. News 11/30/24

UNITED ARTISTS' CONFERENCE TO BE HELD IN LOS ANGELES

Joseph M. Schenck, Hiram Abrams, Robert Fairbanks, Dennis F. O'Brien and Others Left Wednesday to Discuss Reorganization Plans.

The reorganization of United Artists' Corporation, with Joseph M. Schenck as president of the production group and Hiram Abrams heading the distribution division, is predicted as a result of a conference of a majority of the members of the so-called "Big Four," to begin to-morrow in Hollywood.

The statement that Norma Talmadge, now a First National star, following the completion of her present releasing contract, may become a star in the United Artists' group, as substantiated last week by Douglas Fairbanks and published exclusively in The Morning Telegraph, may now be broadened to include Constance Talmadge and Buster Keaton in the light of yesterday's developments.

The various negotiations in which the United Artists' Corporation has figured in the last few weeks, seemed to come to a temporary stop early Wednesday morning, following a series of conferences on Tuesday night. Several wires to and from Los Angeles, and several long-distance telephone calls, closed the conferences here and the conferees spent Wednesday morning hastily packing trunks, valises, etc., and when the Twentieth Century Limited pulled out of the Grand Central Terminal at 2.39 that afternoon, the following were among those who made up the party:

Joseph M. Schenck, president, Norma and Constance Talmadge Productions and Buster Keaton Productions.

Hiram Abrams, president, United Artists' Corporation.

Robert Fairbanks, brother of Douglas Fairbanks, and the latter's representative.

Dennis F. O'Brien of the New York law firm of O'Brien, Malevinsky & Driscoll, counsel for Mary Pickford.

Edward Loeb, a Los Angeles lawyer, said to be advising Mr. Schenck. Mr. Loeb is also counsel for a chain of theatres in California.

The party expects to reach Los Angeles in time for the first of a series of conferences to begin.

That definite action will be taken in the Hollywood conference, to be held at Pickfair, the home of Mr. and Mrs. Douglas Fairbanks (Mary Pickford), and at a Los Angeles hotel, is confidently expected by interested parties here.

Regarding the possible reorganization of United Artists' Corporation, Mr. Abrams refused to make any statement yesterday prior to leaving his office, en route to the Grand Central Terminal.

Mr. Schenck has stated, and at his offices in the Loew State Theatre Building this was reiterated, that he has six more pictures to deliver to First National Pictures, Inc., three for Norma and three for Constance, before he will discuss future plans for his two stars. The Buster Keaton feature comedies have still some little time to go through Metro-Goldwyn distribution channels before there will be a disposition of Buster's future pictures.

It was explained later that the conferences in New York had reached a point where direct contact with Douglas Fairbanks, Mary Pickford and Charles Chaplin is necessary in order to continue. Thus, the decision to terminate the conversations here, and resume them in Hollywood, was reached and steps taken to proceed to the Coast at once.

At the office of Mr. O'Brien no statement was forthcoming.

Albert H. T. Banshaf, counsel for D. W. Griffith, said last evening that Mr. Griffith, part owner of United Artists' Corporation, is always interested in the welfare of the organization, and arrangements have been made, The Morning Telegraph understands, to keep Mr. Griffith informed of important developments.

When Mr. Banshaf was asked whether Mr. Griffith will deliver future "D. W. Griffith productions" to United Artists, following his delivery next week of the negative and a print of "Dawn," Mr. Banshaf said:

"That is a matter that will come up for consideration—later."

That the Paramount distributing organization has not been eliminated from consideration in the proposals as they may affect Mr. Schenck's three stars, is stated as a fact by individuals who are well informed.

FINISH NEW GRIFFITH PICTURE AT MAMARONECK

"Isn't Life Wonderful" is the title D. W. Griffith has given to his new production for which he went to Germany to take the exterior scenes. The story developed into nine reels under the working title of "The Dawn."

The picture is now nearing completion at the Griffith studios in Mamaroneck on Long Island Sound. Mr. Griffith has been working on the production since the first of July.

SCHENK'S CHANGES

It is reported that Joseph Schenk has dissolved his connections with Loew's, Inc., and that his contract with First National for the release of Norma and Constance Talmadge's pictures will expire in September, 1925. So it seems possible there may be something in these rumors of an affiliation with United Artists, which would place the Talmadge sisters with Mary Pickford, Douglas Fairbanks and Charlie Chaplin, and—who knows? with D. W. Griffith.

By the way, Griffith is lying low these days, with not a word on the subject of business arrangements. All that has been heard from him since his return from abroad has been the change of his new picture from "The Dawn" to "Isn't Life Wonderful?" We can only hope that the picture is better than it sounds.

Albany (N.Y.) News 10/27/24 Clarksburg (W Va) Telegram 10/31/24

David W. Griffith has decided to change the title of his new picture from "The Dawn" to "Isn't Life Wonderful." Since Emma Dunn's stage play is called "Dawn," Griffith evidently felt that similarity would not work to his advantage, just as Universal is seeking a new title for "Miracle" because of Morris Gest's stage [illegible]

Title is Chosen

"Isn't Life Wonderful" is the colorful title D. W. Griffith finally has given to his new production for which he went to Germany to take the exterior scenes.

The story has developed into nine reels under the working title of "The Dawn."

The picture is now nearing completion at the Griffith studios in Mamaroneck, the secluded spot in Long Island Sound which a celebrated foreign writer recently described as "The Island of Art."

Mr. Griffith has been working on the production since the first of July.

Los Angeles (Cal) Examiner 10/28/24 N.Y. Eve. World 10/31/24

D. W. GRIFFITH has finally decided on "Isn't Life Wonderful" for the title of his new film hitherto called "Dawn." The picture is said to be nearing completion at the Mamaroneck Studios, although it was largely filmed in Europe.

D. W. Griffith

It is not often that Griffith is at loss for words, but in this instance he has been a long time deciding what he wanted and it may be that the new title will not strike him as entirely original. Anyhow, life is wonderful.

GRIFFITH DROPS PLOT

D. W. Griffith is taking another chance in the name of art, and we sincerely hope that he is successful. He has abandoned theatrical plot in the machine sense in "Isn't Life Wonderful!" the picture he is now making, and is attempting to portray a cross-section of life dramatically told. In other words, he is risking a fortune on a story without summoning the "old sure first" for insurance. And, as we said before, we hope the picture is a hit.

Houston (Tex) Chronicle 10/28/24 Rio (Cal) Reporter 10/31/24

"Isn't Life Wonderful" is the original title D. W. Griffith finally has given to his new production for which he went to Germany to take the exterior scenes. The story has developed into nine reels under the working title of "The Dawn."

The picture is now nearing completion at the Griffith studios in Mamaroneck, the secluded spot in Long Island Sound, which a celebrated foreign writer recently described as "The Island of Art."

Mr. Griffith has been working on the production since the first of July.

"Isn't Life Wonderful," is the original title D. W. Griffith has given to his new production for which he went to Germany to take the exterior scenes. The picture is now nearing completition at the Griffith studios on Long Island.

Newark (N.J.) Ledger 10/26/24 Dayton (Ohio) Herald 10/31/24

D. W. Griffith—Dwan

If there is any artist in filmdom today—a true artist who has been doing consistent artistic work—it is David Wark Griffith, whose latest achievement, "America," concluded its premiere Newark showing Wednesday. Griffith, to us, is without question the peer of motion picture directors; if the others are "geniuses" as their press agents would have us believe, then Griffith is a super-genius. Of all those quibbling mouthpieces for megaphones, he is the sole possessor of those artistic elements which indicate a definite artistic viewpoint.

Every artist says John Ruskin, the English art critic in speaking of the painter "must first always have two great and distinct ends: the first, to induce in the spectator's mind the faithful conception of any natural object whatsoever the second, to guide the spectator's mind to those objects and feelings with which these were regarded by the artist himself."

Application of the definition does not permit elasticity. The reporter is not a poet, the parrot is not an actor, a photographer is not a painter, and a motion picture caption writer is not a prose stylist. The author half of the definition requires that the man must be able to penetrate into the nature of his subject, must know it from skin to bone.

Of all the directorial moments, Griffith, we believe, approaches nearer the definition. He has the ability, a dignified approach that is elegance and yet delicate, an exquisite grace, a fluidity of movement, a wholesome appreciation of characterization, and a delicacy and suffusing motions of thus that give his "America" one of the best performances Griffith has ever given. Griffith's most artistic and yet most human, the great.

Griffith is the master of lights and shadows—photograph, the stage has never seen, and never has the screen seen, the quality. "America" drew crowds and received the greatest photoplay praise. He is not the type of artist that has gone to pieces at success. He is the same Griffith as in years gone by.

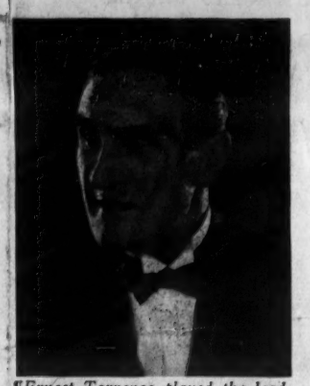
As master of the Griffith Players, they are all little. He is the master, directing, managing, producing and directing. Mildred Harris is the leading woman in "America" and she is a worthy one. Lionel Barrymore, Erville Alderson, Carol Dempster, Neil Hamilton, Creighton Hale, Charles Emmett Mack, Ralph Lewis, Frank Puglia, Joseph Schildkraut, Arthur Donaldson, Ralph Sipperly, Jack Dillon, Jack Ridley, Ralph Graves, Lucy Cousins, Ann Pennington, Lillian Leighton, Ruth Mitchell, Ruth Stonehouse, Ruth Dwyer, Ruth Ann Baldwin, Ruth Hiatt, Ruth Mix, Ruth Roland, Ruth Renick, Ruth Taylor, Ruth Wilson, Ruth Clifford

MOVIE HOME JOURNAL
BOSTON-MASS. NOV. 1924

MOVIE WEEKLY
11/22/24

¶A star in the making. Youthful and handsome Neil Hamilton. We predict a great future for this lad.

Studied for Priesthood —now LEADING MAN



¶Ernest Torrence played the lead in "The Side Show of Life" in which Neil Hamilton does noble work.

By Charles L. Gartner

THE detailed story of the life of the youthful Neil Hamilton would read like one of Horatio Alger's books on the country boy who made good.

Neil was born in the town of Lynn, Mass., and after completing his regular schooling, Hamilton went to a theological seminary for three years. He successfully completed the course and had even gone so far as to purchase the sombre clothing of the priesthood when he suddenly sat down to think things over.

He finally drifted to the theatrical section of New York City and brazenly presented himself at the stage door of a well-known theatre and asked for a job. When asked what he could do, Hamilton said he could act, change scenery, take care of the "props" and several other things. Whoever it was that gave him his first job took Hamilton at his word, for the next night he was on the stage appearing as an extra. When not before an audience Neil was helping shift scenery, carrying trunks around and assisting in setting the stage. For this work Neil was handed ten dollars at the end of each week. But he refused to become discouraged.

Then the movies claimed him—and after hard work and slow climbing, he "arrived."

Hamilton recently played a leading role in D. W. Griffith's "America," and also portrayed a character bit in the "White Rose." Famous-Players has this young man slated for many important and agreeable roles in the near future.

Hamilton will go far—because he has that clean, wholesome, real American youth "personality." Here's to you—Neil!

¶Neil Hamilton and Anna Q. Nilsson in a scene from "The Side Show of Life," the Paramount picture in which Hamilton caused so much favorable comment by his style, personality and good looks.

Isn't Life Wonderful?

This isn't our title. It is the name *D. W. Griffith* has given his new picture which he recently completed at the *Mamaroneck* studios after having filmed the exteriors in *Europe*.

There are interludes when life is wonderful . . . true enough. And we have no fault to find with the realism with which *Carol Dempster* and *Neil Hamilton* portray such an interlude here.

LOS ANGELES-TIMES - 11/29/24

David Wark Griffith

"Pooh-pooh—he's gone." That's the stylish thing to say in Hollywood.

And generally to pooh-pooh everything that Griffith has done.

I can tell these pooh-poohers one thing: It will be many a long day before any other director reaches the heart of the American people as Griffith has—or as Griffith can right now if he really tries.

For a long time all big pictures were rank imitations of Griffith. Cecil De Mille, in fact, was the first one to kick over the traces.

Beginning with Von Stroheim's "Blind Husbands," a new type of picture drama came—the drama of sophistication—the story of life told with a shrug and a smile.

The climax of a Griffith picture always came when the hero galloped to the rescue and killed the villain

not as he was hoisting down the down to vanish the pure, unsullied "gall."

The villain in one of the Lubitsch-Von Stroheim-Elinor Glyn plays wouldn't have had to break up our perfectly good dinner; the lady would have opened the door and told him to come right on in.

These new plays of suggestion, innuendo and sliding glances are scarcely those. Everyone knows them for a change. They give us all a pleasant feeling of being highly intelligent. But they don't touch the heart.

They reflect the feelings of an old civilization which has learned, with bitterness, that nothing matters very much. That life is only a cruel joke, that if the villain vanishes the pure ... well, the chances are a thousand to one the villain wouldn't have stayed pure, anyhow—so what's the difference?

This philosophy is fine.

[illegible]

N.Y. Motion Picture News 11/22/24

A GROUP of Italian, French and German critics had it out with D. W. Griffith in London recently. They told him that "when Americans learn not to depend so much on plots and more on life for their screen and stage plays, they will lead the world in drama."

And this is the way the spokesman of the party sized up the situation:

"Over here, with us, melodrama is secondary now. The plots with theatrical moments have given way to real life dramatically told. But you Americans do love your plots still, someone dropping dead just in time to unite the lovers, or mob extravaganzas. The costly plays with much plot machinery are not done on the European stage. Soon they will die with you. And then America will be — well, look out. We shall see the great drama then and it will come from America."

MOVIE WEEKLY, NEW YORK
NOVEMBER 22, 1924

"Isn't Life Wonderful?" is the colorful title D. W. Griffith has given to his new production, for which he went to Germany to take the exterior scenes. The story has developed into something [illegible] under the working title of "The Dawn." The picture is now nearing completion at the Griffith studios in Mamaroneck, the secluded spot in Long Island Sound which a celebrated painter recently described as "The Island of Artists." Mr. Griffith has [illegible] the first [illegible]

DENVER (COLO.) POST 11/23/24

ISN'T LIFE WONDERFUL, TITLE OF NEW PICTURE

[illegible]

Telegraph 11/7

14

TIMELY R[illegible]

GRIFFI[illegible]S LATEST SHOWN TO ARTISTS

Westport Acclaims "Isn't Life Wonderful" as Greatest Love Story Yet Presented

CAROL DEMPSTER IS PRAISED

D. W. Griffith gave a trial showing of his newest picture, "Isn't Life Wonderful," which has produced under the working title of "The Dawn," at Westport, Ct., recently, and the audience was composed entirely of the artist colony in that place. Since the showing "Isn't Life Wonderful" has become the talk of Westport.

[illegible]

What About "D. W."?

Coast Conference Will Determine Whether He Continues with United or Goes to Famous

In addition to the approval of the reorganization plan for United Artists that must come from Nathan Burkan, legal member for Charlie Chaplin and A. H. T. Banshaf, as attorney for D. W. Griffith, it is understood the future relations of the latter will be discussed.

It should be borne in mind that United Artists feels that Griffith is tied to that organization for three

(Continued on Page 11)

BROOKLYN DAILY EAGLE

What About "D. W."?

(Continued from Page 11)

[illegible] years, as a result of the contract signed by him at the annual meeting in the Spring. In view of this, there are two Griffith contracts that may be pertinent. The contract may not [illegible] in view of the fact that United Artists is not quite the organization of new product sufficient important product can be obtained without aid from Griffith. It may not be the other hand that will [illegible] much additional capital [illegible] it would be necessary for Griffith to [illegible] the production through [illegible]

D. W. Griffith, Inc., will retain [illegible] if you are interested in the company that has already released [illegible] Griffith's [illegible] Liberty [illegible] Griffith [illegible]

[illegible]

NORWALK (Conn.) HOUR 654
NOV. 7, 1924

RIALTO TO INTRODUCE "ISN'T LIFE WONDERFUL"

Producer D. W. Griffith and Technical Staff to Be at Local Theater Monday.

D. W. Griffith, noted motion picture producer, is expected in this city the latter part of next week to be present at the initial showing of his latest production, "Isn't Life Wonderful," which will open the premiere showing and release of the Rialto Theatre, according to Manager Lenart. According to Manager Lenart, the picture will be shown at each two performances daily, matinee and night. Mr. Griffith, his technical staff, which has been busy for the past several weeks, and the cast of players, including Carol Dempster and Neil Hamilton, will be present on the day the premiere performance will take place.

The Griffith production has already created a sensation in Europe. It is said to be the greatest production ever made by the famous producer. It is said that the production has been shown to the crowned heads of Europe and has received the highest praise from the royalty of the old world. It is said that the production was available not after the war.

The Griffith production has already created a sensation in Europe. It is said to be the greatest production ever made by the famous producer. It is said that the production has been shown to the crowned heads of Europe and has received the highest praise from the royalty of the old world. It is said that the production was available not after the war.

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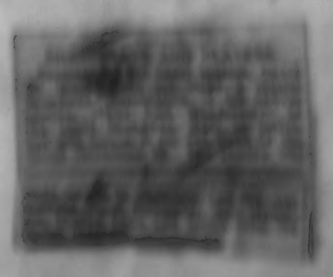

Lucey's Press Clipping Bureau
NEW YORK BOSTON
CLIPPING FROM
Morning Telegraph
Nov 9 1924

Lucey's Press Clipping Bureau
NEW YORK BOSTON
CLIPPING FROM
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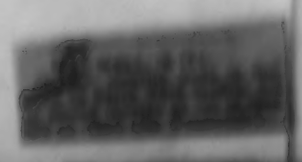

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LUCE'S PRESS CLIPPING BUREAU
NEW YORK BOSTON
CLIPPING FROM NOV 16 1924
CINCINNATI (O.) ENQUIRER

THE SILENT DRAMA

THE saying that truth is stranger than fiction is so frequently repeated and so generally accepted that few people stop to analyze its full significance. While admitting that many truths would have to exert themselves rather energetically to surpass some of the weird fictions originated by scenario writers, it remains true nevertheless that the actual processes of life and nature are far more fascinating than the dizziest flights of imagination.

Philosophers tell us that the best way to become the master of nature is to obey her laws. The man who invented the aeroplane understood and gave due consideration to the law of gravity. By the same token, the only way to create a great work of the imagination is to study and copy as closely as possible the processes of life. To do this one must not merely photograph, or slavishly imitate specific incidents and episodes and characters. One must rather observe the underlying scheme of things—understand the general truths of nature, organic and inorganic—and then apply these truths to the creatures and incidents of the imagination.

The reason why so many motion pictures have about them an air of unreality is that they too slavishly follow a preconceived and wholly artificial plot pattern. There are a certain number of events leading up to a climax, and after the climax one is given the impression that everything is definitely and permanently settled. In life nothing is ever settled permanently. One climax is frequently the starting point of a concatenation of events leading up to another climax. No denouement in life is characterized by unmitigated happiness.

We are apt to point with pride to the fact that America leads the world in the production of motion pictures. This is true quantitatively, but not necessarily qualitatively. The European productions may be inferior to ours technically, but as regards those intangible elements that go into the making of great art, there is much we can learn from them. Some shrewd and sound advice was given recently to D. W. Griffith by a group of Italian, French and German critics.

"When Americans learn not to depend too much on plots and more on life for their screen and stage plays, they will lead the world in drama," he was told. "Over here with us, melodrama is secondary now. The plots with the theatrical moments have given way to real life, dramatically told. But you Americans do love your plots still, someone dropping dead just in time to part the lovers, or mob extravaganzas. The costly plays with which plot machinery are done on the European stage. Soon they will die with you. And then America will be—well, look out. We shall see the great drama then, and it will come from America."

D. W. Griffith's newest production, curiously called "Isn't Life Wonderful?" is said to be an abrupt and active departure from all precedent in the films. If it is what it is said to be, it will not be the first American-made production to break away from mechanical plots and sawdust characters. Several attempts in this direction have already been made, the most notable being "A Woman of Paris" and "The Marriage Circle."

CARL R. ADAMS

LUCE'S PRESS CLIPPING BUREAU
NEW YORK 56 WARREN STREET — BOSTON 8 BOSWORTH STREET
CLIPPING FROM NOV 16 1924
NEWARK, N. J., CALL

"Isn't Life Wonderful?"

"Isn't Life Wonderful?" is the colorful title D. W. Griffith finally has given to his new production for which he went to Germany to take the exterior scenes. The story has developed into nine reels under the working title of "The Dawn." The picture is now nearing completion at the Griffith studios in Mamaroneck, the secluded spot in Long Island Sound which a celebrated foreign writer recently described as "The Island of Art." Mr. Griffith has been working on the production since the first of July.

LUCE'S PRESS CLIPPING BUREAU
NEW YORK 56 WARREN STREET — BOSTON 8 BOSWORTH STREET
CLIPPING FROM
Vancouver (B. C.)
Sun 11/23/24

LIFE WONDERFUL, SAYS THIS TITLE

"Isn't Life Wonderful?" is the colorful title D. W. Griffith finally has given to his new production, for which he went to Germany to take the exterior scenes.

The story has developed into nine reels under the working title of "The Dawn."

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LUCE'S PRESS CLIPPING BUREAU
NEW YORK 56 WARREN STREET — BOSTON 8 BOSWORTH STREET
CLIPPING FROM
WASHINGTON STAR NOV 23 192

Daniel Mark Griffith already is said to be rising to explain that his new picture, "Isn't Life Wonderful," is not propaganda, but simply a reflection of conditions at the present time in Germany, as he saw them.

LUCE'S PRESS CLIPPING BUREAU
NEW YORK BOSTON
CLIPPING FROM
Cincinnati (O.)
Billboard 11/24/24

by the A. M. P. A. against ... ing methods.

MOVE UP TO ABRAMS IN GRIFFITH-U. A. SPLIT

New York, Sept. 27.—Both D. W. Griffith and Hiram Abrams, of United Artists, are back in New York now from Europe, and, from the terse remarks made by each, it is believed that Griffith will stick to his plan of leaving United Artists for Famous Players-Lasky, and that the next move is up to Abrams, if he intends making one.

Under questioning Griffith stated that he would produce for Famous Players-Lasky as soon as *Dawn*, the production which he is now finishing up, is delivered to United Artists. Abrams, when quizzed, refused to say anything other than to admit that he had had a conference with Griffith in Europe.

As pointed out in *The Billboard* several weeks ago, Griffith's chief defense, in case United Artists takes legal action to prevent him producing for Famous Players, will probably be that the so-called three-year contract renewal United Artists claims he signed last spring is invalid because it was not authorized by the board of directors of D. W. Griffith, Inc. Griffith is tied up by a long-term contract with D. W. Griffith, Inc., only drawing a salary ... as president and his directing.

EXPLOITATION DEPT. FOR

LUCE'S PRESS CLIPPING BUREAU
NEW YORK BOSTON
CLIPPING FROM NOV 16 1924
NEW YORK AMERICAN

MY DEAR MISS PARSONS:

I have been an interested reader of your column for some years and appreciate your crisp and natural way you present news and notes of the movie world, and its personalities.

If you remember, about April or May, you spoke at length on revivals of old pictures, particularly of D. W. Griffith. You gave a sort of guarantee that "Broken Blossoms" would be revived on Broadway in October.

So, since Spring I have watched all notes and ads relating to same, but so far have not seen anything about it.

Now, Miss Parsons, won't you let an anxious reader know for certain, if you can, if this Griffith masterpiece "Broken Blossoms" will be shown on Broadway, or locality in and near Metropolis during October?

Hoping you will answer a reader who enjoys your column very much.

Yours sincerely,
JOHN J. RYAN.

Editor's note: Only Mr. Griffith can answer your question. Right now he is so busy arranging for the presentation of "Isn't Life Wonderful" that I doubt if he is giving "Broken Blossoms" a thought.

LUCE'S PRESS CLIPPING BUREAU
NEW YORK BOSTON
CLIPPING FROM
Syracuse N. Y.
11-24-24 Telegram

GRIFFITH CHANGES TITLE OF "DAWN"

"Isn't Life Wonderful?" is the colorful title D. W. Griffith finally has given to his new production for which he went to Germany to take the exterior scenes.

The story has developed into nine reels under the working title of "The Dawn."

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LUCE'S PRESS CLIPPING BUREAU
NEW YORK BOSTON
CLIPPING FROM
KNOXVILLE (Tenn.) JOURNAL-TRIBUNE
OCTOBER 5, 1924
4D

D. W. GRIFFITH SEES BERLIN IN POVERTY

BERLIN, Oct. 4.—"After what I have seen now at Berlin, I am convinced that the overwhelming majority of the Berlin population lives in misery and poverty," said D. W. Griffith, American film director, supervising two film productions produced here, to a German newspaper man.

"I guess that my good friends who freely supplied me with misleading information about German prodigality divided their worthy endeavors only between the Hotel Bristol and the Palais de Danse while visiting here," the film man added.

LUCE'S PRESS CLIPPING BUREAU
NEW YORK 56 WARREN STREET — BOSTON 8 BOSWORTH STREET
CLIPPING FROM
Chicago (Ill.)
Journal 11/10/24

"o." She used to prefer it Nah-seem-eva, with the ... on the screen."

Again—Griffith!

Griffith is ready with another new one, calling it "Isn't Life Wonderful?" which sounds more like a cross-word puzzle than the great picture they say this is. It's first title was "The Dawn," and Carol Dempster plays the chief part. Those who have seen it declare it is as "revolutionary" as "Broken Blossoms" ... some seasons ago.

LUCE'S PRESS CLIPPING BUREAU
NEW YORK 56 WARREN STREET — BOSTON 8 BOSWORTH STREET
CLIPPING FROM
Hartford (Conn.)
Times 11/24/24

GRIFFITH TO SHOW NEW PICTURE

D. W. Griffith will show his new picture, "Isn't Life Wonderful," for one week at the Rialto theater, New York, beginning November 24, according to contracts signed last week.

The demands upon the legitimate theaters for waiting shows, made it impossible for him to follow his usual custom of showing it first under his own presentation. The earliest show date secured him was in March.

Through arrangements between Mr. Griffith and Mr. Baker, the schedule of the Rialto theater was revised to permit the one week showing of the picture.

"Isn't Life Wonderful" is Mr. Griffith's first production since "America," and is done in a manner new to the screen. No effort for melodramatic climaxes and sweet sentimentality has been made. Mr. Griffith has been asserted to be his playwrit reveal the intricacies of life, in taking up his first story for production has faced some the equivalent.

Most of the scenes were photographed in Germany. In the cast, Carol Dempster and Neil Hamilton have the leads, supported by an international cast including Lionel Barrymore, Frank Puglia, Paul Rigelhof of the Deutsches theater, Berlin, Clara Von Bolem, and a large local company. The story is from the pen of Melville Brown.

LUCE'S PRESS CLIPPING BUREAU
56 WARREN ST. NEW YORK — 8 BOSWORTH ST. BOSTON
CLIPPING FROM
CHRISTIAN SCIENCE MONITOR—Boston
DEC. 29, 1924
V-D

The Advancing "Movies"

warn the retailers against the dangers of agreeing to pay rentals which are beyond their possible earnings.

The recent public deposition of an official in the motion picture world to the effect that the million-dollar picture is happily a thing of the past, at least from the publicity point of view, comes at a time when an appreciable change in motion picture values is being offered. The great and glittering dollar, and with it the fabulously overpaid screen star of other days, is about to make way for the one real and determining factor in this twentieth century art—the motion picture director.

In the early stages of the pictures, once the nickelodeon and ten-reel period was passed, the outstanding issue in this art industry was screen personality, first and last. It became a regular scramble and gamble in sure-fire screen stars. The high cost of production also rose in competitive waves, until the publicists were handling seven figures with as much ease as a reparation committee. There was Janet Waye Griffith, of course, who always ... to keep ... on a higher directional level than most of his brothers of the megaphone, and again and again there were outstanding films which earned a generous meed of appreciation for their fine direction.

Within the past year, however, the importance of the man at the helm has been demonstrated in one fine film after another. Ernst Lubitsch, Dimitri Buchowetzki and Victor Seastrom have been added to the best ranks from continental sources and have helped to advance the technique of the movies considerably. The fact that Mr. Seastrom's latest picture, a positive tragic affair from an Arthur Brisbane plot, could have played recently a few weeks Broadway engagement to a spectacular box-office record is a good enough ... that it is fast to submit a fine director's hand.

Intelligent artists and interesting pictures are only made from discriminating directors. It is this who are the guardians of artistic standards. For of the cast and the lens are creating into the business making their own ... and their private stocks of art is valued at ... Who can say what the drama will be like in another decade or two? Whatever it may be, it is certain that the best important pictures will be produced largely the cities and not in the studios, unless the motion picture has become a product and the writing on there should be a vital need, namely, better directing, with better casting from the company of the stars and the ... the director is at hand.

LUCE'S PRESS CLIPPING BUREAU
NEW YORK BOSTON
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Columbia S. C.
11-9-24 State

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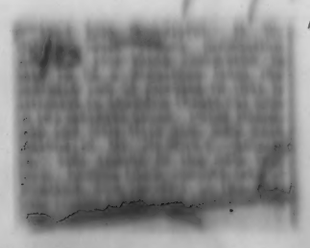
NEW YORK BOSTON
CLIPPING FROM NOV 16 1924

LUCE'S PRESS CLIPPING BUREAU
56 WARREN ST. NEW YORK — 8 BOSWORTH ST. BOSTON
CLIPPING FROM 10

What's Wrong With The Movies?

SOUTHWEST PRESS CLIPPING BUREAU
KANSAS CITY, MO.

LUCE'S PRESS CLIPPING BUREAU
BOSTON
Kansas City Star
Kansas 11/16/24



CLIPPING FROM
NEW YORK TELEGRAPH
DEC 28 1925

Section III
Part 5
Vol. 104
No. 181

New Year's Number
The Morning Telegraph

New York
December 28
1924

The SENSATION of THE YEAR!

"An entirely new treatment of screen drama—beggars description—seems almost incredible—blazes a new trail, making the picture of the future—picture fans will breathe a prayer of thanks."

The verdict of all fourteen New York critics is unanimous.

"There has never been so absorbingly human a drama put upon the screen. It rises to such heights of truth and beauty and power that it far surpasses all the make-believe tragedies and brainstorms which have so far appeared upon the screen . . . It will be viewed with as much interest on Third Avenue as it will on Broadway . . . Its human appeal will be answered by a response from the poor and uneducated, as well as from the more erudite and sophisticated."
(*Mr. Collings, N. Y. Eve. Post*)

Carol Dempster

Neil Hamilton

D. W. Griffith

NEW STARS!

"We hadn't ever cared particularly about Carol Dempster, but in 'Isn't Life Wonderful' she swayed us for two hours as we never before had been swayed."
—GEORGE GERHARD, EVE. WORLD

"Her performance will be mentioned among the fine things as long as motion pictures endure."
—MISS PARSONS, AMERICAN

"Her emotional acting is the most effective which I have ever seen."
—QUINN MARTIN, WORLD

"Miss Dempster as Inga seems inspired."
—MISS FOLSWICK, EVE. JOURNAL

"Neil Hamilton is superb."
—MISS CUNNINGHAM, HERALD-PRINTER

"The work of Neil Hamilton and Carol Dempster ranks with the outstanding performances ever given on the screen."
—MISS HERSON, DAILY MIRROR

"Lupino Lane's work in Mr. Griffith's picture, 'Isn't Life Wonderful,' touches a high mark in comedy which no screen actor, save Charles Chaplin, has ever reached."
—E. V. COLLINS, EVE. POST

LOVE AND POTATOES

From such simple, every-day material, Griffith has wrought great drama; not the drama which dazzles the eye or stuns the brain; but the drama which to every human heart responds with laughter and tears; the drama of life itself.

The story is by Major Geoffrey Moss, brother officer of the Prince of Wales in the Grenadier Guards of England. It is a story of fact, and was filmed in Germany on the actual site.

"Griffith blazes a new trail. He is making the picture of the future. He plays with human hearts, with the primary passions. If you have a soul alive to the suffering of a man and a maid, 'Isn't Life Wonderful' will thrill you."
—JOHN S. FLETCHER, MORNING TELEGRAPH

"Isn't Life Wonderful" almost begins to satisfy. Nothing but a simple story, yet it holds us in a vise like grip and carries us through the whole gamut of emotions. It is the greatest human story of this period which it is hardly that authors have been reached even by Griffith himself."
—JOHN SCHARF, EVE. WORLD

"The entirely new treatment of screen drama is 'Isn't Life Wonderful.' It is the best picture that has come from D. W. Griffith's hands, and what we have said and what we have said about everything . . . The story is simple, the film family the given patterns. There is more drama crowded on to that long strip than in any twelve reels of the average run of a hundred pictures of thickness and length."
—JOHN S. FLETCHER, MORNING TELEGRAPH

"D. W. Griffith again reveals his genius. It comes about [illegible] the art of Lupino Lane, natural Griffith [illegible] such marvelous heart-stirring story that the very pictures must have been crying their eyes out. Griffith, greater than ever, which a [illegible] of thousands of his kind. There is a pull of and a lift in the picture provided by its [illegible] of human sympathetic."
—[illegible], EVE. TELEGRAM

"Strange how we become a person of the film in Mr. Griffith's [illegible] Carol Dempster [illegible] Neil Hamilton [illegible] Lupino Lane [illegible] Griffith [illegible] Griffith [illegible] Griffith

FROM
EW YORK TRIBUNE
DEC 1 1924

On the Screen

"Isn't Life Wonderful!" Proves That It Is—if You Live in the United States

By Harriette Underhill

"Isn't Life Wonderful," is the most harrowing picture we have seen since "Broken Blossoms," and D. W. Griffith made them both! Not that they are in the least alike; and the newest production at the Rivoli, though beautiful, is in no way a rival of Mr. Griffith's masterpiece.

"Isn't Life Wonderful" is a story by Major Geoffrey Moss. It is harrowing because it is true, and one cannot snatch his attention from the theme for an instant and relax with the comforting assurance that it is only playacting and that it will all come out right in the end. It doesn't, and yet never have we encountered a situation which gripped us more firmly than the one where Inga saves 9,000,000 marks, and after standing in line for four hours to buy three pounds of beef with it, looks up and finds the price has been raised to 12,000,000 because the stock was running so low, and when the starving marauders stole Hans's potatoes we could have cried out in protest. But the picture ends with Inga and Hans sitting in the moonlight and saying: "Never mind, we have each other. Isn't life wonderful!"

The story tells of people and conditions just after the war, and as we watched the maimed and starving survivors we wondered how Wilhelm happened to be alive now!

The main story is about one Polish family which dragged itself by slow stages to Berlin to try to get back some of the things which it had lost. The family consists of Inga, an adopted child; Hans and Theodore, sons of an old professor; the professor himself, his sisters and mother. Carol Dempster plays Inga beautifully and Neil Hamilton is great as Hans. Helen Lowell is the grandmother, and she, too, is most effective. We liked her best when she tore up the Kaiser's picture and stamped it in the dust. Every one has heard that the people in Germany were starving after the war, but we doubt if any one, unless he has been there, can realize just what it is like. When you have seen "Isn't Life Wonderful" you will know exactly what it was like.

Inga and Hans are in love with each other and resolve to get married in spite of the fact that neither has nearly enough to eat. Being young and in love, their constant cry is "Isn't life wonderful!" Hans works in a shipyard and on the ground allotted to each worker he raises many bushels of potatoes. Time comes to gather in the humble vegetables, which are life to them, and on the way back from the farm ravenous raiders steal the supply. They have nothing left in the world but each other, but it doesn't seem to make any difference to Hans and Inga. They still cry "Isn't life wonderful!"

The story is so simple and still vastly thrilling and exciting. What if Inga should lose the hen which furnishes two or three eggs a week! What if Theodor should lose the liverwurst which the rich American tourist had purchased for two billions of marks and presented to him! What if Hans should have his potato patch raided and what if Grandma should die from her steady diet of three horse-turnips a day! As a matter of fact Hans did lose his potatoes and maybe Grandma died of the turnips. The story ends there.

Lupino Lane is seen in the role of a strolling player who hasn't much to do with the story. It is a terrible thing, this "Isn't Life Wonderful!" and it made us feel like a dirty dog because during the war we always grumbled at the one lump of sugar the restaurants allowed for a cup of coffee and we used to carry our own along with us.

To all who are happy enough to be living in America, yes, isn't life wonderful!

There is a prologue called "On the Wings of Music." This is very beautifully done by the Rivoli singers and dancers, and the theme is "The Lorelei," if that is the name of the song, and we think it is. That is also the music of the musical score.

The only other number on the program is an out of the ingenuity cartoon called "The Cure." It is particularly genuine.

CLIPPING FROM
NEW YORK WORLD
DEC 1 1924

The New Films

AT THE RIVOLI

DAVID WARK GRIFFITH Presents "ISN'T LIFE WONDERFUL?"

A film adaptation by Major Geoffrey Moss. Directed by Mr. Griffith. All exterior scenes photographed in Germany.

THE CAST.

Inga.....Carol Dempster
Hans, son of Professor.....Neil Hamilton
Grandmother.....Helen Lowell
The Professor.....Erville Alderson
The Brother.....Frank Puglia
The Aunt.....Marcia Harris
Strolling player.....Lupino Lane
The Hungry Workers.....Paul Rhekopf, Count von Schaal
Of the Deutches Theatre, in Berlin.

Innovation tramps the screen at the Rivoli. The new film play by Mr. Griffith dares to be intelligent. This in itself is sufficient. And still its leading woman gives one of the finest performances I have ever seen in pictures. It may be the very best. For these reasons "Isn't Life Wonderful?" is a remarkable and distinguished work.

In it, the man from Mamaroneck proves his genius embraces also versatility. As far removed in method as sun and earth is this latest intimate drama from such as "America" and "The Birth of a Nation." And yet with those who go with him here on a romantic tour of pitiable, post-war Germany the rush of emotional response is sure to be felt. I have wept a little seeing this picture. It will get you that way. Oh, well, it may not. But if it doesn't I don't care anything about you.

Fact is at its base. We see the terror of hunger in a middle-class Germany swept from its feet in the financial chaos of 1923. Great, gaunt figures, reminiscent of those of the Moscow Art, are fighting for crusts. Women and children, their faces pinched with want, wander helplessly over a barren land.

And before these clouds of anguish two love birds fly. Set upon by thieves who beat them and rob them of their only worldly goods—a cart of potatoes—they sit dazedly by a lonely roadside, and Inga says to Hans:

"But I have you still; they didn't take you from me. And you have me. Isn't that enough to make life wonderful?"

"Wonderful!" the lad agrees. And there, it is to be presumed, they begin their struggle again.

The extreme economy of theatrical effect is marked in this new picture play. Horse meat is the principal food and the story admits it. No gaudy arm slinging enters into Inga's greeting of Hans when the boy returns from the army. Persons concerned in the running narrative seem real. They are real. They were pictured on the streets of the village in Germany where the action is laid. These characters reflect the ferocity of a "What Price Glory?" the naturalness of a "Cherry Orchard," the poignant pathos of a "Rain." And still at the end of it all one can not help knowing that peace and contentment have triumphed over despair.

I think the fact that Mr. Griffith was willing to construct a romance which employed as is symbolical hinge a simple cart loaded with potatoes is a most audacious and commendable defiance of all that is conventional in the film play. Intellect, as well as emotion, plays a fine and glowing part. Aha, at last we may say it and still look our friends in the face!

There are faults to find. There are flaws to pick. And they ought to be picked. I am quite convinced now that George Bernard Shaw and David Wark Griffith should form at once a combination in restraint of script-meddling. They ought to adopt as their slogan, and tack it up over the entrance of their shop: "We're damned if you'll cut our stuff."

"Isn't Life Wonderful?" gives evidence of whittling. Of course, in presenting it in a Broadway film theatre, time had to be taken out for the news reel and an ink-well comedy. What vandalism! In taking off potatoes, rough jokes have resulted, although heavy efforts have been made to iron them out.

I think in a great many instances the subtitling is unnecessary. There is no earthly reason for this. My only objection, at most, is restricted to the mechanics rather than to the gentle beauty of the picture play. It seems to me that Miss Dempster and Mr. Hamilton were absent at all times. Let me repeat that the young women's sustained acting here is of the most effective which I have seen. And I have witnessed considerable acting lately.

To make, those who go to the Rivoli will seem to see a David Wark Griffith picture and a great one. Look for Dempster and a great cast. Look for Hamilton. Look for Lane. Look for Lowell. Look for Puglia. Look for Harris. Look for Alderson. Look for Rhekopf and Count von Schaal. Look for a great story. Look for a great picture. Look for a great lesson in tolerance. Look for a great deal of pleasure. Look for a great deal of thought. Look for a great deal of sadness. Look for a great deal of laughter. Look for a great deal of tears. Look for a great deal of everything. Look for a great deal of nothing. Look for a great deal of anything

MOVIE HOME JOURNAL

LUCE'S PRESS CLIPPING BUREAU
NEW YORK — BOSTON
CLIPPING FROM
VARIETY (N. Y. CITY)
DECEMBER 3, 1924

FILM REVIEWS

ISN'T LIFE WONDERFUL!

D. W. Griffith Production released by United Artists. Story by Major Geoffrey Moss. Directed by D. W. Griffith. Carol Dempster and Neil Hamilton featured. At the Rivoli, New York, week of Nov. 23. Running time, 80 minutes.

Inga .....Carol Dempster
Hans, son of the professor .....Neil Hamilton
Grandmother .....Helen Lowell
The Professor .....Erville Alderson
The Brother .....Frank Puglia
The Aunt .....Marcia Harris
Strolling player .....Lupino Lane
The Hungry Workers .....Paul Rhokopp
Count von Schart

D. W. Griffith again comes to the force with the unusual on the screen, in "Isn't Life Wonderful" at the Rivoli this week. Just as his "Broken Blossoms" was a departure from the usual picture fare, so also is this present film.

It is a picture that has something more behind it than the mere idea of entertainment. It should to an extent give the American public an insight into the lives of the simpler German folk and their sufferings as a result of the great war's aftermath.

Whether or not the picture will be a box office success is another question. Off hand it seems doubtful if the story will have sufficient appeal to make it a record breaking money venture.

The story is too realistic. It is a page torn from life. Those who rave about "the finer things in pictures" may not come to the box office in sufficient numbers to offset the out and out fans who will stay away. After all the latter are the ones to be catered to. Fans like naught but the sweetened pap fed to them day after day on the screens of the country.

One point about this story should be pointed out immediately before some rabid anti-German jumps to the fore, proclaiming it another example of German propaganda. That is the fact that Major Geoffrey Moss, the author, is of the British army. In itself that should be sufficient to still those who might shout "propaganda."

This is the picture that Griffith shot partly in Germany and partly in this country. Griffith's handling of the theme is little short of wonderful. His composition in mass scenes as well in those with but few characters is in line with the best he has ever done. The photography at times shows some remarkable shots. There is one thing about this work of the master director and that is that he has held to his idea that a story can be told with but few principals; also that he has kept his love theme in the foreground.

It is of the privations and struggles of a German family following the war and the collapse of the German exchange. A tale at once gripping and interesting though heart rending and depressing.

A German professor is im- He and his family have

LUCE'S PRESS CLIPPING BUREAU
NEW YORK — BOSTON
CLIPPING FROM
NEW YORK MOTION PICTURE NEWS
DECEMBER 13, 1924

Isn't Life Wonderful?

(D. W. Griffith-United Artists—Eight Reels)

(Reviewed by Oscar Cooper)

ELSEWHERE in this issue appears detailed comment on this picture, which sets a new mark in production. It is a distinct innovation, unlike most of Griffith's works. He has departed from the era of big sets and crashing climaxes, eliminated storms and ice-jams and rides-to-the-rescue, and told a simple, compelling human story about the privations of a family of Polish refugees in a German village.

For the most part, the mood is sombre and in the key of pathos. The comedy moments are interspersed skillfully, but the prevailing tone is one of near tragedy, relieved by the optimism of youth. There is a splendid romance, with Carol Dempster and Neil Hamilton as the central figures, and this is worked out with all of the genius Griffith has displayed many times before.

The picture is remarkable in many ways. The atmosphere is perfect, because the exterior scenes were filmed on the actual locations in Germany. It is evident that both director and cast literally lived the life of the village while they were in it. The players are without exception, in absolute key with the story. Miss Dempster gives one of the finest performances ever seen on the screen, and Hamilton is a close second in the excellence of his work. Erville Alderson, as the old Professor, does a splendid character portrayal. Lupino Lane contributes comedy-relief as the strolling player. Helen Lowell, in the role of the grandmother, also deserves great credit. The other principals complete a typical Griffith cast. The acting, as a whole, is far above the average.

Stressing characterization, rather than the mechanics of plot, Griffith has contrived to tell an extremely human story in a very human way. There is a total absence of "hokum."

THEME. A "real life" drama of the struggles of a refugee family during the starvation years in Germany, with a strong vein of romance showing the battle of two lovers to gain food and shelter so that they may marry.

PRODUCTION HIGHLIGHTS. The remarkable acting, especially by Miss Dempster and Mr. Hamilton. The food riots in Germany. The potato-cart sequence, in which the hungry workers rob the lovers of their supply of food. The natural atmosphere, gained by filming actual locations. Typical Griffith lighting and "touches." The dinner scene, wherein the family has its first square meal in months—one of the most life-like things ever put on the screen.

DIRECTION. Sets a new mark for other directors to shoot at. Nothing has been left undone to drive home the human story.

EXPLOITATION ANGLES. First, Griffith with a new kind of picture that is bound to create a lot of discussion. Second, the great cast. Third, actual scenes in Germany, with emphasis on food riots and the fight against starvation. Fourth, the love story.

DRAWING POWER. It is "different." The word "entertainment" does not describe it.

SUMMARY. A vivid human document. Real life on the screen. Not a story in the ordinary sense—but the greatest of all stories—life itself. No compromise with the facts of everyday existence. Sordid poverty contrasted with moonlit romance. As a whole, a work of art that comes very near being the finest Griffith has ever done.

THE CAST

Inga ..... Carol Dempster
Hans, son of Professor ..... Neil Hamilton
Grandmother ..... Helen Lowell
The Professor ..... Erville Alderson
The Brother ..... Frank Puglia
The Aunt ..... Marcia Harris
Strolling Player ..... Lupino Lane

Personally directed by Mr. Griffith from the story by Major Geoffrey Moss, of the British Army.

SYNOPSIS. A Polish family, driven to Germany in war's aftermath, fights for bare existence. Inga and Hans cannot marry unless they get shelter and food to sustain them. Hans raises potatoes, and together they go to bring home the little crop in a cart. They are attacked and robbed by a band of hungry workers, made beasts by years of war and hunger. But the lovers still have each other and they are undismayed.

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MOVING PICTURE WORLD (N. Y.)
DECEMBER 13, 1924

"Isn't Life Wonderful?"

Powerful in Its Simplicity and Realism, D. W. Griffith's Latest Is Limited in Its Appeal

Reviewed by C. S. Sewell

In his newest picture, "Isn't Life Wonderful?" which is receiving its initial showing at the Rivoli Theatre, New York, D. W. Griffith has again dared to attempt something new in theme and in treatment. He has gone to Germany after the war and found his inspiration in a story of the sufferings and hardships of a family of Polish refugees. It is a story which is simplicity itself, a page from life which depends upon its absolute realism, its remarkable character delineation and superb handling. He has steered clear of melodrama or the familiar devices of the drama to heighten the effect. There are no villains, no plotting, no intrigue, but at the same time there is no dearth of drama, emotion, humor, or of the other things that stir the spectator, just as there is no dearth of these elementals in life itself.

This picture is life itself presented on the screen, and the very simplicity of its story and treatment magnifies its power. It is not when life moves along smoothly but when it is beset with difficulties and hardships that it is most dramatic, and what could be more gripping than the struggle for life itself? So, this little story centers in a struggle for mere existence against seemingly insuperable obstacles, and to the average man will seem depressing; but it is brightened by the wonderful optimism of the heroine who, undaunted by crushing circumstances, finds life wonderful and mere existence, when love is present, a reason for enjoyment.

With opportunities for big scenes, Mr. Griffith has contented himself with epitomizing the hunger madness of the workmen in an attack on a profiteer's wagon and on the pitiful little supply of potatoes belonging to the hero and heroine. Even the happy ending is unhappy from a material standpoint, for the couple are left bereft of everything but the thought that they have each other and their great love.

Although there are some slight slips, Mr. Griffith's direction of this picture is marvelous and none but a master of the art could have gotten such dramatic force out of scenes showing the family utterly dejected with their meal of horse turnips, or such pathos as the scene where the heroine waits at her sweetheart's bedside or where she attempts to buy meat and finds the price has risen out of reach before she gets into the shop, or the exaltation of these simple folk over a meal consisting of a single egg, a bowl of potatoes and liverwurst.

Equally fine is the work of the players. Carol Dempster gives a truly remarkable performance; one of the most effective the screen has ever seen is her display of simple emotions. Neil Hamilton, with less to do, scores heavily, as do all of the others. There is no exaggeration in their acting or expression, a simple movement or gesture, a slight smile on a gaunt face speaking volumes.

Comedy in keeping with the spirit of the picture is supplied by Lupino Lane as a strolling actor, and there is excellent suspense and dramatic interest in the futile attempt of the hero and heroine to escape the workmen temporarily made beasts by hunger.

For those who are moved by sentiment or who grasp the simplicity and humanity of this story, the bigness of the drama of life itself, and can enter into the finer points of this truly remarkable interpretation, "Isn't Life Wonderful?" will prove inspiring. But, after all, we seriously doubt its appeal to the masses. Foremost among the considerations which would seemingly mitigate against its general box office success is the depressing nature of the story, despite its note of optimism, for it is a drab little tale that is unfolded. And despite its intensity for those who are moved by its emotional appeal, the very absence of theatricalism and devices for building up punch and interest will have their effect. In short, to many it may prove commonplace and depressing. In its very simplicity and realism lies its greatest strength and weakness, and because of its song it does not seem the kind of a picture the average patron would recommend to his friend who goes to the theatre primarily to be entertained and amused.

CAST

Inga ..... Carol Dempster
Hans ..... Neil Hamilton
Grandmother ..... Helen Lowell
Professor ..... Erville Alderson
Brother ..... Frank Puglia
Aunt ..... Marcia Harris
Strolling Player ..... Lupino Lane
Waiter ..... Paul Rhokopp
Waiter ..... Count von Schart

Story by Major Geoffrey Moss
Directed by D. W. Griffith
United Artists

STORY

Among the thousands of refugees who flocked to Berlin was the family of a Polish professor and the story following the war revolves around the struggle of Hans, the professor's son, and his sweetheart, Inga, to get married. They manage to get place in the cart of a carter and his family and they are on their way to the village of Hans' birth when they are attacked by a band of hungry workers who steal their precious load of potatoes. Inga comforts him and they agree that life is still wonderful, despite its misfortune.

Hans and Inga have been childhood sweethearts. She nurses him when he falls ill, as a result of having been gassed. The family consent to their marriage. Hans raises many bushels of potatoes on ground allotted to him. He is held up and beaten by robbers who steal his precious carload of potatoes, but Inga comforts him and they agree that life is still wonderful, despite its misfortune.

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N. Y. EXHIBITOR'S TRADE REVIEW
DECEMBER 13, 1924

GRIFFITH FILM AN ARTISTIC JEWEL

"Isn't Life Wonderful" Presents Simple But Starkly Realistic Story.

"ISN'T LIFE WONDERFUL." United Artists Photoplay. Author, Major Geoffrey Moss. Director, D. W. Griffith. Length, 9,080 Feet.

CAST AND SYNOPSIS

Inga ..... Carol Dempster
Hans ..... Neil Hamilton
Grandmother ..... Helen Lowell
Professor ..... Erville Alderson
Brother ..... Frank Puglia
Aunt ..... Marcia Harris
Strolling Player ..... Lupine Lane

At the conclusion of the World War Hans comes back to his family, camped on the outskirts of Berlin. They are all in dire poverty, but each tries uncomplainingly to get along as best they can. Theodore, a student son, works as waiter in a night club. Inga, an adopted daughter, works nights mending chairs. Hans and Inga have been childhood sweethearts. She nurses him when he falls ill, as a result of having been gassed. The family consent to their marriage. Hans raises many bushels of potatoes on ground allotted to him. He is held up and beaten by robbers who steal his precious carload of potatoes, but Inga comforts him and they agree that life is still wonderful, despite its misfortune.

By GEORGE T. PARDY

DAVID WARK GRIFFITH has chosen a sombre subject for the theme of this picture—the struggle of Germany's poor folks for bare existence during the starvation days of 1923—and shaped it with rare directorial cunning into a genuine screen jewel. Every now and then Mr. Griffith revolts against established film tradition, breaks down conventional fences and goes right ahead on a trail blazed out by himself.

He did this when he produced "Broken Blossoms," with its bitter-sweet memories, blighted love and tragic ending, a masterpiece of artistry, but entirely different from anything the silent drama had known. In "Isn't Life Wonderful" he has disregarded all the recognized rules of plot values, carefully built-up suspense, etc., and given us another innovation—a picture of straight narrative simplicity, just the plain record of a few humble lives, devoid of melodramatic complications, but starkly realistic and irresistibly compelling in its power of awakening emotional response.

It is impossible to refrain from opening the very floodgates of pity as the love idyl of Hans and his Inga developes, and the spirit of romance arises amidst the threatening clouds of hunger, privation and lowering death. For these people seem so absolutely real, their sufferings so poignant, that the full horror of the thing grips you and strikes home to the heart. Who ever dreamed of combining pathos with eggs and potatoes?

Yet we dare say many an eye will fill with tears when Inga is seen depriving her failing self of a poor little portion of potatoes, so that she may nourish sick Hans, and who can forget her rapture when the precious hen lays a precious, solitary egg? And that wistfully effective climax—Hans beaten by thieves, his only carload of vegetables stolen. The pathetic pair sit by the roadside and Inga says—"But I have you still, they didn't take you from me!" And Hans solemnly admits that life is still wonderful.

You can exploit this as a wonderfully emotional, tremendously realistic story of life in post-war Germany. Mr. Griffith's name will draw the crowds and Carol Dempster, Neil Hamilton and Helen Lowell are each worth featuring.

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NEW YORK TELEGRAM
DEC 1 1924

The Films

In his latest picture, "Isn't Life Wonderful?" D. W. Griffith again reveals his wizardry by putting drama into a cartload of potatoes. It seems almost incredible magic that this photoplay, now at the Rivoli, should draw sorrow from spuds. Yet out of homely raw material Griffith evoked such marvellous, heart-plumbing effects that the very potatoes must have been crying their eyes out.

They formed only a small cartload of potatoes, and yet on them hung the destiny of Inga and Hans. This was their grubstake for married life. Hans, desperately casting about for means to marry Inga amid the hunger and want that gnawed at the vitals of the German peasantry after the war, had successfully raised the crop in this tiny patch outside Berlin, and the ramshackle wagon in which they garnered it became Cupid's chariot.

They set out drawing the handcart together, eager for the little home which Hans had contrived out of love and ammunition boxes, the little home now made possible by the blessed potatoes. And then they are pursued through a dark forest by a wolfish horde of ruffians ravenous for food and accusing any one with a bag of pickles of being a profiteer. Here Griffith has achieved one of his most tremulous situations as the two young lovers flee panting through the forbidding glades like Paul and Virginia, with the cart spurring them on rather than impeding. The growing tug on your emotions as the grimy pack overtakes the two innocents equals the pursuit of the Klansmen in "The Birth of a Nation," the charge of the Babylonian chariots in "Intolerance," or even the thundering sweep of the horsemen in "Orphans of the Storm"—and yet there isn't a horse in sight. Nobody is famine-stricken Germany could afford one.

The real climax of the picture doesn't occur in the violent battling over of the cargo by the rabbit and the ravishing of their vegetables. It comes when Inga, recovering consciousness, seeks to see if their nest-egg has been spared. As she peers over the edge of the cart, pathos is expressed in the most invisible wilting of her back. She is no chuckling cinderella showing a heaven sent, but but a tiny drop of the shoulders that bite home more than a battery of guns.

So it is through the cast of the picture, made up throughout with an original talent known as Major Geoffrey Moss, who although he is described as an army pensioner, might very well have been a Boston Brahmin through his remarkable gift of reading the underback of the human heart. Mr. Griffith has proved that he is equally at home in the underback and in the upper back, in fact he has proved that he is a master of the art of photoplaying, and that he can take a few humble lives, devoid of melodramatic complications, but starkly realistic and irresistibly compelling in its power of awakening emotional response.

It is impossible to refrain from opening the very floodgates of pity as the love idyl of Hans and his Inga developes, and the spirit of romance arises amidst the threatening clouds of hunger, privation and lowering death. For these people seem so absolutely real, their sufferings so poignant, that the full horror of the thing grips you and strikes home to the heart. Who ever dreamed of combining pathos with eggs and potatoes?

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FILM

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Exceptional Photoplays
(Wyn) Dec 1, 1924

ISN'T LIFE WONDERFUL!

(Rialto, Boston)

Isn't Life Wonderful? marks a distinct departure from Mr. Griffith's style, choice of theme and method of treatment. The pioneer of historical spectacle, the master of war-melodrama has entered the realm field of naturalism. In Isn't Life Wonderful? he has given us a cut-rate slice of the poor, a slice from the life of poverty, enriched with a bit of the romance and the underpaid heroism of a poor yet genuine study here for the sake of study.

Mr. Griffith has found his theme in post war Germany, in a village in Germany, in Berlin after the war, which is full of unemployed people who are trying to find themselves. This he has done in a manner which leaves the impression that this theme is more of a personal purpose, with such great and obvious advantages through artful realism and unusual touch. We have had a series of these things and Mr. Griffith himself has in their exclusive of all these. He has shown mastery in constructing upon the foundation of a simple theme and plot. This is a work that will have great value in years to come as a record of the conditions of a period in time. The fact that Griffith has made it a work of art, a work of beauty, a work of a master, a work of a genius, a work of a poet, a work of a painter, a work of a sculptor, a work of a musician, a work of a dancer, a work of a singer, a work of a dramatist, a work of a novelist

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"ISN'T LIFE WONDERFUL," GRIFFITH FILM AT RIVOLI

Famous Director's Latest Picture Soul-Stirring Drama About Simple People and Their Tragedies—Shows a New Way to Film Producers.

By JOSEPH R. FLIESLER.

D. W. Griffith's latest motion picture production, "Isn't Life Wonderful," made from a story by Major Geoffrey Moss, was shown for the first time to the general public at the Rivoli yesterday. Carol Dempster and Neil Hamilton head a cast that is evenly excellent.

Contemplating Mr. Griffith's film a complexity of emotion comes over me. Undeniably "Isn't Life Wonderful" is impressive by its stark simplicity. As undeniably it is definitely depressing; yet, to the sentimental, undeniably exalting. There is something of the religion of life in Inga's philosophic, "I still have you, and you still have me. Isn't life wonderful!"

There is something of the sorrow of life in the tragedy that saturates the film. There is something akin to the blind struggling of a growing plant toward the light in the struggle of Hans and Inga for love.

The picture is distinctly for the few, in its finer interpretation. The masses, particularly those of Teutonic extraction or sympathies, will weep with the Professor's family; but, whether the great public will approve Mr. Griffith's sincere effort is a question for time to answer.

"Isn't Life Wonderful?" is a narrative picture. There is no maze of plot and counterplot. The simple things of life; poverty-stricken folk caught in the aftermath of a titanic struggle; an oppressed people under the heel of their own kin; and, in all this, a squalor, a delicate love story, rising to the light.

The Professor's family arrives in a suburb of Berlin after a weary hegira from Poland and is allotted two rooms in which to live. Besides the Professor, there are the grandmother, one son, an aunt, a strolling player who has joined the group and Inga. Hans, the other son, arrives from a demobilization camp, sick in body and spirit. Inga's joy at seeing him is expressed so simply, yet so powerfully (whether by virtue of Mr. Griffith's direction or Miss Dempster's perfect characterization is a matter of opinion—I am satisfied to give the guerdon to Carol), that a burst of handclapping (rare in motion picture theatres) was her reward.

The family lives on potatoes, earned by the Professor, who marks papers for a living; by the younger brother, who is employed as a waiter, and by Inga, sole salesgirl in the local Macy's. Hans, after a passing illness, finds work in a shipyard. Here he is allotted a portion of ground, which he cultivates and plants with seed potatoes. (Is it a slip on D. W.'s part that the potatoes are planted whole, instead of in slices?)

Hans builds a little one-room house of boards taken from ammunition boxes. He keeps all these preparations for his wedding a secret, because the family has frowned on his proposed union with Inga. But grandmother, disapproving, nevertheless privately converts her old wedding gown for Inga's use.

Hard times have seized not only this family but every family in the suburb in an icy grasp. A diet of potatoes or horse turnips is not conducive to joviality. The mark has practically no purchasing value. There is a rumble of discontent among the workers. All this begins to look like typical Griffith stuff—the beginning of a great bread riot, an uprising against profiteers and war lords.

But Griffith blazes a new trail. He is making the picture of the future. The hungry workers combine into a vicious gang that goes into the forest like beasts to waylay the profiteers on their way to the city with food.

Hans decides to let Inga into his secret and shows her his potato patch and the shack. Here again Miss Dempster moved me to tears by the finest performance I have ever seen on the screen.

The lovers travel through the woods with a cart to harvest their crop—the year's supply of potatoes on which it will be possible for them to marry. They are stopped by one of the gangs. But their cart is empty, so they are allowed to go. Inga is frightened, but Hans reassures her. They are to return after dark and will pursue a different road.

But again they are discovered on the way back; Hans is beaten to earth and all the potatoes stolen. Inga, thrown to the ground, lifts herself and crawls to Hans. She finds him alive, but thoroughly discouraged, disheartened.

Sitting in the road together by their empty cart, with an indifferent moon shining on their sorrow, Inga nestles to her sweetheart and says, poignantly: "I still have you and you still have me. Isn't life wonderful!"

That is the story. No surging mob rides in rebellion through the city. The fate of a nation is not portrayed in mass scenes, with trembling towers and bombarded citadels. Griffith plays with human hearts, with the primary passions. If you have a soul alive to the suffering of a man and a maid, "Isn't Life Wonderful?" will thrill you. If you must have your sorrow wholesale, maybe you'll wonder what it's all about.

Dr. Reisenfeld has arranged a briefer accompanying program than usual because of the length of the feature. The news pictorial, a number called "On the Wings of Music," with Miriam Lax, soprano; Inga Wank, contralto; Beatrice Wightwick, mezzo-soprano, and Lorelei Kendler, Zena Larina and Marguerite Low, dancers; and the Max Fleischer cartoon, "The Cure," completes the entertainment.

Neil Hamilton is starred with Carol Dempster in the feature. He hasn't the opportunities that Miss Dempster has, but there is occasion to reveal a sincerity, an assurance of self that marks him as a performer of great power. Lunino Lane, dancer and acrobat, now in Ziegfeld's "Follies," contributes a few scenes as the strolling player that brighten up the picture. Hitherto Mr. Lane has confined his talents to comedy exclusively, in this picture he comes closer to playing straight. Can it be that in this [illegible] man we have the makings of another Chaplin?

Helen Lowell, as the grandmother, contributes a characterization similar to the one she gives in person in "The Show-Off" at the Playhouse. Erville Anderson does exceedingly well by the absent-minded professor; Frank Puglia as the younger brother is sincere and accomplished and Marcia Harris as the aunt carries off an undistinguished role with spirit.

Paul Rhekopf and Count von Schacht, of the Deutchen Theatre in Berlin, make vivid creatures of the gaunt and desperate men who lead the hungry workers.

Many of the scenes were made in Germany by Mr. Griffith on his last trip there. They might just as well, it seems to me, have been made here, so the interiors were.

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"ISN'T LIFE WONDERFUL."
With Carol Dempster and Neil Hamilton.
D. W. Griffith—8,600 feet.
Reviewed by Joseph R. Fliesler.

CAST—Carol Dempster, Neil Hamilton, Helen Lowell, Erville Alderson, Frank Puglia, Marcia Harris, Lupino Lane, Paul Rhekopf and Count von Schact.
Directed by D. W. Griffith. Made from the story by Major Geoffrey Moss.

Griffith's latest motion picture is an enigma from the box office angle. It may make lots of money—and it may not. The exhibitor must judge this one for himself, taking into consideration local conditions. It's a fine picture, no question, but there is no plot, no mass action as in other Griffith spectacles, and there is a good deal of sadness. The story is laid in Germany, after the war. If there is a large Central European population in your territory they'll come to see this picture.

Contemplating Mr. Griffith's film, a complexity of emotion comes over me. Undeniably "Isn't Life Wonderful" is impressive by its stark simplicity. As undeniably it is definitely depressing; yet, to the sentimental, undeniably exalting. There is something of the religion of life in Inga's philisophic, "I still have you, and you still have me." "Isn't life wonderful!"

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CAROL DEMPSTER.

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That is the story. No surging mob rises in rebellion through the city. The fate of a nation is not portrayed in mass scenes, with trembling towers and bombarded citadels. Griffith plays with human hearts, with the primary passions. If you have a soul alive to the suffering of a man and a maid, "Isn't Life Wonderful" will thrill you. If you must have your sorrow wholesale, maybe you'll wonder what it's all about.

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NEW YORK MOTION PICTURE NEWS
DECEMBER 13, 1924

"Isn't Life Wonderful"—United Artists, Rivoli, New York

World: "Inspiration tramps the screen at the Rivoli. The new film play by Mr. Griffith dares to be intelligent. This in itself is sufficient. And still its leading woman gives one of the finest performances I have ever seen in pictures. It may be the very best."

Times: "Through countless deft and effective touches in this simple yet deeply stirring narrative Mr. Griffith again proves himself a brilliant director."

American: "David Wark Griffith who blazed the trail ten years ago and gave the world the first significant historical drama has again pioneered the way and given us the most truthful delineation of characters in 'Isn't Life Wonderful' that I have ever seen on the screen."

Tribune: "The story is so simple and still vastly thrilling and exciting."

Daily News: "Griffith in making 'Isn't Life Wonderful' has done a remarkable thing by presenting an entirely new treatment of screen drama. It is the very best picture that has come from his hands—and when we say that we have said about everything."

Mirror: "This new Griffith picture is a gem of screen realism. There is no recurrence to camera trickery for effects. It develops smoothly, grippingly, beautifully."

Telegraph: "No surging mob rises in rebellion through the city. The fate of a nation is not portrayed in mass scenes with trembling towers and bombarded citadels. Griffith plays with human hearts, with the primary passions. If you have a soul alive to the suffering of a man and maid, 'Isn't Life Wonderful' will thrill you."

Evening World: "'Isn't Life Wonderful' leaves us groping so helplessly for words to describe it adequately that we are approaching this task with a feeling of utter futility . . . This picture almost beggars description."

Journal: "Picture fans will breathe a prayer of thanks to Mr. Griffith. Cynics will brush away their tears, and feel as they did before they lost their illusion and their hair. Because it isn't a story. It's life."

Bulletin: "Griffith, the Homer of the screen, has given a tremendously powerful film epic. Usually a Griffith film goes into a legitimate theatre for a long run but this one has been released directly for film exhibitors, though it is worthy of as much exploitation as anything he has produced since 'The Birth of a Nation.'"

Post: "We can safely say that never has there been so absorbingly human a drama put up on the screen. It will move to laughter and to tears any one who has a spark of sympathy for the trials and humble happiness of his fellow men."

Telegram and Mail: "Its insistent universal sympathies and the exquisite work of Carol Dempster and Neil Hamilton make Griffith's masterpiece so that one is inclined to change the title to 'Isn't Griffith Wonderful?'"

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"Isn't Life Wonderful"

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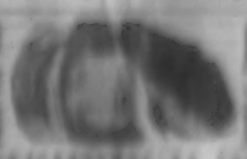
THE DAILY NEWS, NEW YORK
DECEMBER 7, 1924

The Griffith Photoplays

"Isn't Life Wonderful?" David Griffith's Production, at the "Nation" at Piccadilly



Motion Picture News

VOL. XXX NEW YORK, DECEMBER 13, 1924 NO. 24

New Kinds of Pictures

D. W. GRIFFITH gave us a very interesting interview the other day on his new picture. Among other significant things he says that the opening of "Isn't Life Wonderful" has brought him more letters and occasioned more enthusiastic reviews than any other picture of his, including "The Birth of a Nation;" and that in its "try outs" in some Connecticut towns it was enthusiastically received by the factory workers.

* * *

Whether the New York critics have correctly gauged their readers or not — running the gamut from those of the *Evening Post* to those of the *Daily News* — remains to be seen; whether this picture will get to the masses all over the country like, for instance, "Over the Hill," remains also to be shown at the box-office. But in any event we believe that Mr. Griffith has produced a picture which may well receive the most serious consideration of producers and exhibitors.

It is a story of life — based cleverly upon the broadest of all dramatic appeal, namely, the struggle for self-preservation.

* * *

To put it simply, Mr. Griffith put his camera on his shoulder and went forth to photograph a story right where the story happened. He lived among the people themselves, got his color, characters, facts, sympathy first-hand. And the result is impressive realism. Another did the same thing recently — Robert J. Flaherty; and we had the dramatic "Nanook of the North." Every good writer writes his stories just that way. There is no other way — to make them ring true.

All of which suggests to us and very forcibly these thoughts:

* * *

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BY HELEN KLUMPH
[EXCLUSIVE DISPATCH]

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Only one person connected with "Romola" emerges with his banners of popularity flying. That is Ronald Colman. The picture gives him nothing to do but he does that with consummate charm. Having admitted that I know him and that I once sat next to him at a dinner party in Los Angeles, I am now threatened with poison letters from the two young women who sat next to me at "Romola."

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There was no gala opening for "Isn't Life Wonderful" and that is as it should be, for gold cloth and ermine and jewels would make one feel decidedly guilty while watching this picture. It is one of the most poignant screen tales I have ever seen. It is a triumph for Mr. Griffith who wrings your emotions with a simple tale, but I fear that it is not the box-office success his friends have been hoping for for him.

With the opening of "Sundown" New York movie goers settled down to a more conventional fare. It has been advertised as a great epic of the West, but I see in it no greater epic than in numerous western pictures made by Tom Mix, Buck Jones, William S. Hart, Fred Thomson, Hoot Gibson and others. Its chief claim to fame is the movement of a sizeable herd of cattle, but I've seen as many cattle in a Fred Thomson picture as the camera can round catch, so I don't see that it has added anything to the picture.

The reviewers were cruel to "Sundown," claiming that it lacked charm. I think Julian Johnson never lived in the West. He is one who has lived and loved the West and would be swamped by those people who would be swamped by a Western epic and yet who would be bored to death by a Western picture. Today it is epic.

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'Isn't Life Wonderful' Declared by Louella Parsons to Be Producer's Best Work

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In addition to its honesty and sincerity and its absence from all artificiality, "Isn't Life Wonderful" is done with a delicacy that indicates stronger than any mere words the great genius that directed the course of this seemingly simple little tale.

Mr. Griffith in a speech made at a preview, said that he felt he must ask forgiveness for "Isn't Life Wonderful," which had no thrilling rescues with dashing heroes riding to save beautiful women at the eleventh hour, but loved this picture better than anything he has ever made. He intimated that it might not make as much money as some of his other productions.

I beg pardon for contradicting my old friend, but he is wrong. "Isn't Life Wonderful" has an appeal that is stronger and more potent than any of Mr. Griffith's other productions, no matter how magnificent nor how beautiful they have been. If he really believes that "Isn't Life Wonderful" will not make money, again I must contradict him.

Unless one is a moron or an utter imbecile, he will feel the tale of the poverty-stricken Polish family starving to death in Germany is so real that it hurts. Truthfulness is always acceptable and this story by Major Geoffrey Moss of the British Army is as if one had peeped into the windows and seen the anguish of Inga's grandmother and Hans' father.

Carol Dempster, as Inga, is so wonderful. I sat rooted to my chair unable to believe this girl, who was just a little above fair in the past, had given a performance that will be mentioned among the fine things as long as motion pictures endure.

Miss Dempster's beautiful curls were sacrificed to the character of Inga, and she wore her hair drawn back in a knot and without any attempt to look beautiful. She was superb.

Neil Hamilton, too, as Hans, the unhappy Polish lad, surpasses himself. He seems inspired by the Griffith magic, as does Lupino Lane, who is a joy as the dancing Randolph. In fact, all the players are much more than satisfactory—they are excellent—and that includes Helen Lowell, as the grandmother; Kerville Alderson, as the father; Marcia Harris, as the mother, and Frank Puglia, as Theodor. Nowhere could there be found more perfect types than in the three hundred workmen. They were really laborers, who had suffered during the war famine.

The Result is, indeed, fortunate to have obtained a picture that D. W. Griffith, at his best, and his best has never been surpassed by anybody, has given us.

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United Artists

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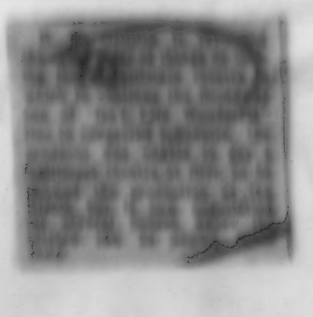

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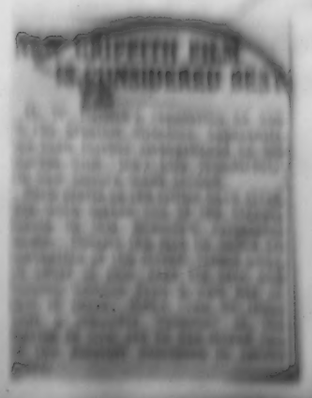

LUCE'S PRESS CLIPPING BUREAU
NEW YORK — BOSTON
CLIPPING FROM E. P. Exhibitors Trade Review December 13, 1924

"Isn't Life Wonderful?"

IT has taken D. W. Griffith to raise more sharply than it has been raised before the question, Can the American people be made to appreciate a picture created as a work of art, with the ordinary petty box-office angle subordinated?

"Isn't Life Wonderful?" qualifies as an artistic masterpiece. It impresses itself as the type of picture which a great producer might make on royal mandate. It is one of the fine examples of real integrity in production the screen has seen.

In the face of this fact, generally admitted by those who are competent to judge, the question is being asked, "Will it go over at the box-office?" And to that question, unfortunately the answer must rest with time and trial.

This, however, is a word to the exhibitor. If you permit your own imaginings to bar this picture from your house; if you are so certain your customers are wholly lacking in appreciation of the better things that you don't dare risk showing them a really great picture, for fear they won't understand it, then it is high time to stop talking about better pictures and to get down to cheerful acceptance of factory-made stuff that will go over with folks of our admittedly intelligence.

"Isn't Life Wonderful" is not the only picture of the season around which this question arises, but it is an outstanding example of the sort of picture which some people say can not be made profitable. Let's hope they are wrong. Let's assume, for the present, that there are not quite as many cynics in one part of the world as some of our wise friends would have us believe.

Die Fleisch-„Polonäse" in der Notzeit Deutschlands

Griffiths Meisterwerk: „Isn't Life Wonderful!"

Frank Norris, der grösste Romanschriftsteller Amerikas, ist jung gestorben; von seinem Genie, das die Menschen und Dinge in ihrer wahren Gestalt sah, sie mit unbarmherziger Ehrlichkeit schilderte und doch neben den Hässlichkeiten des Lebens auch die Schönheit und Poesie nicht vergass, konnten wir Grosses erwarten. Norris hätte der Knut Hamsun oder der Emile Zola Amerikas werden können — der Tod hat diese Möglichkeit zerstört. Vielleicht treffen hier die Worte aus Emilia Galotti zu: „Eine Rose gebrochen, ehe der Sturm sie entblättert"...

Frank Norris musste von den Werken seiner Feder leben und diese Werke standen jenseits von Geschmack und Verständnis der Amerikaner, er hätte, um klingenden Erfolg zu haben, der Menge Zugeständnisse machen müssen (hat das in „The Pit" getan) und wäre künstlerisch zu diesen Zugeständnissen zugrunde gegangen.

Das grösste seiner Werke war die Trilogie „Die Geschichte des Weizens" — das unvollendet geblieben ist. Der erste Band „The Octopus" war der Kampf des Menschen mit der Natur und der Kampf der Arbeiter unter den Menschen, die der Natur das goldene Korn abrangen, gegen die Habgier der Ausbeuter, die vom Schweiss der anderen leben und das goldene Korn in wirkliches Geld ummünzen — den Trust, die Spekulanten. Der Octopus ist Norris' vollendetstes Werk.

— Im zweiten Band „The Pit" schilderte er das Treiben an der Getreidebörse, den bis zum Wahnsinn gesteigerten Ehrgeiz eines Einzelnen, der durch einen Weizen-Corner den Reichtum und die Macht der Welt sich sichern wollte. Er wollte den Weizen zu seinem Sklaven machen und ward selbst der Sklave und das Opfer des Weizens. Stellenweise gross, stellenweise theatralisch wirksam, steht dieser Teil nicht auf der Höhe des ersten.

Der dritte Teil sollte „The Wolf" heissen, sollte die Hungersnot schildern und — in Ostpreussen spielen. Hungersnot in Ostpreussen, dem Lande der Junker und Agrarier — wir lächelten damals (vor dreissig Jahren) über die Einfalt des Amerikaners, denn wir hielten eine Hungersnot in Ostpreussen, ja in Deutschland überhaupt für eine in ihrer Unmöglichkeit lächerliche Idee....auf Erden ist nichts unmöglich — wir haben die Hungersnot in Deutschland erlebt.

Norris starb ehe er diese „Rache des Weizens" geschrieben hat; aus Notizen und Aeusserungen erfuhren wir, dass er die Vertierung der Menschen in ihrer Not, dass er die zähe Ausdauer der Deutschen in ihrem Kampf mit der Not, dass er den schliesslichen Sieg der Menschen über die Not schildern wollte.

Ein Festmahl: Kartoffeln und Leberwurst

Was dem amerikanischen Dichter versagt geblieben, hat der amerikanische Meister des Films ausgeführt: D. W. Griffith hat Deutschlands Kampf gegen die Hungersnot in dem Film „Isn't Life Wonderful" geschildert. In lebendigen Bildern, in Bildern aus dem Leben, aus den tatsächlichen Ereignissen in dem Deutschland der Notjahre nach dem Krieg hat er — realistisch wie Norris und poetisch wie Norris — die Leidensgeschichte der Deutschen geschrieben. An der Hand einer ganz alltäglichen Handlung, die gerade durch ihre Einfachheit alle Herzen ergreift und erschüt-

tert, zeigt er uns die Schwachen in ihrer Stärke und die Starken in ihrer Schwäche.....der Alltag wird zur Tragödie. Wir sehen die Schwachen, die Leute des guten und gebildeten Mittelstandes, durch zähe Ausdauer und feste Zuversicht zu Siegern werden; wir sehen die Starken, die Männer der Arbeit, die der Mangel an Arbeit lähmlegt, in ihrer Verzweiflung zu Bestien werden — wir bewundern die Schwachen, wir bemitleiden die Starken, die nicht durch Veranlagung, sondern durch bitterste Not zu Verbrechern werden — was rein menschlich verständlich, also auch verzeihlich ist.

Der neueste Griffithfilm, der in Deutschland aufgenommen wurde und prachtvolle deutsche Landschaftsbilder und Szenen feinster Poesie enthält, ist von der Kritik und dem Publikum einstimmig als der wirkungsvollste und beste Film anerkannt worden — er ist das Meisterwerk der Filmkunst.

Es ist nur gerecht, wenn man neben dem Meister auch die Mitarbeiter an diesem Meisterwerk nach Gebühr lobt, denn wie Griffith sich hier selbst übertroffen hat, haben die einzelnen Darsteller sich zu Leistungen aufgeschwungen, deren man sie niemals für fähig gehalten hätte.

Carol Dempster spielt das Mädchen aus dem deutschen Mittelstand — ihre Inga wird zum Symbol des heutigen Deutschlands. Carol Dempster war in ihren früheren Filmrollen immer eine angenehme, verständige Schauspielerin von grossem natürlichen Liebreiz, aber auch nicht mehr als das. In diesem Lebensbild steht sie mit eins neben den grössten Künstlerinnen und über

„Die Hoffnung auf Segen"

vielen, die bisher als Grössen gerühmt wurden. Carol Dempster ist eine Schönheit mit prachtvollen Augen, sie hat von allen Filmschauspielerinnen die schönsten Augen; als die halbverhungerte, geistig und körperlich im Kampfe mit der Not sich aufreibende Inga ist sie das verhärmte, anämische, in seiner Liebe und seiner Tatkraft bewundernswerte deutsche Mädchen von tiefem Empfinden; es ist eine unvergleichlich grosse darstellerische Leistung, wie sich auf diesem schmalen Gesichtchen und in diesen grossen Leidensaugen jede leise Seelenregung und jede innerste Gemütsbewegung widerspiegelt — sie hat von allen Filmspielerinnen die sprechendsten Augen. Und unvergleichlich gross ist es auch, wie Carol Dempster, die Amerikanerin, die noch nie zuvor den Fuss auf deutsche Erde gesetzt hatte, äusserlich und innerlich das deutsche Mädchen naturwahr lebt.

Neil Hamilton, der mit Carol Dempster in mehreren amerikanischen Filmen zusammenspielte, ist ebenfalls in diesem deutschländischen Bild ihr Gegenspieler und in vielem ihr gleichwertiger Mitarbeiter. Auch er ist deutsch in seinem Wesen und in seiner Erscheinung; auch er hat sich in den Geist seines Hans vertieft, ohne jedoch den deutschen Charakter so restlos zu erschöpfen wie das bei Carol Dempster der Fall ist. Jedenfalls ist auch seine Leistung die beste, die er soweit zu verzeichnen hat.

Prachtvoll ist die „Tante", die stille Duldierin und mutige Mitkämpferin, in ihrer mütterlichen Fürsorge von Marcia Harris gezeichnet. Neville Alderson (der Professor), Frank Puglia (Bruder), Lupino Lane (reisender Künstler), Helen Lowell (Grossmutter) vervollständigen ein Ensemble von höchster Güte. Griffith hatte alle diese Darsteller von hier nach Deutschland mitgenommen, er hat sie alle erfolgreich „verdeutscht", was für den Erfolg und die Glaubwürdigkeit des Films unbedingte Notwendigkeit war. Er hat sein Personal drüben durch Mitglieder des Deutschen Theaters ergänzt, das Programm nennt leider nur zwei: Paul Rehkopf und Herrn von Schacht. Diese Schauspieler wirken als notleidende Arbeitslose mit — Kommunisten aus Not, nicht aus Neigung....man hat wohl noch nie auf der Filmbühne Gestalten von überzeugenderer Kraft gesehen als diese Unglücklichen; sie sind in ihrem Hunger, in ihrer Verzweiflung, in ihrem Wahnsinn von furchtbarer Wahrheit und unheimlicher Natürlichkeit. Wer diese Riesen mit den erloschenen Augen und den toten Herzen, wer diese in ihrer Not vertierten Menschen mit den gierigen fiebernden Blicken, den lechzenden Lippen und den gefletschten Zähnen gesehen, der kann die Angst vor dem Bolschewismus und die damals als „kommunistische Schreckensstaten" gemeldeten Vorfälle verstehen. Sorge, Elend, Verzweiflung, Not und Hunger sind furchtbare Genossen, die selbst das gebildetste aller Völker zeitweise seine Bildung vergessen lassen können.

Der tiefe Eindruck dieses unvergleichlichen und unvergesslichen Bildes wird noch verstärkt durch die musikalische Begleitung: wie ein Kranz von deutschen Vergiss-

(Schluss auf Seite 31)

„Wo Liebe, da Segen"

„Du, du, liegst mir im Herzen"

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Motion Picture News

VOL. XXX NEW YORK, DECEMBER 13, 1924 NO. 24

New Kinds of Pictures

D. W. GRIFFITH gave us a very interesting interview the other day on his new picture. Among other significant things he says that the opening of "Isn't Life Wonderful" has brought him more letters and occasioned more enthusiastic reviews than any other picture of his, including "The Birth of a Nation;" and that in its "try outs" in some Connecticut towns it was enthusiastically received by the factory workers.

* * *

Whether the New York critics have correctly gauged their readers or not — running the gamut from those of the *Evening Post* to those of the *Daily News* — remains to be seen; whether this picture will get to the masses all over the country like, for instance, "Over the Hill," remains also to be shown at the box-office. But in any event we believe that Mr. Griffith has produced a picture which may well receive the most serious consideration of producers and exhibitors.

It is a story of life — based cleverly upon the broadest of all dramatic appeal, namely, the struggle for self-preservation.

* * *

To put it simply, Mr. Griffith put his camera on his shoulder and went forth to photograph a story right where the story happened. He lived among the people themselves, got his color, characters, facts, sympathy first-hand. And the result is impressive realism. Another did the same thing recently — Robert J. Flaherty; and we had the dramatic "Nanook of the North." Every good writer writes his stories just that way. There is no other way — to make them ring true.

All of which suggests to us and very forcibly these thoughts:

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That there is altogether too much of the studio in our pictures today. The studio is apt to mean artificiality — even the studio at its best. We have presented wonderful effects, vast, startling, often enthralling. But after all it isn't life and, while for a cycle of time it is entertainment, it gets quickly insipid. People are talking a lot about the sameness of the movies — that we are too insistent upon the stock, ready-made values — big stories, scenes, shots, tricks, punches at the expense of credulity. There's always a vital danger in entertainment, all entertainment, and that is in overdoing the theatric. Fifteen years ago the stage was that way — all pomp and splendor and bombast. And then along came Eugene Walter's "Paid in Full" — a small cast without makeup, a little story of life, and the new kind of play was big enough to set a new cycle in stage entertainment.

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The reviewers went great to "Sundown," claiming that it would thrill. I think that reviewers never lived in the West, for no one who has lived out on those plains would be interested in the dull, lengthy, tedious, hackneyed tale it is given.

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Carol Dempster, as Inga, is so wonderful, I sat rooted to my chair unable to believe this girl, who was just a little above fair in the past, had given a performance that will be mentioned among the fine things as long as motion pictures endured.

Miss Dempster's beautiful curls were sacrificed to the character of Inga, and she wore her hair drawn back in a knot and without any attempt to look beautiful. She was superb.

Neil Hamilton, too, as Hans, the unhappy Polish lad, surpasses himself. He seems inspired by the Griffith magic, as does Lupino Lane, who is a joy as the dancing Randolph. In fact, all the players are much more than satisfactory—they are excellent—and that includes Helen Lowell, as the grandmother; Neville Alderson, as the father; Marcia Harris, as the mother, and Frank Puglia, as Theodor. Nowhere could there be found more perfect types than in the three hungry workmen. They were really laborers, who had suffered during the war famine.

The Revolt is, indeed, fortunate to have obtained a picture that David Wark Griffith at his best and his best has never been surpassed by [illegible]

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NEW YORK — BOSTON
CLIPPING FROM
EXHIBITORS TRADE REVIEW DECEMBER 13, 1924

"Isn't Life Wonderful?"

IT has taken D. W. Griffith to raise more sharply than it has been raised before the question, Can the American people be made to appreciate a picture created as a work of art with the ordinary petty box-office angle subordinated?

"Isn't Life Wonderful?" qualifies as an artistic masterpiece. It impresses itself as the type of picture which a great producer might make on royal mandate. It is one of the fine examples of real integrity in production the screen has seen.

In the face of this fact, generally admitted by those who are competent to judge, the question is being asked, "Will it go over at the box-office?" And to that question, unfortunately, the answer must rest with time and trial.

This, however, is a word to the exhibitor. If you permit your own misgivings to bar this picture from your screen, if you are so certain your customers are wholly lacking in appreciation of the better things that you don't dare risk showing them a really great picture, for fear they won't understand it, then it is high time to stop talking about better pictures and to get down to cheerful acceptance of factory goods that will go over with folks of our admittedly intelligence.

"Isn't Life Wonderful?" is not the only picture of the season around which this question arises but it is an outstanding example of the sort of picture which some people say can not be made profitable. Let's hope they are wrong. Let's assume, for the present, that there are not quite as many people in one part of the world as some of our wise friends would have us believe.

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United Artists

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Dec 1924

Die Fleisch-„Polonäse" in der Notzeit Deutschlands

Griffiths Meisterwerk: „Isn't Life Wonderful!"

Frank Norris, der grösste Romanschriftsteller Amerikas, ist jung gestorben; von seinem Genie, das die Menschen und Dinge in ihrer wahren Gestalt sah, sie mit unbarmherziger Ehrlichkeit schilderte und doch neben den Hässlichkeiten des Lebens auch die Schönheit und Poesie nicht vergass, konnten wir Grosses erwarten. Norris hätte der Knut Hamsun oder der Emile Zola Amerikas werden können — der Tod hat diese Möglichkeit zerstört. Vielleicht treffen hier die Worte aus Emilia Galotti zu: „Eine Rose gebrochen, ehe der Sturm sie entblättert"...

Frank Norris musste von den Werken seiner Feder leben und diese Werke standen jenseits von Geschmack und Verständnis der Amerikaner, er hätte, um klingenden Erfolg zu haben, der Menge Zugeständnisse machen müssen (hat das in „The Pit" getan) und wäre künstlerisch an diesen Zugeständnissen zugrunde gegangen.

Das grösste seiner Werke war die Trilogie „Die Geschichte des Weizens" — das unvollendet geblieben ist. Der erste Band „The Octopus" war der Kampf des Menschen mit der Natur und der Kampf der Arbeiter unter den Menschen, die der Natur das goldene Korn abrangen, gegen die Habgier der Ausbeuter, die vom Schweiss des anderen leben und das goldene Korn in wirkliches Geld ummünzen — den Trust, die Spekulanten. Der Octopus ist Norris' vollendetstes Werk.

— Im zweiten Band „The Pit" schilderte er das Treiben an der Getreidebörse, den bis zum Wahnsinn gesteigerten Ehrgeiz eines Einzelnen, der durch einen Weizen-Corner den Reichtum und die Macht der Welt sich sichern wollte. Er wollte den Weizen zu seinem Sklaven machen und ward selbst der Sklave und das Opfer des Weizens. Stellenweise gross, stellenweise theatralisch wirksam, steht dieser Teil nicht auf der Höhe des ersten.

Der dritte Teil sollte „The Wolf" heissen, sollte die Hungersnot schildern und — in Ostpreussen spielen. Hungersnot in Ostpreussen, dem Lande der Junker und Agrarier — wir lächelten damals (vor dreissig Jahren) über die Einfalt des Amerikaners, denn wir hielten eine Hungersnot in Ostpreussen, ja in Deutschland überhaupt für eine in ihrer Unmöglichkeit lächerliche Idee....auf Erden ist nichts unmöglich — wir haben die Hungersnot in Deutschland erlebt.

Norris starb ehe er diese „Rache des Weizens" geschrieben hat; aus Notizen und Aeusserungen erfuhren wir, dass er die Vertierung der Menschen in ihrer Not, dass er die zähe Ausdauer der Menschen in ihrem Kampf mit der Not, dass er den schliesslichen Sieg der Menschen über die Not schildern wollte.

Ein Festmahl: Kartoffeln und Leberwurst

Was dem amerikanischen Dichter versagt geblieben, hat der amerikanische Meister des Films ausgeführt: D. W. Griffith hat Deutschlands Kampf gegen die Hungersnot in dem Film „Isn't Life Wonderful" geschildert. In lebendigen Bildern, in Bildern aus dem Leben, aus den tatsächlichen Ereignissen in dem Deutschland der Notjahre nach dem Krieg hat er — realistisch wie Norris und poetisch wie Norris — die Leidensgeschichte der Deutschen geschrieben. An der Hand einer ganz alltäglichen Handlung, die gerade durch ihre Einfachheit alle Herzen ergreift und erschüt-

tert, zeigt er uns die Schwachen in ihrer Stärke und die Starken in ihrer Schwäche.....der Alltag wird zur Tragödie. Wir sehen die Schwachen, die Leute des guten und gebildeten Mittelstandes, durch zähe Ausdauer und feste Zuversicht zu Siegern werden; wir sehen die Starken, die Männer der Arbeit, die der Mangel an Arbeit lähmlegt, in ihrer Verzweiflung zu Bestien werden — wir bewundern die Schwachen, wir bemitleiden die Starken, die nicht durch Veranlagung, sondern durch bitterste Not zu Verbrechern werden — was rein menschlich verständlich, also auch verzeihlich ist.

Der neueste Griffithfilm, der in Deutschland aufgenommen wurde und prachtvolle deutsche Landschaftsbilder und Szenen feinster Poesie enthält, ist von der Kritik und dem Publikum einstimmig als der wirkungsvollste und beste Film anerkannt worden — er ist das Meisterwerk der Filmkunst.

Es ist nur gerecht, wenn man neben dem Meister auch die Mitarbeiter an diesem Meisterwerk nach Gebühr lobt, denn wie Griffith sich hier selbst übertroffen hat, haben die einzelnen Darsteller sich zu Leistungen aufgeschwungen, deren man sie niemals für fähig gehalten hätte.

Carol Dempster spielt das Mädchen aus dem deutschen Mittelstand — ihre Inga wird zum Symbol des heutigen Deutschlands. Carol Dempster war in ihren früheren Filmrollen immer eine angenehme, verständige Schauspielerin von grossem natürlichen Liebreiz, aber auch nicht mehr als das. In diesem Lebensbild steht sie mit eins neben den grössten Künstlerinnen und über

„Die Hoffnung auf Segen"

vielen, die bisher als Grössen gerühmt wurden. Carol Dempster ist eine Schönheit mit prachtvollen Augen, sie hat von allen Filmschauspielerinnen die schönsten Augen; als die halbverhungerte, geistig und körperlich im Kampfe mit der Not sich aufreibende Inga ist sie das verhärmte, anämische, in seiner Liebe und seiner Tatkraft bewundernswerte deutsche Mädchen von tiefem Empfinden; es ist eine unvergleichlich grosse darstellerische Leistung, wie sich auf diesem schmalen Gesichtchen und in diesen grossen Leidensaugen jede leise Seelenregung und jede innerste Gemütsbewegung widerspiegelt — sie hat von allen Filmspielerinnen die sprechendsten Augen. Und unvergleichlich gross ist es auch, wie Carol Dempster, die Amerikanerin, die noch nie zuvor den Fuss auf deutsche Erde gesetzt hatte, äusserlich und innerlich das deutsche Mädchen naturwahr lebt.

Neil Hamilton, der mit Carol Dempster in mehreren amerikanischen Filmen zusammenspielte, ist ebenfalls in diesem deutschländischen Bild ihr Gegenspieler und in vielem ihr gleichwertiger Mitarbeiter. Auch er ist deutsch in seinem Wesen und in seiner Erscheinung; auch er hat sich in den Geist seines Hans vertieft, ohne jedoch den deutschen Charakter so restlos zu erschöpfen wie das bei Carol Dempster der Fall ist. Jedenfalls ist auch seine Leistung die beste, die er soweit zu verzeichnen hat.

Prachtvoll ist die „Tante", die stille Dulderin und mutige Mitkämpferin, in ihrer mütterlichen Fürsorge von Marcia Harris gezeichnet. Erville Alderson (der Professor), Frank Puglia (Bruder), Lupino Lane (reisender Künstler), Helen Lowell (Grossmutter) vervollständigen ein Ensemble von höchster Güte. Griffith hatte alle diese Darsteller von hier nach Deutschland mitgenommen, er hat sie alle erfolgreich „verdeutscht", was für den Erfolg und die Glaubwürdigkeit des Films unbedingte Notwendigkeit war. Er hat sein Personal drüben durch Mitglieder des Deutschen Theaters ergänzt, das Programm nennt leider nur zwei: Paul Rehkopf und Herrn von Schacht. Diese Schauspieler wirken als notleidende Arbeitslose mit — Kommunisten aus Not, nicht aus Neigung....man hat wohl noch nie auf der Filmbühne Gestalten von überzeugenderer Kraft gesehen als diese Unglücklichen; sie sind in ihrem Hunger, in ihrer Verzweiflung, in ihrem Wahnsinn von furchtbarer Wahrheit und unheimlicher Natürlichkeit. Wer diese Riesen mit den erloschenen Augen und den toten Herzen, wer diese in ihrer Not vertierten Menschen mit den gierigen fiebernden Blicken, den lechzenden Lippen und den gefletschten Zähnen gesehen, der kann die Angst vor dem Bolschewismus und die damals als „kommunistische Schreckenstaten" gemeldeten Vorfälle verstehen. Sorge, Elend, Verzweiflung, Not und Hunger sind furchtbare Genossen, die selbst das gebildetste aller Völker zeitweise seine Bildung vergessen lassen können.

Der tiefe Eindruck dieses unvergleichlichen und unvergesslichen Bildes wird noch verstärkt durch die musikalische Begleitung: wie ein Kranz von deutschen Vergiss-

(Schluss auf Seite 31)

„Wo Liebe, da Segen"

„Du, du, liegst mir im Herzen"

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DEC 6 1924

New Photoplays

Griffith's New Film Reveals New Comedian and Some High Spots of Directorial Genius—"Romola" Not for This Generation

TO ATTEMPT TO MAKE analytical comment on a Griffith picture is difficult. Of course, it isn't obligatory for any one to make the attempt, but inasmuch as "Isn't Life Wonderful?" is one of the four or five finest films of the year (or any year), and as we've hankered for a long time to turn our typewriter loose on D. W., we'll just go along and set down a few random thoughts which may or may not interest any one but ourself.

While the entire picture is extraordinarily good, there are three things in it which stand out so definitely as to be worthy of especial notice. The first is a scene in which Lupino Lane, who "in Poland was considered something of a dancer," exhibits his footwork to a very much bored man who finally leaves him flat. While the scene itself is splendidly done and provides a legitimate laugh, we wish to rise and state that Mr. Lane's work in it touches a high mark in comedy which no screen actor save Charles Chaplin has ever reached.

It has been said, and with much truth, that Charlie's comedy is outstanding because behind the fun and burlesque lies pathos. You sympathize with him at the same time that you laugh at him. Lane's work in this picture has the same quality of pathos. His antics bring a laugh, but you see bravery and earnestness and wistful longing in his eyes, and you are sorry for him.

We consider that Lupino Lane's work in "Isn't Life Wonderful?" puts this comedian in a class by himself, and that, given the proper stories, he has it in him to become one of our best makers of sincere laughter.

THE SECOND NOTEWORTHY thing in this film is the scene in which the starving family is deluged with food. Their delight is so simple and so human that you just can't help rejoicing with them, even though there are tears in your eyes as you do so.

This little episode is undoubtedly one of the finest things that have graced the screen so far. For several reels we have seen the family slowly starving on one potato or horse turnip a day; then suddenly they acquire a large piece of liverwurst, a sack of potatoes, and an egg.

The first time we saw the picture we were just recovering from a large and fulsome repast; but by the time the liverwurst appeared we had acquired such a sympathetic appetite that we almost wished that the family would extend to the audience the invitation which went to their hungry neighbors.

There are many other touches of directorial genius throughout the picture, but undoubtedly the best of them all is the manner in which Griffith has worked up the suspense which culminates in the big scene of the story, that in which the boy and girl are robbed of the small wagonload of tubers which mean happiness, as well as comfort to them.

We are shown a band of workingmen, made desperate by hunger, starting for the suburbs of Berlin, where they hope to find food hidden by profiteers.

The shots then alternate between scenes of these men roaming through the woods at night, in search of victims, and the boy and girl digging their potatoes and hauling them each to the city. With remarkable skill Griffith gradually brings the two elements closer and closer together until they meet at last and give us one of the most dramatic, and at the same time one of the most unprecedented climaxes ever seen on the screen.

It seemed to us, when viewing the film, that we should have to leave the theatre before the final meeting, so great was the tension created and worked up. But even the entire season is lavishing on the screen, its elements are so simple and so human that we must sympathize at most as much with the villains as with the hero and heroine. It is one of the few things we've seen in the movies that we shall not soon forget.

GRIFFITH IS THE FIRST to bring comedy of the screen. Was comedy did with the character and situation which does not lie. There is an atmosphere of reality surrounding them which makes each event somehow, as though [illegible]

[illegible]

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NEW YORK — BOSTON
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New York, News
12-7-24

"Isn't Life Wonderful?" an Epochal Film

By MILDRED SPAIN.

Something epochal has happened. David Wark Griffith, who taught the movies their first toddling steps with "The Birth of a Nation," has now boosted them up a rung or two in the world with an entirely new treatment.

"Isn't Life Wonderful?" filmed in Germany by Mr. Griffith, is the most daring and yet the simplest picture ever made.

It tells of Germany after the war. A Germany at once pathetic and greedy. A starved, bestial, hopeless Germany digging in the garbage cans for moldy crusts or killing deliberately for enough potatoes to last the day.

David Wark Griffith

But his theme is of the one hope of Germany. Simple love, the desire for a home and garden, the wish for children in those homes.

Inga and Hans, beloved of each other, are beaten and pounded by circumstances. Their one little hope of enough potatoes to last the winter is wrested from them by snarling, hungry men who have stood too long the bite of hunger. And yet Hans and Inga, seeing the pink of dawn, look at each other and say:

"Isn't life wonderful?"

Griffith has thumbed his nose at plot. I will confess, however, that I had one terrifying moment. Inga is followed by a ruffian. I was sure he was after her for reasons movie. You know, the fight at the last moment with the girl clawing her face and saying "No! No!" with her eyes.

Scene from "Isn't Life Wonderful?"

But no such thing. The ruffian knew Inga had food. It was food he wanted, not a girl.

I hereby publicly apologize to Mr. Griffith for my dark and wholly unfounded fears.

Another Clever Lesson.

Then, too, Mr. Griffith has put another clever lesson over in the acting of Carol Dempster. You know, it was Griffith who conventionalized emotion upon the screen. Its gladness a star kicks up a heel. In horror she lets the cords stand out on her neck and twitches all over not unlike Gibbs Gray, etc.

But Carol Dempster's interpretation of Inga is something entirely new in screen acting. The same Griffith who made the old rules has evidently made some new ones—and very good, too.

Carol Dempster's Inga will always stand out to me as one of the perfect screen characterizations.

Hobart Bosworth and Carol Dempster

I hope "Isn't Life Wonderful" is a big box of [illegible]

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[illegible]

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DEC 7 1924

[illegible]

NEW YORK — BOSTON
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DEC 28 1924
CLEVELAND (O.) PLAIN DEALER

A "Survey" of Films by a Successful British Writer

BY KARL K. KITCHEN.

NEW YORK, Dec. 27.—After Maj. Geoffrey Moss, the British novelist whose story "Dawn" has been made into a successful photo play by D. W. Griffith, had spent a week of theatergoing on Broadway—mostly in picture theaters—he discussed the movie situation with the writer. It seems to me that he has an unusually clear conception of the "picture business" and that is why I am setting forth his views at considerable length.

"The screen has beaten the pulpit and the stage," said Maj. Moss, whose novel "Sweet Pepper" is one of the best sellers in England, "and it may beat the printing press—although I would not be rash enough to make that prediction.

"For good or ill it has today a stronger influence than that of the spoken word and more subtle than that of the printed one. It may benefit, it may harm—but it cannot fail to influence.

"There are various kinds of films—comic, educational, melodramatic, spectacular, salacious and dramatic. Comedy films fulfill their mission. It would not be possible to overpraise the work of a Harold Lloyd or a Charlie Chaplin. The fun is innocent, it brightens the life of millions, it appeals to all ages, classes, all races. It has in it the hint of the eternal which exists in all great art.

The educational film is an experiment. We will wait.

Melodramatic films have a special appeal to youth. Their influence is not always a good one but they are here to stay. This view seems to be commonly accepted; there is no need to discuss it here.

"The spectacular ('super production!') and the salacious story depend for their success upon their sensationalism. For a time they may prove good for the box office. But they sure are 'stunts,' and like other 'stunts' they must move forward or fail. With each new attempt an extra thousand of 'crowd,' an extra furlong of palaces must be added; or yet another garment must be stripped from the heroine. And so the point is soon reached where the more distant actors will be invisible, and when the final chiffon has been snatched away.

"Dramatic films include those which are sentimentalized stories and those which are sheerly dramatic. Actually, almost all come under the first heading. And this article is a plea for the second.

"Sentimentalized motion plays bear little relation to life. They do not, like the fairy tales of old, carry morals which are true and eternal. They create false values, and they will encourage nothing but a weak lush growth of sentimentality. If the idea expressed in them are accepted, as they may be—especially by young girls, the results will be a sense of disillusionment, and of disappointment when the hard facts of life have to be faced.

"But these considerations are moral ones, and it would be hardly fair to blame the makers and exhibitors of films for not being swayed by such arguments. What right have they, they can say, for denying to their audiences the type of play which pleases them? What right have they to decide what the public shall see and what it shall not? Are they so certain, after all, they will argue, that these are not the best films that can be offered? * * * Admittedly they are not like life; admittedly they are bad art. Quite! But then the public does not want art. It wants entertainment. Beyond that we must consider the interests of our investors.

"That is the attitude of the motion picture trade. It is a perfectly justifiable one. If there is no flaw in the argument, then * * * for practical purposes * * * it is unanswerable.

"But is there no flaw in the argument? Can it be true that the public wants all its dramas denaturalized and sweetened with synthetic honey?

"To offer today and tomorrow what pleased yesterday, is an easy policy. It sounds so safe. But is it? There is another nation whose producers are more adventurous. These who saw "The Last Man" may realize the threat.

"Why not try a change? * * * Nothing revolutionary, only the introduction now and again into the program of some film which is pure drama. It is not a costly experiment; for drama depends, not upon elaborate costumes and expensive settings, but upon sincerity, upon truth, upon beauty of treatment. The world's greatest paintings have been made from materials which could not have cost more than a few dollars.

"For years producers have tried to cater for the lowest rather than the average intelligence. They have lost their sense of perspective. They are afraid of surprising their audience into thought. They have cultivated ingenuity and they have lost imagination. One may guess the denouement of a plot almost before the atmosphere and the characters have been established.

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David W. Griffith's "Isn't Life Wonderful?" and Henry King's "Romola" Presented in New York. Both Judged Striking Films. British Film-Going Public.

Two films much talked about during the past month and of more than usual interest are Griffith's "Isn't Life Wonderful?" and Henry King's production of George Eliot's novel "Romola." A good deal of the former was made in Germany, and all of the latter, it is understood, was filmed in Florence, Italy, the actual scene of the story. Germany is also the scene of Mr. Griffith's film, which is from a war tale by Maj. Geoffrey C. G. Moss.

Both these pictures were shown for the first time in New York last week, and both revealed characteristically high types of direction. Mr. Griffith's play depends more for its appeal on its "humanity" rather than for any definite plot. It shows a group of Polish refugees trying to keep themselves from starvation in the lean times immediately after the war. There is a "love interest," but its beginning is not pictured nor its end. It is just as if the audience as witnesses came upon these people in the midst of their trials and hopes and left in the midst of them, though there are threads which lead both ways as aids to the imagination.

"This is one of the most beautiful, most moving and interesting movies that we have ever seen," writes the Post. "And it is about nothing at all—except life. . . .We can safely say that never has there been so absorbingly human a drama put upon the screen. It will move to laughter and to tears any one who has a spark of sympathy for the trials and humble happinesses of his fellow men.

"Dealing with only the lowliest of people, showing only their unimportant emotions, it rises to such heights of truth and beauty and power that it far surpasses all the make-believe tragedies and brainstorms which have so far appeared on the scene. 'Isn't Life Wonderful?' while a picture which embodies the highest of intelligence and imagination will, we venture to predict, be viewed with as much interest and feeling on Third avenue as it will on Broadway. Certainly its biggest quality is universality. Its human appeal will be answered by a response from the poor and uneducated as well as from the more erudite and sophisticated movie patrons of the Big Street."

Surpassingly beautiful was the verdict on "Romola." The telling on the screen appears to be slow, however. One reviewer thought it dull except for the artistry of the pictures and the acting by Lillian Gish, Dorothy Gish, William Powell and Ronald Coleman. Another remarked that the villain held the centre of the stage longer than the hero or heroine, but that is what Tito does in the book. He is by far the outstanding character. This indicates that the customary movie distortion of a novel has not affected "Romola."

Many eyes and minds, however, found the story well told and often exciting as put upon the screen. No small task, as George Eliot's novel has more character delineation than dramatic action. But it seems to be the scenic background, the lighting and the costumes that made the most appeal.

King "has a style of his own," says Mordaunt Hall in the Times, "and his artistic bent is apparent in most of the glorious scenes of this film. The settings are really something to marvel at, and no less impressive are the exteriors. There are white, winding roadways flanked by sun-bleached stone walls, old gates that have stood the test of centuries of seasons, worm-eaten oaken doors, cobblestone squares and a glimpse of a lazily flowing river.

"Mr. King used Florence for all it was worth in this picture, and even if the story were not as good as it is, the scenes are so beautiful that they in themselves are worth every inch one spends viewing this picture. At times the photography is of such excellence that it appears to have depth. There are views in the sunshine and others timed for moonlight which would awaken enthusiasm in the eyes of any artist."

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MOVING PICTURE WORLD (N. Y.)
DECEMBER 13, 1924

D. W. Griffith's New Picture Wins New York Reviewers

WITH the premiere run of D. W. Griffith's new film, "Isn't Life Wonderful?" at the Rivoli Theatre in New York City, a kind of [illegible] was learned that [illegible] goes to the price to see great [illegible] drama. Critics is called to the [illegible] reviewers as a whole of a [illegible] is revealed in [illegible] the pictorial [illegible] [illegible]

[illegible]

LUCE'S PRESS CLIPPING BUREAU
NEW YORK — BOSTON
CLIPPING FROM
NEW YORK TRIBUNE
DEC 14 1924

My Dear Miss Underhill:

This is the written voice of one of your constant readers addressing you with a little song of praise.

On the strength of your remarks anent "Isn't Life Wonderful?" we dropped in at the Rivoli, and now my list of best pictures has got to be changed. At the top of this list "The Woman of Paris" has sat supreme, while "The Marriage Circle" and one or two others have closely approached the seat of honor, but I am now inclined to place "Isn't Life Wonderful?" in one of the high positions as one of the best motion pictures I have ever seen. Although it is, as you say, harrowing, it is so strong and simple; and I consider the acting of Carol Dempster and Helen Lowell as fine as anything seen on the screen. That scene where the poor family is rejoicing over having some real food to eat—instead of horse turnips—alone, is worth going many miles to see.

If people didn't differ so much in their opinions of the "movies" I should advise everybody to go and see this masterpiece, and I am sure some of them would come away feeling happy and content with their little lot. There is a lesson in it for all of us.

Will you kindly mention other pictures in which Carol Dempster has the leading role? H. W. H.

Glen Ridge, N. J., Dec. 7, 1924.

Am so glad you liked "Isn't Life Wonderful?" Miss Dempster was in "America," "The White Rose" and, in fact, all of the D. W. Griffith productions for the last five years, I believe.

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NEW YORK 38 WARREN STREET — BOSTON 8 BOSWORTH STREET
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NEW YORK AMERICAN
DEC 14

MY DEAR MISS PARSONS:

I have always read and enjoyed your page and now for the first time a spirit has moved me to write to you. As I read in Sunday's page you wished to hear how one liked D. W. Griffith's "Isn't Life Wonderful." I simply wished to say it is the finest picture Mr. Griffith has yet made. Carol Dempster and Neil Hamilton were at their best. Having seen the premiere of this picture, I was fortunate in seeing Mr. Griffith and stars in person and must say they are just wonderful. Mr. Griffith certainly thought right in making a German production. I think there are fine locations in Germany for filming and hope to see more made over there.

As ardent reader,
G. M. MILLER.

Editor's note: I am glad that you enjoyed the Griffith picture.

CLIPPING FROM
NEW YORK SUN
DEC 6 1924

[illegible]

Judge 12/20/25

Griffith This Day Our Daily Film

by George Mitchell

THE man who never, or very, very rarely, goes to the movies because, by some favoritism of the gods he has been so cluttered up with crowns and wreaths he can't afford to be seen out with anything that isn't stamped "By Special Appointment to H.R.H." and all that sort of tosh . . . you know the type: He wears his monocle to bed nights, do you see, lest his man, Martingale, might think he wasn't used to wearing the thing and all that sort of fiddle-faddle. . . . Well, if this 100 per cent. regular feller should drop in to see "Isn't Life Wonderful?" he's going to get the jolt that will bump off a couple of his bay leaves.

My first impression as I watched the first few hundred feet of this film was that it was too good to be true. I felt like the little boy who said there wasn't any such animal as the giraffe. There couldn't be a picture as good as this. No motion picture could put this lump in my Adam's apple. I must be wearing my little brother's collar.

It isn't just the story that does the trick. It's the way Griffith has made it.

The story is of a poor, demolished German family broken on the wheel of the recent war. Their subsequent struggle for existence in the face of post-war famine and its consequent profiteering is the material at the director's command. The love story is as gentle as an April morning and, like an April morning, is entirely devoid of sexual complexes. The girl is as plain as a turnip; the boy

(Continued on page 30)

Hostess—Aren't you fond of Christmas pudding, Doctor?
Doctor—Not very—but I'm deeply indebted to it!
—*Passing Show* (London)

Griffith This Day Our Daily Film.

(*Continued from page 20*)

as naïve as a stalk of celery. I have never seen a love story on the screen so tenderly handled and, strange as it may seem, it grips more powerfully than all the lip-biting contests that have ever been contended by Arab sheik or U. S. flapper. It's just that that Griffith has achieved in this remarkable picture. He has reached the height of forcefulness by the simplest methods. His thunder is the silence of night. His terror is that of suspense. The silent inaction of the mob of hunger-driven thugs that lay in wait for the young lovers' harvest of potatoes drives you up out of your chair. If they had waited another ten minutes, I'd have run down the aisle and slashed the screen. You may not like "Isn't Life Wonderful." You may find it sad. But you will find it beautiful. Nothing that I have ever seen equals the truth of Carol Dempster's and Neil Hamilton's characterizations. And as for the picture itself, I unqualifiedly put it down as the finest picture I have seen.

* * *

LUCE'S PRESS CLIPPING BUREAU
NEW YORK 98 WARREN STREET — BOSTON 8 BOSWORTH STREET
CLIPPING FROM
NEW YORK AMERICAN
DEC 14 192

A TERRIBLE blow has been struck at the much abused lack of intelligence of the public. They like "Greed," and I am told Saturday and Sunday at the Cosmopolitan Theatre is a sell out. They have also let the world see their great interest in "Isn't Life Wonderful," David Wark Griffith's latest opus. Someone said after Mr. Griffith's picture made its bow:

"Yes, it is a fine picture, but not the sort of thing the public likes."

Someday I am going to write an article explaining why I think the public is maligned in the matter of mentality. One reason I know this is true is because of the type of letters I receive. Time was when no one with any intelligence ever wrote a letter about the movies. To-day, I receive letters from ministers, lawyers, bankers, scholars and teachers. Either the movies are changing or the world is getting more frivolous.

LUCE'S PRESS CLIPPING BUREAU
NEW YORK — BOSTON
CLIPPING FROM
My Mirror 12/3/24

"Isn't Life Wonderful," the Year's Best Picture

By REGINA CANNON

David Wark Griffith's latest and much-talked-of production, "Isn't Life Wonderful!" which opened Sunday at the Rivoli, is a wonderful picture, viewed from any angle. Whether or not the production will become popular is another question. As a masterpiece of a master producer, it is bound to create a sensation. But as a story with a popular appeal—possibly not. And yet, if it be true that "one touch of Nature makes the whole world kin," there will be found in this simple story of human live and suffering the touch that will arouse the sympathy and compassion of people everywhere.

The story itself is common enough no doubt. It was written by Major Geoffrey Moss of the British army, and is the appealing cry of humanity against the frightfulness of war — and the horrors that follow in the wake of the big guns.

Neil Hamilton

Whatever of appeal the original story may have possessed (we have not read it) it assuredly lost nothing in the hands of the producer. Probably no other man in the film industry could do what Griffith has done with the material at hand—stark, naked, ugly poverty and national chaos—and make of it a beautiful love idyl.

The story is laid in the country that suffered most from the late war—Germany, the locale being the suburbs of Berlin; the time—the days immediately following the collapse of the government and the annihilation of the money standard.

Graphically, grippingly, silently, we are shown the long, long line of hollow-eyed, sunken-cheeked people, standing in line to buy a little bit of almost priceless meat after months of a diet of nothing but turnips. Few persons in the line get a chance to buy the meat before the almost hourly deflation of the mark has reduced their pittance to a valueless handful of paper.

The return of Hans (Neil Hamilton) from [illegible] the war is [illegible] when one speaks of it, just the return of one soldier among millions to what was once his home. His health ruined by the hardships of war, Hans enters the barren, sorbid hut where his family await him.

Griffith has made of this scene a never-to-be-forgotten picture of what awaited the German soldier after the war. No flying banners, no triumphal march, no waving hands and cheering people. Grim tragedy, hopelessness, starvation greeted Hans as they greeted other German soldiers—victims of a carnage in which they had no choice or voice.

Hans makes a heroic struggle for life and love, upheld and strengthened by Inga—his childhood sweetheart. Carol Dempster as Inga gives a characterization that leaves absolutely nothing to be desired, while Neil Hamilton, remembered for his work in America, is handsome, manly and a finished actor.

Helen Lowell as the grandmother is wonderful, as is Erville Alderson playing the part of the professor, Hans's father.

For the matter of that, the cast is strikingly perfect—which almost goes without saying since Griffith's is the master-mind behind the performers.

Too much cannot be said of the directing. There is not a suspicion of melodrama, not the wink of an eye-lash too long-drawn out. Not so much as a hair's breadth of miscalculation in the strain on the heartstrings. It is truth laid bare and bleeding before your eyes.

The picture ought to run for years—for as long as it may take to arouse humanity to the state of mind where they shall declare, "War Shall Be [illegible]

CAROL DEMPSTER AND HELEN LOWELL

LUCE'S PRESS CLIPPING BUREAU
NEW YORK — BOSTON
CLIPPING FROM
NEW YORK REVIEW
DEC 6 1924

Mr. Griffith Again Gives of His Best In His Latest, "Isn't Life Wonderful?"

His Simple Naturalistic Methods Produce a Heart-Stirring Picture of the Struggles and Romance of a Polish Refugee Family in Berlin After the War—Praise for Carol Dempster and Neil Hamilton

THE CAST

Inga ..... Carol Dempster
Hans, son of Professor ..... Neil Hamilton
Grandmother ..... Helen Lowell
The Professor ..... Erville Alderson
The Brother ..... Frank Puglia
The Aunt ..... Marcia Harris
Strolling Player ..... Lupino Lane
The Hungry Workers .....
Paul Rhekopf and Count von Schact, of the Deutches Theatre in Berlin

Story by ..... Major Geoffrey Moss
Directed by ..... D. W. Griffith

There has been such a deluge of remarkable photoplays in the past two months, including "He Who Gets Slapped," "Forbidden Paradise," "The Red Lily," etc., that the extreme commendability of D. W. Griffiths latest achievement, "Isn't Life Wonderful," does not come upon us as a great surprise. We have become rather spoiled, as it were, and have begun to take exceptional pictures as a matter of course. In fact, after reviewing such superior film achievements as the afore mentioned, we are almost saying to ourself, "isn't a movie critic's life wonderful?"

"In "Isn't Life Wonderful" Mr. Griffith fully realizes all he set out to achieve. Through the use of Major Geffrey Moss' story, concerning the starvation and food riot period in Germany immediately after the World War, Mr. Griffith has succeeded in screening the most convincing "bit of life" that it has been our good fortune to view. It is without any straining for artificial—dramatic or comic—effects.

"Isn't Life Wonderful" tells of the struggle of a family of Polish refugees who settled down just outside of Berlin at the close of the war, a grim background for a really charming little romance. The cast was particularly well chosen, Carroll Dempster and Neil Hamilton, being featured for the first time in their already enviable screen careers, each giving his or her very finest characterizations to date as Inga and Hans, the lovers. In the support are splendidly selected types, including Lupino Lane, who is outrageously amusing in a priceless comedy role of a strolling player, Helen Lowell, Erville Alderson, Frank Puglia, Marcia Harris, Paul Rhekopf, Count von Schact and Walter Plimmer, Jr., who was wisely cast as the clean-cut, good-natured American lad, the only American role in the entire picture, who brings the first real happiness to the Polish family—through his kindness and generosity. "Isn't Life Wonderful" moves at a very even pace from start to finish—working steadily and naturally to an intense, highly dramatic, [illegible] life-like, climax.

Our one criticism of "Isn't Life Wonderful" is its title and the re-iteration of that phrase at intervals throughout the picture. Somehow the name is misleading and the line is not in keeping or suggestive of the unusual quality of the substance of the picture. But the scenery and the exquisite photography!!! indeed there is so much to commend concerning "Isn't Life Wonderful" that words fail us and we miss it! ALICE CARROLL

LUCE'S PRESS CLIPPING BUREAU
NEW YORK 98 WARREN STREET — BOSTON 8 BOSWORTH STREET
CLIPPING FROM
Morning Telegraph Journal 12/4/24

Reviewing Films on Broadway

By QUINN MARTIN

New York, December 1.

"ISN'S LIFE WONDERFUL"

A film version of the story by Major Geoffrey Moss. Directed by D. W. Griffith. Interior scenes photographed in Germany.

The Cast

Inga ..... Carol Dempster
Hans, son of Professor ..... Neil Hamilton
Grandmother ..... Helen Lowell
The Professor ..... Erville Alderson
The Brother ..... Frank Puglia
The Aunt ..... Marcia Harris
Strolling Player ..... Lupino Lane
The Hungry Workers Paul Rhekopf and Count von Schact
Of the Deutches Theater in Berlin.

INNOVATION tramps the screen at the Rivoli. The new film play by Mr. Griffith dares to be intelligent. This in itself is sufficient. And still its leading woman gives one of the finest performances I have ever seen in pictures. It may be the very best. For these reasons "Isn't Life Wonderful" is a remarkable and distinguished work.

In it, the man from Mamaroneck proves his genius embraces also versatility. As far removed in method as sun and earth is this latest intimate drama from such as "America" and "The Birth of a Nation." And yet with those who go with him here on a romantic tour of pitiable, poignant tragedy the rush of emotional response is sure to be felt.

Pace is at its best. We see the terror of hunger in a public place for some sheaf from the free in the hospital chest of 1918. Bread, sheaf, [illegible] are fighting for crumbs. Women and children, their faces pinched with want, wander aimlessly over a barren land.

And before these pleas of anguish [illegible] the hearts of the men who [illegible] and rob them of their [illegible] quality of a [illegible] and [illegible] to [illegible].

But I have [illegible] that Griffith has done [illegible] and [illegible] that enough to make the picture [illegible].

[illegible] the [illegible] screen. And [illegible] it is to be remembered they [illegible] [illegible].

[illegible] of [illegible] [illegible] [illegible]

LUCE'S PRESS CLIPPING BUREAU
NEW YORK BOSTON
CLIPPING FROM
NASHVILLE (TENN.) TENNESSEAN
DECEMBER 14, 1924

GRIFFITH WINS MORE LAURELS

"Isn't Life Wonderful" Accorded Unstinted Praise By Many Critics.

D. W. Griffith's reputation as the world's greatest director, apparently has been further strengthened by his success with "Isn't Life Wonderful," his new picture made abroad.

Such praise as the critics have given this work makes one of the highest points in this director's successful career. Despite the fact he defied all convention of the screen, tossed away all effort at plot, kept his hero and heroine without even a new hat or pair of shoes; didn't even let them visit a beautiful "int rior" as the movies so love yet he has scored one of the greatest successes in recent years.

Here is what some of the critics have to say:

"We can safely say that never has there been so absorbingly human a drama put upon the screen. It rises to such heights of truth and beauty and power that it far surpasses all the make-believe tragedies and brainstorms which have so far appeared on the screen."
"E. S. COLLING in Evening Post."

Beggars Description

"'Isn't Life Wonderful,' almost beggars description. Nothing but a simple story, yet it held us in a vise-like grip and carried us exalted and wilted through the whole gamut of emotions. Its very freedom from screen trickery or false pathos lifted it to heights that seldom have been reached even by Griffith himself. Carol Dempster swayed us for two hours as we never before have been swayed."
GEORGE GERHARD, in Evening World.

"An entirely new treatment of screen drama is 'Isn't Life Wonderful.' It is the best picture that has come from D. W. Griffith's hands [illegible] when we have said that we have said about everything. The plot is life itself. The great climax is where the little family is given potatoes. There is more drama wrapped up in that one scene than in 50 battles, 70 rides to the rescue or 100 stories of blackmail and murder."
MILDRED SPAIN, Daily News.

"D. W. Griffith again reveals his wizardry. It seems almost incredible, yet out of homely raw material Griffith has evoked such marvelous, heart-plumbing effects that the very potatoes must have been crying their eyes out. Griffith, greater than ever, elicits a furore with the flourishing of liverwurst in this film. There is a pulse and a life to the picture provided by its note of hope triumphant."
FRANK VREELAND, Telegram-Mail.

Prayer of Thanks

"Picture fans will breathe prayer of thanks to Mr. Griffith. Cynics will brush away their tears and feel as they did before they lost their illusions and their hair. Because it isn't a story—it's life itself. Carol Dempster as Inga seems inspired."
ROBB PELSWICK, Eve. Journal.

"D. W. Griffith, the Homer of the screen, has given us a tremendously powerful epic."
FRED McISAAC, Evening Bulletin.

"D. W. Griffith has again pioneered the way and given us the most truthful delineation of character I have ever seen. Done with a delicacy that indicates stronger than words the great genius that created this seemingly little tale. Unless one is a moron or an imbecile he will feel this tale. Carol Dempster's performance will be mentioned as one of the things to rival as motion pictures pictures."
LOUELLA O. PARSONS in N. Y. American.

"Why film fans so intelligent as to a remarkable and distinguished work. Carol Dempster gives one of the finest performances I have seen [illegible] in N. Y. world.

Remarkable Offering

"A remarkable film offering—enough to create another [illegible] in the Globe Theatre, N. Y. [illegible]

"'Isn't Life Wonderful' is a [illegible] in [illegible] [illegible] [illegible]

LUCE'S PRESS CLIPPING BUREAU
NEW YORK BOSTON
CLIPPING FROM
EXHIBITORS HERALD, CHICAGO
DECEMBER 13, 1924

Big Four to Maintain Twenty-Six Exchanges

"Bagdad" Will Go Into Picture Houses Immediately; Chaplin Stays With United Artists

"We want the exhibitors to make money. Make that emphatic!"

It was Joseph M. Schenck speaking and it was his answer to the theatre owners who have expressed fear, through the pages of the Herald, that the Schenck-United Artists merger will operate to the disadvantage of the smaller exhibitors.

"Thief" to Go Into Picture Theatres Immediately

The chairman of the board of the amalgamated company continued: "In the future United Artists will not roadshow pictures. 'The Thief of Bagdad' is being taken from the road for immediate release to the regular motion picture houses. Pictures belong in picture theatres, not in the legitimate houses, for it is the picture houses that have built up the industry and given us our revenue to continue operation.

"We will probably open some of our pictures on Broadway at $2 top, but that policy will not be general. We will go to the theatres of the country selling each picture individually. For instance, say we go into a town with three or four houses. One theatre can book one of our attractions, another another, and so on.

JOSEPH M. SCHENCK

"The only pictures which we will handle are those that can stand alone and sell individually. There will be no block booking.

"Artists who will contribute to our schedule are Mary Pickford, Douglas Fairbanks, Ernst Lubitsch, Charles Chaplin and D. W. Griffith. Norma and Constance Talmadge will not send their pictures through United Artists until the termination of their present contract. Of course, all stars with whom I am associated will eventually go through the merged organization."

"Buster Keaton?" Mr. Schenck was asked.

"Draw your own conclusions," he answered.

Griffith Will Return

Concerning Mr. Griffith's relations with the reorganized corporation, Mr. Schenck said that the producer's contract with Paramount called for only three attractions, and that after completion of that contract he would return to the United Artists' fold.

Mr. Schenck gave this interview to a Herald representative while in Chicago last week en route East. Final details of the merger had just been completed on the Coast, including the acquisition of Mr. Chaplin's signature. The chairman of the merged company is now in the East acquainting himself with the United Artists distribution system.

"We are not only going to maintain our exchange system, but we are going to increase the number of branches to twenty-six," Mr. Schenck said in answer to the many rumors regarding the company's distribution plans.

"On every picture we will have 250 prints. With that number of prints in twenty-six exchanges we expect to play all bookings within say fifteen months. Certainly not much longer. The picture then can be placed on the shelf, and after five or six years it will be ripe for reissues. This policy will permit the smaller theatres to play the pictures while they are still virtually new."

Totals 10,000 Bookings

At this juncture Mr. Schenck cited some interesting figures relative to bookings. Up to the present time, he said, "Smilin' Through" had 9,900 bookings, while "His Majesty, the American" has had 10,000. In this connection, Mr. Schenck said that he did not know how many of these were return bookings, as his records showed only the total.

The merger, as Mr. Schenck sees it, will offer the independent producer of meritorious pictures an outlet for his product. And Mr. Schenck is confident also that the exhibitors will benefit financially.

In the Schenck party were Norma Talmadge, Sidney Franklin and Lola Bara, sister of Theda Bara, and Miss Talmadge's traveling companion. After conferences in New York between Mr. Schenck and Hiram Abrams, president of the company, the party will go abroad.

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NEW YORK BOSTON
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FILM DAILY, NEW YORK
NOVEMBER 30, 1924

LUCE'S PRESS CLIPPING BUREAU
56 WARREN ST. NEW YORK
8 BOSWORTH ST. BOSTON
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NEW HAVEN (Conn.) REGISTER
DEC. 21, 1924

Cosmo Hamilton comedy now holding forth at the 39th St. theater.

The new David W. Griffith picture "Isn't Life Wonderful?" has created a lively discussion among critics and leaders in the motion picture industry. While there seems to be little doubt that in certain scenes he has achieved an artistic triumph equal to anything he has done in the past, the fact remains that the picture does not appeal to the American public and is apparently a box-office failure.

Boiled down to its essentials, the new picture is little more than an appeal to the American public for the lower classes of Germany, and while this may move many, there are very many more who are not ready to forget 1914 and the four years that followed.

But out of all the turmoil caused by the picture, one salient fact emerges, and that is that Neil Hamilton has proven beyond the shadow of doubt that he is as good as the cinema has. His characterization in the picture, that of the struggling son of a German professor, is declared by almost every recognized critic to be one of the screen's masterpieces.

Carol Dempster plays opposite to Mr. Hamilton, and it is her final summary that gives the picture its name. After she and her lover have slaved and starved for a year to save enough to marry on, they are set upon by robbers and stripped of their savings. Turning to the man she cannot now marry, she says: "I still have you, so isn't life wonderful?"

Bronx N.Y. Home 12-21-24 News

D. W. Griffith is reversing the rules of showdom by seeking a legitimate theater in which to continue the Broadway run of his latest picture, "Isn't Life Wonderful?" which has been seen on Broadway at the Rivoli and Rialto theaters for two weeks. The picture was admitted to be a worthy departure from the regular movie trade goods, but was considered a poor prospect financially. This was before it was shown, however, and now an indefinite run is planned.

Richmond, Va Times 12-21-24 Desk

CRITICS PRAISE NEW GRIFFITH FILM

D. W. Griffith's reputation as the world's greatest director, apparently has been further strengthened by his success with "Isn't Life Wonderful," his new picture made abroad.

Such praise as the critics have given this work makes one of the highest points in this director's successful career. Despite the fact he defied all convention of the screen, tossed away all efforts at plot, kept his hero and heroine without even a new hat or pair of shoes; didn't even let them visit a beautiful "interior" as the movies so love, yet he has scored one of the greatest successes in recent years.

LUCE'S PRESS CLIPPING BUREAU
NEW YORK BOSTON
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FILM DAILY, NEW YORK
NOVEMBER 30, 1924

Newspaper Opinions

"Isn't Life Wonderful"—Daily Star Sheet

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NEW YORK BOSTON
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PHILADELPHIA INQUIRER
DEC 1 1924

LUCE'S PRESS CLIPPING BUREAU
NEW YORK BOSTON
CLIPPING FROM
BALTIMORE AMERICAN
DEC 1 1924

ON THE SCREEN

By Quinn Martin

NEW YORK, Dec. 27.—An energetic press book publisher has written in asking me to name the ten best motion pictures of the last year. I have replied by sending the issue. The best I can do is to oblige him by telling merely what film plays I have enjoyed the most. This is easy. That is, it was easy up to about the eighth. After that it was a matter of no great certainty. No more than eight stand out as being undeniably good.

In that little list of twenty-odd I should place "Isn't Life Wonderful" in its [illegible] place), "The Marriage Circle," "A Woman of Paris," "The Humming Bird," "Sherry," "Dorothy Vernon of Haddon Hall," "Hot Water" and "The Iron Horse." These are not set down in order of my preference. Although the unexpected success of Chaplin's film play is in my judgment the finest thing I have seen in the year, the other two somehow I have forgotten already. I think one was "Isn't Life Wonderful."

[illegible]

LUCE'S PRESS CLIPPING BUREAU
NEW YORK BOSTON
CLIPPING FROM
CHICAGO DAILY NEWS
DEC 27 1924

LUCE'S PRESS CLIPPING BUREAU
NEW YORK BOSTON
CLIPPING FROM
PHILADELPHIA INQUIRER
DEC 1 1924

LUCE'S PRESS CLIPPING BUREAU
NEW YORK BOSTON
CLIPPING FROM
Star
Lincoln Neb
12-28-24

Griffith Has Masterpiece—D. W. Griffith's latest effort, "Isn't Life Wonderful?" is said to exceed anything he has done heretofore. It is a story of real life, without much [illegible], and without a lot of expensive sets. Carol Dempster and Neil Hamilton are the featured players. The picture was filmed in Europe.

LUCE'S PRESS CLIPPING BUREAU
NEW YORK BOSTON
CLIPPING FROM
SALT LAKE CITY (UTAH) NEWS
DECEMBER 27, 1924

"Isn't Life Wonderful" Scores Great Success

D. W. Griffith's reputation as the world's greatest director, apparently has been further strengthened by his success with "Isn't Life Wonderful," his new picture made abroad.

Such praise as the critics have given this work makes one of the highest points in this director's successful career. Despite the fact he defied all convention of the screen, tossed away all efforts at plot, kept his hero and heroine without even a new hat or pair of shoes; didn't even let them visit a beautiful "interior" as the movies so love, yet he has scored one of the greatest successes in recent years.

LUCE'S PRESS CLIPPING BUREAU
NEW YORK BOSTON
CLIPPING FROM
Atlanta (Ga.) Journal 12-21-24

"Isn't Life Wonderful?"

POVERTY-STRICKEN Germany in the black days that followed on the heels of the World war is the dramatic background for D. W. Griffith's latest photoplay, "Isn't Life Wonderful," at the Rivoli this week. And against this background he has fashioned a simple, tenuous tale, that does little more than record the sufferings of a Polish family that got dumped into a dinky suburb of Berlin shortly after the close of the late quarrel that occurred in our none too well regulated family of nations.

Mr. Griffith's set of characters are the various members of the house of a German professor—a man of letters who was reduced by the war to the somewhat menial task (for him) of correcting examination papers for the apple-cheeked Hans and Gretchens of a school in the small fry town of Copernick, Germany. The rest of the professor's family works heroically, too, but they are gripped by that poverty that descended on thousands of persons in Germany during the periods when the truly German mark fell heavily, and when food riots were so common that one didn't stop to notice them any more than a resident of Hollywood would stop to look at a troupe of movie actors.

Mr. Griffith, it can be seen, lapses back into the manner in which he produced "The White Rose," which, if you remember, was devoid of story and filled to the brim with "characterization." This latest effort is an improvement over that worthy but slightly tiresome photoplay, but there is room for further improvement along these same meritorious lines.

LUCE'S PRESS CLIPPING BUREAU
NEW YORK BOSTON
CLIPPING FROM
Chicago (Ill.) News 12/27/24

LUCE'S PRESS CLIPPING BUREAU
NEW YORK BOSTON
CLIPPING FROM
NEW YORK ENQUIRER
DECEMBER 31, 1924

LUCE'S PRESS CLIPPING BUREAU
NEW YORK BOSTON
CLIPPING FROM
THE MOTION PICTURE WORLD
DECEMBER 27, 1924

GRIFFITH REWARDED

[illegible]

LUCE'S PRESS CLIPPING BUREAU
NEW YORK BOSTON
CLIPPING FROM
Indianapolis (Ind.) News 12/27/24

LUCE'S PRESS CLIPPING BUREAU
NEW YORK BOSTON
CLIPPING FROM
WASHINGTON STAR
DEC 21 1924

Griffith's new picture, "Isn't Life Wonderful?" is said to be suffering from a new complaint. The public gets so interested in it that audiences remain from one showing through the next. [illegible] about it.

LUCE'S PRESS CLIPPING BUREAU
NEW YORK BOSTON
CLIPPING FROM
Albany (N.Y.) Press 12/27/24

PHOTOPLAYS AND PLAYERS

David W. Griffith's latest picture, "Isn't Life Wonderful?" is said to be suffering from a new complaint. The public gets so interested in it that audiences remain from one showing through the next. [illegible] about it.

PHOTOPLAYS AND PLAYERS. David W. Griffith's latest picture, "Isn't Life Wonderful," after having been exhibited as two regular motion picture theatres in New York, will be taken to a legitimate Broadway house for a special run at higher prices, if plans under consideration at Griffith headquarters, it will be the first time such a procedure has been undertaken for a picture.

LUCE'S PRESS CLIPPING BUREAU
NEW YORK BOSTON
CLIPPING FROM
DEC 14 1924
COLUMBUS (O.) STATE-JOURNAL

Views on the News

WHEN is a motion picture success not a motion picture success? The answer to that riddle is, "When the success is an artistic triumph."

Very often, in trade papers, one will notice a criticism something like this: "This picture, one of the finest ever made, will probably have no box office appeal, except among the high-brows."

Such a picture has just been released in New York. It is D. W. Griffith's "Isn't Life Wonderful?" made from the short story by Major Geoffrey Moss, an English army officer. The story tells a simple tale of the hardships of common everyday life in German yafter the war.

A few years ago production of such a picture would have brought a visit from the vigilantes or General Palmer's secret service organization. Today it is accepted in the spirit in which it was made.

It just happens that we read the short story when it first appeared. It is the story of two young German lovers who are terribly poor. The boy has been secretly raising a patch of potatoes in a hidden lot. He reveals his wealth (the potatoes) to his sweetheart and she immediately becomes worried for fear the potatoes will be found and stolen by their hungry fellow townsmen. So the two set out one day for the hidden potato patch and dig up all the tubers and start to cart them away to a safer place.

While on their way down a road they are set upon by villagers who demand the potatoes. A fight follows and before long the mob has departed, leaving the boy and girl with the empty potato cart, their savings blasted.

It's then the girl turns to the boy, with the hope of youth in her breast, and asks, "Isn't life wonderful? We still have each other."

A simple, homely story of everyday life, with no climaxes and no great mob scenes and little exaggeration. The critics acclaim it as one of the greatest pictures ever made. But, they say, the public won't like it.

Thus the producer is between the cirtic and the public, and he can't satisfy both. If he makes a palpable "box office attraction" the critics score him for debasing the art of the motion pictures. If he makes what the critics want, the public stays away from the picture. There are exceptions, of course, for instance, "Birth of a Nation" and "The Covered Wagon."

Marshall Neilan, who has contributed several original ideas to the art or industry, whichever term you wish to apply to his business of entertaining the public, has hit upon a novel idea. With "Tess of the D'Urbervilles" he decided to furnish a happy ending and an unhappy ending. The theater manager can use either one he chooses.

However, we question whether this will help the situation much, for where in the world will you find a motion picture theater manager who will substitute the unhappy for the happy ending?

As long as the majority of movie fans want to see the lives of their heroines preserved; as long as they demand the happy fadeout at the end of the picture, so long will critics have to write of such productions as "Isn't Life Wonderful?" that they are beautiful but will have no box office pull.

THE PLAYGOER.

LUCE'S PRESS CLIPPING BUREAU
NEW YORK BOSTON
CLIPPING FROM
MOVING PICTURE WORLD (N. Y.)
DECEMBER 13, 1924

[Editor's Note—It is the purpose of this new department to make a brief record of new ideas in presentation on Broadway. Every new angle in presentation, which seems to meet the approval of the audience will be set down and described. No doubt other showmen in other cities are helping their box offices with original ideas. Every theatre owner is invited to send reports of interesting and successful new ideas to the Moving Picture World, when full credit will, of course, be given.]

IN the presentation of "ISN'T LIFE WONDERFUL" at the RIVOLI, the compiler of the musical score has matched every original and exquisite thought in the picture with an equally original and exquisite musical setting. Considerations of space preclude the publication of the entire musical score, though the temptation to do this is great. I think that he has rendered a distinct and necessary service to the picture, which deserves at least some little mention in detail. It is necessary to point out at the beginning that "ISN'T LIFE WONDERFUL" is emphatically a picture of moods and characterizations, and not at all what exhibitors call a picture of action. Indeed, one might say it is a succession of very fine scenes, resembling and strongly suggesting animated paintings. In arranging the musical score the compiler no doubt viewed the picture in that light, and selected his music accordingly. The reaction of the audience to the musical accompaniment was obviously favorable. The crowds in the RIVOLI, it seemed to me, caught every single point and responded heartily. The appeal the picture makes to the sympathy of the audience is well sustained by the music. MENDELSSOHN'S "LORELEI" ran like a "lietmotif" through all the pathetic scenes. It proved particularly pleasing in two places, where the lovers are alone in the silence of the night and where the grandmother presents the girl to her lover in her own old bridal gown made over for the occasion. The sharp contrasts in which the film abounds have received an adequate musical medium in every instance in which they occur. The rapid changes from pathos to violence, and back again from violence to pathos, were aided by well-selected, dreamy and sentimental strains, quickly changing to strong and alarming agitatos. The humorous scenes, without which the entertainment value of the picture might have suffered badly, are particularly well taken care of by the musical score. Well known and simple GERMAN airs, lively waltzes and snatches of dances, quite filled the bill, and were evidently much enjoyed by the audience. A whimsical theme has been invented by the compiler for the diverting figure of the professor. It never fails to arouse the audience to an extra burst of merriment. One thing more should be mentioned. MR. GRIFFITH is constantly trying to emphasize the beauty of his scenic backgrounds even to the moods of sky and forest and river. The great opportunities for getting the right kind of an echo in the orchestra were utilized to the fullest by the musical settings. The prologue, consisting of music, singing and dancing, evoked much applause. A woman sings the first bars of "THE LORELEI." No words are used but the effect is splendid. A chorus in English, taken from a popular song, and a pretty dance by three girls, ended the prologue.

Journal News
Racine, Wis.
12-13-24

THE RACINE JOURNAL-NEWS, SATURDAY AFTERNOON, DE

Griffith's New Production Is Work of Art

(By CHARLES A. COLLINS.)

NEW YORK.—"Close beyond our tears is a smile that justifies our courage, and makes life wonderful."

"Isn't Life Wonderful?" is a story to put any [illegible] the supreme test. D. W. Griffith has every reason in the world to be exceedingly proud of his latest achievement. From beginning to end, this is a work of pure art. Its development is so natural and smooth that the great length of the picture never manifests itself until you note the time at its conclusion. And if you see this film more than once, you will find more beauty than at a single visit. It is food for your brain.

The plot concerns the experiences of Polish refugees in Germany during the famine of 1923. Hans is the son of a professor, and Inga is a distant relative who has been with the family some years. Hans has a job in a shipbuilding plant; his brother earns a small wage as waiter in a restaurant; the old professor receives only a meager sum, while Inga works for almost nothing in a store. The aged mother is an invalid. But in spite of all the hardships, there is a certain air of contentment over the little group.

Hans and Inga are in love, a fact that is apparent to all the others. Unknown to anyone else, Hans begins to construct a tiny house with odd bits of lumber he picks up. And when the shipbuilding plant offers employees some ground on which to grow vegetables, Hans plants potatoes on his patch. As his work on the house progresses, the potatoes begin to sprout, and finally, both house and potatoes are ready. Yes, sir, potatoes were very dear at the time, and Hans figured to have enough for his family. Inga and himself all winter, and enough left over to sell, for which he would receive a tidy sum to start housekeeping with. The plant is some distance out, and one night Hans and Inga start for the place with a cart, which they gleefully fill with the precious potatoes. But on the way home, they are attacked by a gang of ruffians who mistake them for food profiteers, and who make away with all the potatoes. Inga, however, is philosophical, and as she sits there on the ground with the man she loves, gazing into the darkness, the moon breaks through. Inga: "After all, I've got you, and you've got me. * * * The moon—look! Oh, Hans! Isn't life wonderful?"

Carol Dempster plays Inga. This is the little girl of whom I said after seeing her in one picture, that she would one day be my favorite screen actress. She is superb. Neil Hamilton, whom I always consider my own screen "find," gives a sincere performance as Hans. Erville Alderson, who used to play about in the old stock days out in Kansas City, is delightful as the absent-minded professor, and Lupino Lane proves that he can win laughs as well on the screen as on the stage. As a matter of fact, he was roundly applauded by the audience.

Jacques Gruesberg, associate conductor of the Mark Strand symphony orchestra, following his success with the theme song, "Love and the Rose," for "Monsieur Beaucaire," wrote "Remember Me" and "The Valentino Tango" for "A Sainted Devil."

LUCE'S PRESS CLIPPING BUREAU
NEW YORK BOSTON
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SYRACUSE (N. Y.) TELEGRAM
DECEMBER 11, 1924

'D. W.' AT HIS BEST IN NEW PICTURE

By LOUELLA O. PARSONS

NEW YORK, Dec. 11.—David Wark Griffith, who blazed the trail ten years ago and gave the world the first significant historical drama, has again pioneered the way and given us the most truthful delineation of characters in "Isn't Life Wonderful" that I have ever seen on the screen.

In addition to its honesty and sincerity and its absence from all artificiality, "Isn't Life Wonderful" is done with a delicacy that indicates stronger than any mere words the great genius that directed the course of this seemingly simple little tale.

Mr. Griffith in a speech made at a review said that he felt he must ask forgiveness for "Isn't Life Wonderful," which had no thrilling rescues with dashing heroes riding to save beautiful women at the eleventh hour, but he said he loved this picture better than anything he has ever made. He intimated that it might not make as much money as some of his other productions.

I beg pardon for contradicting my old friend, but he is wrong. "Isn't Life Wonderful" has an appeal that is stronger and more potent than any of Mr. Griffith's other productions, no matter how magnificent nor how beautiful they have been. If he really believes that "Isn't Life Wonderful" will not make money, again I must contradict him.

* * *

UNLESS one is a moron or an utter imbecile, he will feel the tale of the poverty-stricken Polish family starving to death in Germany is so real that it hurts. Their hunger is so aptly pictured that I, who had just eaten a large dinner, felt I must have food. Such truth will be appreciated by all who really love motion pictures. Truthfulness is always acceptable, and this story by Major Geoffrey Moss of the British army is as if one had peeped into the windows and seen the anguish of Inga's grandmother and Hans' father.

I feel words fail me when I come to Inga. I wish that I had saved some of the adjectives that I have used for less worthy occasions. Carol Dempster, as Inga, is so wonderful I sat rooted to my chair unable to believe this girl, who was just a little above fair in the past, had given a performance that will be mentioned among the fine things as long as motion pictures endure.

Miss Dempster's beautiful curls were sacrificed to the character of Inga, and she wore her hair drawn back in a knot and without any attempt to look beautiful. She was superb.

Neil Hamilton, too, as Hans, the unhappy Polish lad, surpasses himself. He seems inspired by the Griffith magic, as does Lupino Lane, who is a joy as the doting landlord. In fact, all the players are much more than satisfactory—they are excellent—and that includes Helen Lowell, as the grandmother; Erville Alderson, as the father; Marcia Harris, as the mother, and Frank Puglia, as Theodor. Hawkins needs there to found more perfect types than in the three hungry workmen. They are really laborers, who had not eaten during the war years.

The scenes in Dave Work Griffith's at his best, and his best is not to be surpassed by any [illegible]

LUCE'S PRESS CLIPPING BUREAU
NEW YORK BOSTON
CLIPPING FROM
EXHIBITORS HERALD, CHICAGO
DECEMBER 27, 1924

United Artists

WITH the premiere run of D. W. Griffith's new film "Isn't Life Wonderful?" at the Rivoli theatre in New York City, a flood of favorable criticism was loosened that, according to United Artists, surpasses any reception given by the press to any recent Griffith picture. Griffith is hailed by the metropolitan newspapers as a wizard of a new technique as powerful as revealed in any of his melodramic successes although his method is revolutionary as compared with his former handling of screen situations. The picture is hailed as something "revolutionary", an "innovation" and is called "the very best picture that has come from Griffith's hands." One paper declares that the production "almost beggars descriptions."

LUCE'S PRESS CLIPPING BUREAU
NEW YORK 56 WARREN STREET BOSTON 6 BOSWORTH STREET
CLIPPING FROM
NEW YORK AMERICAN
DEC 7

MY DEAR MISS PARSONS:

Just a few words I would like to say concerning Carol Dempster.

In the closing of your write-up apropos of D. W. Griffith's latest, you said of Miss Dempster: "I was unprepared for the improvement in her—it is really a miracle."

I do not pretend the perspicacity of a critic, Miss Parsons, so I really fail to comprehend the justice of that statement. "I was unprepared for the improvement in her"—did you mean that you considered her chances for advancement as hopeless? Certainly that was the verdict the thought conveyed to my mind.

Miss Dempster in the few pictures she participated showed more sincerety and marked ability than most of these new grimaces that breezed in on the tail of publicity. Carol (I take the liberty) blends a sweet personality with an attractive portrayal which is impregnable under strictest scan. In her work one may feel a trace of self-consciousness, but she overcomes that with her sincerety and honesty of purpose.

Of course, I do not maintain that she is a finished artiste, but I do not contend that she has arrived and mentally reached her peak with the best of them. And I will predict she is to be one of the [illegible] and [illegible] [illegible] not as a [illegible] but as an artist. [illegible] sincerely, [illegible] VAN GRAN

Editor's Note: I read your letter with much interest. If you have ever read any of my other reviews or written pieces you will know that I have always found Carol Dempster a most promising actress, but I had not prepared for the marked improvement in her.

LUCE'S PRESS CLIPPING BUREAU
NEW YORK BOSTON
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New York Bulletin
12-7-24

LUCE'S PRESS CLIPPING BUREAU
NEW YORK 6 WARREN STREET BOSTON 6 BOSWORTH STREET
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BALTIMORE SUN

Think Our Plays Have Too Much Plot

Foreign Critics Believe America Will Produce Fine Plays When New Method Griffith Is Trying Is Adopted

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BROOKLYN EAGLE

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PEOPLE

LUCE'S PRESS CLIPPING BUREAU
NEW YORK 15 VESEY STREET BOSTON 6 BOSWORTH STREET
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NEW YORK EVENING

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Salem, Ohio

LUCE'S PRESS CLIPPING BUREAU
NEW YORK 56 WARREN STREET — BOSTON 8 BOSWORTH STREET
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Atlantic City, N.J. 12-20-24 Union

ARRIVE LATE AND ART WILL SUFFER

D. W. Griffith Says the Audiences Must Be on Time

"The motion picture will never be able to take its rightful place among the arts until some arrangement is devised whereby patrons of motion picture theatres are educated into arriving in time to see a picture through from the beginning," states D. W. Grifith, picture director.

"With the old-fashioned type of picture each scene was complete in its way. It didnt make any difference whether one saw the middle or the end first and the beginning last. It was a series of incidents strung together, and the order in which they were strung mattered comparatively little.

"In the telling of a story, such as 'Isn't Life Wonderful!' however, there is one beginning from which we rise with a slow, steady movement to the climax. The atmosphere of the early scenes prepares the audience for the later scenes. There can be no appreciation of the later scenes until one has seen the early scenes.

"To try and appreciate this picture by seeing the middle or end of the film first and the beginning last is like trying to enjoy a symphony played backward or eat a banquet which starts with dessert and works back to soup.

"In this picture we are dealing with the drama of life itself. We have dispensed with theatrical effects and are dealing with the naked human heart. It is told with the utmost simplicity; and that very simplicity demands that the audience be in a receptive and a sympathetic mood.

"A dramatist achieves such a mood in exactly the way I have tried to achieve it in this picture. But if his audience came into the theatre at the beginning of his second or his third act and then, after sitting through these sections of the play unprepared and unresponsive, waited for the first act to be played over again, his entire play would be ruined for them.

"That is why I say that the real heights of artistry in motion pictures can never be reached until pictures are so presented that the audience watches a picture from beginning to end.

"Of course, there will always be pictures made which are made on the unit-scene idea, because there will always be a demand for them as there is for vaudeville and for burlesque. But consistent artistry may be expected in our cinemas only when audiences and producers bring to the screen the dignity it deserves by arranging things so that audiences recognize the advisability of watching a picture through from beginning to end, and not of regarding it as a vaudeville or a burlesque into which they may drop at any time to enjoy a succession of more or less unrelated incidents thrown on a screen."

LUCE'S PRESS CLIPPING BUREAU
NEW YORK — BOSTON
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NEW YORK TIMES

LUCE'S PRESS CLIPPING BUREAU
NEW YORK 56 WARREN STREET — BOSTON 8 BOSWORTH STREET
CLIPPING FROM
Providence R.I. 12-14-24 Journal

Mr. Griffith Would Have People Arrive at Pictures on Time.—Will Help Movies as an Art, Says Producer.—"Warning Shadows" is Called Exceptional Photoplay.

The late-comer in the theatre is often the cause for inked and injured managers who from time to time conduct a fitful war against him, sometimes in interviews, sometimes by advertisements warning that no one will be seated after the rise of the curtain for the first act. It's only when they deem their drama a super serious production that this happens and seldom do they stick to their guns. Only in the musical recitals and symphony concerts does the policy of the closed door hold fairly general sway.

Now comes Mr. Griffith inveighing, and would raise the movies a step higher in art by educating picture patrons to arriving in time. "The motion picture will never be able to take its rightful place among the arts," he says, "until some arrangement is devised" to break up the informal custom of dropping in at any time. "With the old-fashioned type of picture," he is quoted as saying, "each scene was complete in its way. It didn't make any difference whether one saw the middle or the end first and the beginning last. It was a series of incidents strung together, and the order in which they were strung mattered comparatively little.

"In the telling of a story, such as 'Isn't Life Wonderful!' however, there is one beginning from which we rise with a slow, steady movement to the climax. The atmosphere of the early scenes prepares the audiences for the later scenes. There can be no appreciation of the later scenes until one has seen the early scenes.

"To try and appreciate this picture by seeing the middle or end of the film first and the beginning last is like trying to enjoy a symphony played backward or eat at a banquet which starts with desserts and works back to soup.

"In this picture we are dealing with the drama of life itself. We have dispensed with theatrical effects and are dealing with the naked human heart. It is told with the utmost simplicity; and that very simplicity demands that the audience be in a receptive and sympathetic mood.

"A dramatist achieves such a mood in exactly the way I have tried to achieve it in this picture. But if his audience came into the theatre at the beginning of his second or his third act, and then, after sitting through these sections of the play unprepared and unresponsive, waited for the first act to be played over again, his entire play would be ruined for them.

"That is why I say that the real heights of artistry in motion pictures can never be reached until pictures are so presented that the audience watches a picture from beginning to end.

"Of course, there will always be pictures made which are made on the unit-scene idea, because there will always be a demand for them as there is for vaudeville and for burlesque. But consistent artistry may be expected in our cinemas only when audiences and producers bring to the screen the dignity it deserves by arranging things so that the audiences recognize the advisability of watching a picture through from beginning to end, and not of regarding it as a vaudeville or a burlesque into which they may drop at any time to enjoy a succession of more or less unrelated incidents thrown on a screen."

LUCE'S PRESS CLIPPING BUREA
NEW YORK — BOSTON
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DAYTON (OHIO) NEWS

Audiences Must Arrive In Time For Film Shows

NEW YORK, Dec. 20. — "The motion picture will never be able to take its rightful place among the arts until some arrangement is devised whereby patrons of motion picture theaters are educated into arriving in time to see a picture through from the beginning," declared D. W. Griffith in an interview.

"With the old-fashioned type of picture each scene was complete in its way. It didn't make any difference whether one saw the middle or the end first and the beginning last. It was a series of incidents strung together, and the order in which they were strung mattered comparatively little.

"In the telling of a story, such as 'Isn't Life Wonderful!' however, there is one beginning from which we rise with a slow, steady movement to the climax. The atmosphere of the early scenes prepares the audience for the later scenes. There can be no appreciation of the later scene until one has seen the early scenes.

"To try and appreciate this picture by seeing the middle or end of the film first and th ebeginning last is like trying to enjoy a symphony played backward or eat a banquet which starts with dessert and works back to soup.

"In this picture we are dealing with the drama of life itself. We have dispensed with theatrical effects and are dealing with the naked human heart. It is told with the utmost simplicity; and that very simplicity demands that the audience be in a receptive and a sympathetic mood.

"A dramatist achieves such a mood in exactly the way I have tried to achieve it in this picture. But if his audience came into the theater at the beginning of his second or third act, and then, after sitting through these sections of the play unprepared and unresponsive, waited for the first act to be played over again, his entire play would be ruined for them.

"That is why I say that the real heights of artistry in motion pictures can never be reached until pictures are so presented that the audience watches a picture from beginning to end.

"Of course, there will always be pictures made which are made on the unit-scene idea, because there will always be a demand for them as there is for vaudeville and for burlesque. But consistent artistry may be expected in our cinemas only when audiences and producers bring to the screen the dignity it deserves by arranging things so that audiences resognize the advisability of watching a picture through from beginning to end, and not of regarding it as a vaudeville or a burlesque into which they may drop at any time to enjoy a succession of more or less unrelated incidents thrown on a screen."

LUCE'S PRESS CLIPPING BUREAU
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NEW YORK POST

LUCE'S PRESS CLIPPING BUREAU
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CLIPPING FROM DEC 7 1924
NEW YORK TIMES

Mr. Griffith on Audiences

DAVID W. GRIFFITH is accustomed to seeing the presentation of his pictorial efforts in a special theatre. His current film, "Isn't Life Wonderful?" was presented at the Rivoli, and the coming of the audience in the midst of screening the picture obviously irritated Mr. Griffith, who at once declared that motion pictures could not be judged as an art unless some arrangement were devised whereby cinema patrons were educated into arriving in time to see the film from the beginning.

"With the old-fashioned type of picture each scene was complete in its way," said Mr. Griffith. "It didn't make any difference whether one saw the middle or the end first and the introductory chapter last. It was a series of incidents strung together, and the order in which they were shown mattered little.

"In the telling of such a story as 'Isn't Life Wonderful?' however, there is the beginning from which there is a slow but steady movement toward the climax. The atmosphere of the early scenes prepares the audiences for the later ones. There can be no real appreciation of the latter scenes until one has seen the beginning of the picture. To attempt to appreciate this picture by viewing the end or the middle first and the beginning last is almost like trying to enjoy a symphony played backward or eating a banquet which starts with the demi-tasse and winds up with the soup.

"My new picture concerns the drama of life itself. We have dispensed with theatrical effects and are dealing with the naked human heart. The narrative is unfolded with the utmost simplicity, and this very simplicity demands that the audience be in a receptive and sympathetic mood. A dramatist achieves such a mood in exactly the way I have tried to achieve it in this picture. But if his audience came to the theatre at the beginning of his second or third act, and then, after sitting through those sections of the play unprepared and unresponsive, waited for the first act to be played over again, the whole effect of the dramatist's play would be ruined for the late comers.

"Of course there always will be pictures produced on the unit-scene idea, because there will be a demand for them, as there is for vaudeville and for burlesque. But consistent artistry may be expected in our cinemas only when audiences and producers bring to the screen the dignity it deserves, by arranging things so that the spectators recognize the advisability of watching a picture from beginning to end and not regarding it as a vaudeville entertainment into which one may drop at any time to enjoy a succession of more or less [illegible] incidents thrown on a [illegible]

LUCE'S PRESS CLIPPING BUREAU
56 WARREN ST. NEW YORK — 8 BOSWORTH ST. BOSTON
CLIPPING FROM
BOSTON (Mass.) MORN. GLOBE
DEC. 15, 1924

73—Made use of.
74—To persuade.
[illegible]
[illegible]—True.
80—A leg shackle.
82—Short poems.

MOVIE F[illegible] AND

"The motion picture will never be able to take its rightful place among the arts until some arrangement is devised whereby patrons of motion pictures are educated into arriving on time to see a picture from the beginning," said D. W. Griffith, whose new photoplay, "Isn't Life Wonderful," has made such a sensation in New York.

"With the old-fashioned type of picture each scene was complete in its way. It didn't make any difference whether one saw the middle or the end first and the beginning last. It was a series of incidents strung together, and the order in which they were strung mattered comparatively little.

"In the telling of a story, such as "Isn't Life Wonderful," however, there is one beginning from which we rise with a slow, steady movement to the climax. The atmosphere of the early scenes prepares the audiences for the later scenes. There can be no appreciation of the later scenes until one has seen the early scenes.

"To try and appreciate this picture by seeing the middle or end of the film first and the beginning last is like trying to enjoy a symphony played backward or eat a banquet which starts with dessert and works back to soup.

"That is why I say that the real height of artistry in motion pictures can never be reached until pictures are so presented that the audience watches a picture from beginning to end.

"Of course, there will always be pictures made which are made on the unit-scene idea, because there will always be a demand for them as there is for vaudeville and for burlesque. But consistent artistry may be expected in our cinemas only when audiences and producers bring to the screen the dignity it deserves by arranging things so that audiences recognize the advisability of watching a picture through from beginning to end, and not of regarding it as a vaudeville or a burlesque into which they may drop at any time to enjoy a succession of more or less [illegible] incidents thrown on a screen."

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PORTLAND (ORE.) OREGONIAN

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NEW YORK — BOSTON
CLIPPING FROM
NEW YORK TIMES

Wants Theatre Time-Table

[illegible]

CLIPPING BUREAU
BOSTON
CLIPPING FROM
Sagamore, Mass. Times
Springfield Republican

MUST SEE PICTURE FROM VERY START

Griffith Deplores Habit of Coming in Middle of Action.

LOSE SWING OF STORY

[illegible]

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BOSTON

MOVIE HOME JOURNAL

LUCE'S PRESS CLIPPING BUREAU
NEW YORK BOSTON
CLIPPING FROM
DENVER (COLO.) TIMES
DECEMBER 4, 1924

New Griffith Picture Gets First Showing in N. Y. Theater.

D. W. Griffith is showing his new picture, "Isn't Life Wonderful?" at the Rivoli theater in New York this week.

The demands upon the legitimate theaters for waiting shows made it impossible for him to follow his usual custom of showing it first under his own presentation. The earliest show date assured him was in March.

Thru arangements between Mr. Griffith and Mr. Zukor the schedule of the Rivoli theater was revised to permit the one-week showing of the picture.

"Isn't Life Wonderful?" is Mr. Griffith's first production since "America," and is done in a manner new to the screen. No effort for melodramatic climaxes and unreal spectacles has been made. Mr. Griffith has been content to let his players reveal the incidents of life, being the first time any producer has dared make the experiment.

Most of the scenes were photographed in Germany. In the cast Carol Dempster and Neil Hamilton have the leads, supported by an international cast including Lupino Lane, Frank Puglia, Paul Rhepkoff of the Deutchers theater, Berlin, Count von Schact and a very large company. The story is from the short story by Maj. Geoffrey Moss of the British army.

MARION BENT
Who With Her Spouse, Pat Rooney Is Playing at the Orpheum This Week.

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LUCE'S PRESS CLIPPING BUREAU
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8 BOSWORTH ST. BOSTON
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NEW CANAAN (Con.) ADVERTISER
DEC. 4, 1924

"Isn't Life Wonderful" "Goes Over" in New York

Picture Shown at New Canaan Playhouse Recently Gets Good Criticism in New York

"'Isn't Life Wonderful?' Proves that it is—if you live in the United States," says Harriette Underhill, critic, in Monday's New York Herald-Tribune, in speaking of D. W. Griffith's new picture which was given a try-out at the New Canaan Playhouse several weeks ago, when Mr. Griffith was here in person to get the views of the hundreds that packed the house to the doors. Here is the critics version of the new picture:

"Isn't Life Wonderful," is the most harrowing picture we have seen since "Broken Blossoms," and D. W. Griffith made them both! Not that they are in the least alike; and the newest production at the Rivoli, though beautiful, is in no way a rival of Mr. Griffith's masterpiece.

"Isn't Life Wonderful?" is a story by Major Geoffrey Moss. It is harrowing because it is true, and one cannot snatch his attention from the theme for an instant and relax with the comforting assurance that it is only play-acting and that it will all come out right in the end. It doesn't, and yet never have we encountered a situation which gripped us more firmly than the one where Inga saves 9,000,00 marks, and after standing in line for four hours to buy three pounds of beef with it, looks up and finds the price has been raised to 12,000,000 because the stock was running so low, and when the starving marauders stole Han's potatoes we could have cried out in protest. But the picture ends with Inga and Hans sitting in the moonlight and saying; "Never mind, we have each other. Isn't Life Wonderful?"

The story tells of people and conditions just after the war, and as we watched the maimed and starving survivors we wondered how Wilhelm happened to be alive now!

The main story is about one Polish family which dragged itself by slow stages to Berlin to try to get back some of the things which it had lost. The family consists of Inga, an adopted child; Hans and Theodore, sons of an old professor; the professor himself, his sisters and mother. Carol Dempster plays Inga beautifully and Neil Hamilton is great as Hans. Helen Lowell is the grandmother, and she, too, is most effective. We liked her best when she tore up the Kaiser's picture and stamped it in the dust. Every one has heard that the people in Germany were starving after the war, but we doubt if any one, unless he has been there, can realize just what it is like. When you have seen "Isn't Life Wonderful?" you will know exactly what it was like.

Inga and Hans are in love with each other and resolve to get married in spite of the fact that neither has nearly enough to eat. Being young and in love, their constant cry is "Isn't Life Wonderful?" Hans works in a shipyard and on the ground allotted to each worker he raises many bushels of potatoes. Time comes to gather in the humble vegetables, which are life to them, and on the way back from the farm ravenous raiders steal their supply. They have nothing left in the world but each other, but it doesn't seem to make any difference to Hans and Inga. They still cry "Isn't Life Wonderful?"

The story is so simple and still vastly thrilling and exciting. What if Inga should lose the hen which furnishes two or three eggs a week! What if Theodore should lose the liverwurst which the rich American tourist had purchased for two billions of marks and presented to him! What if Hans should have his potato patch raided and what if Grandma should die from her steady diet of three horse-turnips a day! As a matter of fact Hans did lose his potatoes and maybe Grandma died of the turnips. The story ends there.

Lupino Lane is seen in the role of a strolling player who hasn't much to do with the story. It is a terrible thing, this "Isn't Life Wonderful?" and it made us feel like a dirty dog because during the war we always grumbled at the one lump of sugar the restaurants allowed for a cup of coffee and we used to carry our own along with us.

To all who are happy enough to be living in America, yes, isn't life wonderful!

SOUTHWEST PRESS CLIPPING BUREAU
KANSAS CITY MO.
TOPEKA KAN.
KANSAS CITY PHOENIX
DECEMBER 7, 1924

Praise for Griffith By European Director For His Latest Film

Fritz Lang Declares 'Isn't Life Wonderful?' Will Live Forever in Memory

Europe's leading motion picture director paid high tribute to America's leading director when Fritz Lang, of the Ufa, returning to the continent after a tour of this country, declared that D. W. Griffith's new film, "Isn't Life Wonderful?" is "the greatest picture I have ever seen or ever hope to see."

Lang directed "Siegfried," the film production of the Nibelung sagas immortalized by Wagner's operas, and is shortly to make "Faust." He toured the United States to familiarize himself with the methods of American directors, and saw all the leading films of the day.

"In 'Isn't Life Wonderful?' Griffith has again revolutionized the film world," said Lang. "Incidentally he has given a veracious picturization of conditions in Europe after the war, conditions little understood in America. I suppose, which gave rise to most poignant dramas.

"But it is not to the story itself but plots and exaggregated action are no longer necessary; that the drama of character is suited to the screen.

"To my mind, speaking from the viewpoint of one who has studied art and made a profession of directing, 'Isn't Life Wonderful?' is the greatest achievement made to date in motion pictures. I believe it will live after many more ma ive productions have been forgotten."

LUCE'S PRESS CLIPPING BUREAU
NEW YORK BOSTON
56 WARREN STREET 8 BOSWORTH STREET
CLIPPING FROM
NEW YORK SUN
DEC 1 - 1924

ON THE SCREENS IN CITY THEATERS

Griffith Invades Post-War Germany.

Poverty stricken Germany in the black days that followed on the heels of the world war is the dramatic background for D. W. Griffith's latest photoplay, "Isn't Life Wonderful," at the Rivoli this week. And against this background he has fashioned a simple, tenuous tale that does little more than record the sufferings of a Polish family that got dumped into a dinky suburb of Berlin shortly after the close of the late quarrel that occurred in our none too well regulated family of nations.

Mr. Griffith's set of characters are the various members of the house of a gentle professor—a man of letters who was reduced by the war to the somewhat menial task (for him) of correcting examination papers for the apple cheeked Hans and Gretchens of a school in the small fry town of Copernick, Germany. The rest of the professor's family works heroically, too, but they are gripped by that poverty that descended on thousands of persons in Germany during the periods when the unruly German mark fell heavily, and when food riots were so common that one didn't stop to notice them any more than a resident of Hollywood would stop to look at a troupe of movie actors.

Thus we are furnished with some admirably staged scenes of Germany during all this strife and stress over getting enough to eat. Most of "Isn't Life Wonderful," indeed, was photographed in and around Berlin. And while the writer hasn't been to Germany, its scenes seem to bear the imprint of truth. To be sure the great Griffith has not forgotten his "love interest." For there develops a romance between the professor's son and an orphaned girl who has traveled with his unhappy family from their Polish homestead. This romance is carried on by Neil Hamilton and Carol Dempster—the same pair that performed similarly in Mr. Griffith's "America." And, incidentally this fragile romance furnishes just about all the "plot" that there is to "Isn't Life Wonderful."

Mr. Griffith, it can be seen, lapses back into the manner in which he produced "The White Rose," which, if you remember, was devoid of story and filled to the brim with "characterization." This latest effort is an improvement over that worthy but slightly tiresome photoplay, but there is room for further improvement along these same meritorious lines. "Isn't Life Wonderful" is acted as well as any picture of the current season, and in individual scenes Mr. Griffith shows that he is the only American director who can compare with Lubitsch and Sjostrom. But still, taken as a whole, this photoplay at the Rivoli has a fatal tinge of dullness.

LUCE'S PRESS CLIPPING BUREAU
NEW YORK BOSTON
CLIPPING FROM
Bridgeport (Conn.) Post
12-7-24

Griffith Picture One of Best.

"Isn't Life Wonderful," D. W. Griffith's new picture which was shown in New York last week for the first time, is destined to take first place in the list of the current year's best photoplays.

The newspapers spoke in glowing terms of the latest Griffith achievement, many stating that it was without exception the best motion picture of its kind ever produced.

E. S. Collins, who is reputed to be one of the most conservative of screen critics, said: "We can safely say that there never has been so absorbingly human a drama put on the screen. It rises to such heights of truth and beauty that it far surpasses all the make-believe tragedies and brainstorms which have so far appeared on the screen."

Mildred Spain said: "An entirely new treatment of screen drama. It is the best picture that has come from the hands of Griffith. The plot is life itself."

55 WARREN ST. NEW YORK
8 BOSWORTH BOSTON
CLIPPING FROM
BOSTON (Mass.) POST
DEC. 7, 1924

all as false as paste jewels, she declares in this very interesting article, and adds expressively, that it's "the bunk."

* * * *

Karl K. Kitchen is the author of the following anecdote. And he admits that he will not feel insulted if you do not believe it. However—

"Geoffrey Moss, the British novelist, whose 'Sweet Pepper' is the best seller in his own country, and who wrote the story on which the new Griffith picture, 'Isn't Life Wonderful,' is based, had his first piece of pumpkin pie yesterday. He lunched with the writer at Whyte's.

"The waiter who served us placed the cheese I had ordered on top of our respective pieces of pie. Major Moss took a look at the strange dish before him—this is his first visit to America—and with a quick gesture shot the piece of cheese from the top of his pie with his middle finger and thumb.

"'How careless,' he commented."

LUCE'S PRESS CLIPPING BUREAU
NEW YORK BOSTON
CLIPPING FROM
Lowell Leader
12/4/24

"ISN'T Life Wonderful?" On the tempo of an interrogation David Wark Griffith presents his latest cinema play at the Rivoli and having once asked his auditors that question, proceeds to prove it. At least, for one who fell under the spell of the magic of a cinema teller's art, told only as one director the world over can tell it in a work that humbly aspires to transpose the tragic lives of those humble creatures in a far away land, caught in the bitter aftermath of the world's most terrific struggle and whose cry for bread finds here a poignant justification in every line. To this chronicler of cinema notes of a little more than a decade, whose eyes have tired over the mediocre efforts of so-called cinema virtuosi and the majority of Hollywood's *kunst-vereis*, it's equal has yet to be seen. And yet it relies not on pompous embellishments, nor on censor-evading sex matter, nor on spectacle, nor Indians whooping it up over the lot, but its strength lies in the unparalleled appeal of simplicity, of the utter absence of artificialty in a drama as potential as the undying faith of its youthful characters. If one were to search for comparisons, the index in one's memory would point to an ally like Stanislavsky in his treatment of Chekhov's "Cherry Orchard," or Gorki's "Lower Depth's," and thus convey simultaneously to the reader the scope of this cinema. For, not unlike the realism of those plays, this, too, is a reflection of the depths and heights we humans may attain. In the simple exposition of the Polish professor's family stranded in a little town in Germany shortly after the war the after-thought leaves us not a little uninspired to a more piercing inquiry than the original query of the author. What is noble?

LUCE'S PRESS CLIPPING BUREAU
NEW YORK BOSTON
CLIPPING FROM
New York Bulletin
12-1-24

New Griffith Film Filled With Pathos

D. W. Griffith, the father of the cinema has given a tremendously powerful film play to the screen this week. Family drama plus a heavy heart for a long time has not been so well handled. Though it is merely of the simple sort of an old story it has been produced with a marvelous touch.

[illegible]

LUCE'S PRESS CLIPPING BUREAU
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NEW YORK BOSTON
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Praise for Griffith By European Director For His Latest Film

Fritz Lang Declares 'Isn't Life Wonderful?' Will Live Forever in Memory

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LUCE'S PRESS CLIPPING BUREAU
NEW YORK BOSTON
CLIPPING FROM
Hartford (Conn.) Times
12/9/24

LUCE'S PRESS CLIPPING BUREAU
NEW YORK BOSTON
CLIPPING FROM
NEW YORK TELEGRAM
DEC. 1 1924

D. W. GRIFFITH WILL MAKE ONE FOR UNITED ARTISTS

Director Becomes Free Agent After In Delivery—Many Exhibitors Protest Over Barred Chaplin Film—Mabel Normand Back

By Sam Cowley

[illegible]

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NEW YORK BOSTON
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LUCE'S PRESS CLIPPING BUREAU
NEW YORK 56 WARREN STREET — BOSTON 6 BOSWORTH STREET
CLIPPING FROM
Wash. (DC)
Times 12/13/24

THE PHOTOPLAY

By FADEOUT

THE major efforts of the movies for 1924-25 are now bursting upon New York.

Each season the film makers grind out, in addition to the program grist, certain big specials to which they point with pride.

Most often they draw a bead on the box-office, tho they make some pretense at art. This year of grace presents rather an unusual spectacle in this regard. While the makers no doubt devote their orisons to pious hopes that they will jam the turnstiles with hope-maddened maniacs, the big pictures of the winter show a horrifyingly artistic trend.

Which leads to amusing cuttings-up in the picture reviewing line.

THE journalistic film reviewers along Broadway are, in the main, a serious minded lot of ginks.

Stuffed to biliousness with screen bunk, they take out their sourness by weekly lambastings, and in the privacy of their closets pray for screen art before framed photographs of St. David Griffith. The reviewers for the film trade papers, on the other hand, consider screen art so much six-month egg, and keep their ferret-like noses trained on the box-office possibilities of the stuff. Which is meet and right, since it is their bounden duty to the exhibitors they serve.

The 1924 crop of specials has filled the trade reviewers with alarm, and sends the daily paper boys into fits of joyful hysteria. Erich Von Stroheim, the mad Austrian, has at last turned loose his monumental "Greed," made from Frank Norris' "McTeague." The newspaper men chortle and drool over its art, and the trade paper gentlemen back up and view with alarm. "Art!" scream the Park Row Walkleys. "Be careful of this one—it may not mean a nickel at the ticket window!" shriek the business men.

All is fun and confusion.

TO add to the uproar, D. W. Griffith has projected "Isn't Life Wonderful?" a realistic drama of conditions in post-war Germany.

Again the strictly journalistic chain-gang touches off red fire and set pieces in City Hall Park, and again the men of the trade papers advise their clients to lock up the spoons and count the hard coal.

In other words, certain film makers have elected, this winter, to turn loose some of the screen art for which we irreconcilables have been bawling for years. And while the horn-rimmed critics yowl with glee and trot out their best eight dollar words, the critical cash-registers tie down their ears, and advise the thousands of exhibitors on whom the success of great pictures depends to lay in a large pile of canned stuff and dust the cyclone cellar.

It is quite possible that hundreds of exhibitors, scared out of their wits by the alarming wig-wagging of the trade papers, will pass up the big worthwhile pictures altogether. We daily paper critics can yell ourselves blue in the face, but the roaring trade papers will get the larger crowds before their tents. And if the big ones do a bust this season, the film magnates might as well fix the blame now, ante mortem.

FRANCIS FORD, the old serial king of 10 years ago, is playing a leading role in a new Hoot Gibson picture. Heigh-ho—another comeback.

LUCE'S PRESS CLIPPING BUREAU
NEW YORK 56 WARREN STREET — BOSTON 6 BOSWORTH STREET
CLIPPING FROM BROOKLYN EAGLE
DEC 7 1924

Slow Motion

By MARTIN B. DICKSTEIN

Can a Photoplay Written by an English Army Officer Be Called German Propaganda? — "Romola" and "The Firebrand," Two Plays of Florence.

THIS, being written before the presentation of Eric von Stroheim's "Greed" at the Cosmopolitan Theater, the Frank Norris story is necessarily excluded from our summation of the week's best films. The laurel wreath is cast over the shoulders of David Wark Griffith for his admirable production of "Isn't Life Wonderful." It may be that some who have seen this vivid dramatization of post-war Germany will set up the cry of "propaganda," seeing in it only an attempt to strew rose petals in the path of the once despised Hun, who is doing his best to come back into polite society gracefully. Yet, the author of the story is none other than Major Goeffrey Moss of the British Army, friend of the Prince of Wales and once companion an dbrother officer in the same regiment with Lord Lascelles, husband of Princess Mary. That alone should allay the fears of the propaganda sleuths, but it probably won't. They will see in Griffith's picture of the suffering brought about by the collapse of the German mark only a subtle bid for international sympathy. They will see in the impoverished condition of German labor a coup for the new republic on the Rhine. They will see much in "Isn't Life Wonderful" that will appear to them inexcusable sentimentality and slush. The propaganda sleuths will find nothing of beauty, nothing of art, for it has been said that none are so blind as those who will not see.

We, for one—or two—(there were two of us) saw in the Griffith film at the Rivoli last week one of the finest things D. W. has ever brought to the screen, not excepting his charming "Broken Blossoms." We liked the idea. Nothing so simple and yet so poignantly beautiful had ever before been attempted in the cinema. There was none of the blah that has found an all too permanent place in pictures; none of the incredible trimmings without which the average photoplay cannot seem to get along. There were no lavish settings to awe the audience and to impress upon it the fact that money is only a secondary consideration in the propagation of the celluloid art. Griffith has side-stepped all the pretty little knicknacks which have been clinging to studio traditions like leeches on a blood blister. He has produced this film in keeping with the very spirit of the story—thriftiness, beauty in simplicity and a severity in its handling which left no room for opulent display.

One seldom sees on the motion picture screen such powerful scenes as that one in "Isn't Life Wonderful," in which the impoverished little German family celebrates in great glee the addition of a steaming heritof of "harvested" to the spoil scanty fare of boiled turnips. There was never anything quite so heartrending as that scene in which frau wants to the most fine with 12 million marks—just enough to buy a little hart-steak—once to dine and after three hours when the price had gradually been advanced to 14 million marks. But then still had frau and with them "life was wonderful."

"Isn't Life Wonderful" begins today its second week on Broadway, having been moved from the Rivoli to the Rialto Theater. If you would see for what great acting the Griffith film is capable, see Florence Vidor, the Griffith wife of Hans Mason, the Griffith boy, and Marcia Harris, the Griffith mother.

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NEW YORK 56 WARREN STREET — BOSTON 6 BOSWORTH STREET
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DEC 7 1924

Author Describes Writing "Isn't Life Wonderful?"

By MORDAUNT HALL.

MAJOR GEOFFREY C. G. MOSS, author of "Isn't Life Wonderful?" from which David Wark Griffith produced his stirring picture, arrived in this country just in time for the presentation of the film version of his literary effort. In the course of an interview he expressed his admiration for Mr. Griffith's artistic photoplay, which, incidentally, attracted great throngs to the Rivoli last week.

This author was a brother officer of the Prince of Wales in the Grenadier Guards, and for years has written short stories chiefly for his own pleasure and without much thought about their publication. Finally in 1922 he published his novel, "Sweet Pepper," which attracted wide attention throughout the United Kingdom. He began another novel, but eventually put it aside to write half a dozen short stories which are compiled in a volume entitled "Defeat." "Isn't Life Wonderful?" is one of these narratives. It is 11,000 words long.

How he came to pen these stories is quite interesting. It appears that Major Moss at the time was bent on building a yacht, which he decided he could do for less money in Germany than in England. He therefore went to Copenic to have the craft made, and he soon discovered that the actual workers on the little vessel were living on two loaves of bread and a handful of potatoes a week.

Rewrote Stories Nine Times.

Already he had thought up at least one of these narratives through happenings in the Ruhr under French occupation. He admits that certain occurrences, for which he blames the French, caused him to be violently opposed to that nation's actions toward Germany.

"I wrote those stories over nine times," said Major Moss, "and I wrote with tears in my eyes. I worked fourteen hours a day to finish them by a certain time. As Mr. Griffith turned this one story into a picture he wept, too. It was made in the very locale in which I had placed my background. There the people who owned the shipyard, and whom I was paying in gold, were making a fortune and rolled around in costly cars. But the workers existed on their two loaves of bread and a few potatoes—just enough to keep body and soul together, but no more. Even a toothache might have proved fatal to them.

It seems astonishing for a man having a fifty-two-foot auxiliary ketch named "La Noble Rose," built in Germany, to have been inspired to let his thoughts flow through a pen on paper telling of the starved Germans. Possibly it is even more surprising that an American film director should have been attracted to this one particular story, which gripped him so strongly that he sent a wire to the author asking him what he would accept for "Isn't Life Wonderful?" The man who had been a soldier in England's smartest regiment was elated at receiving the message. In course of time Mr. Griffith went to Germany to make the picture, keeping quite silent about the story, and going about his work with a certain nonchalance as if he did not care so much about the effort he was to make. It was called "Dawn," he said at the time. He even wanted a suggestion for a title, which, it is presumed, he had decided to release as "Isn't Life Wonderful?"

Kept Production Secret.

Without any apparent effort at secrecy Mr. Griffith stilled general talk about the production, leaving a comparatively few persons wondering why he had gone to Germany to make this film. One day, when the photoplay was almost ready, Mr. Griffith's publicity department announced that the production Mr. Griffith had made in Germany was to be called "Isn't Life Wonderful?" and from then on interest in the picture grew. His own managers and executives waxed extremely enthusiastic about the story, asserting that they thought that it was the finest film Mr. Griffith had ever directed.

Then Mr. Griffith himself appeared to be mildly pleased in the picture, and he sent a cable message to Major Moss to come to America for the presentation. This author had only twenty hours in which to arrange his passport and other affairs, but largely through the courtesy of the American Consul General in London he reached New York in time.

The film was screened in Town Hall on the Friday preceding its release at the Rivoli. Major Moss had arrived that morning, and he was deeply stirred at the fleeting shadows that passed before him and told his own story with moving characters on a screen. It was to him a wonderful experience, even more impressive than had been the actual taking of the scenes in Copenic. He said then that Mr. Griffith had performed a truly faithful translation of his tale. It stirred many persons who saw it. One executive of one picture concern admitting that he had seen the film twice, the other occasion being at Montclair, where it was put on to ascertain what impression it would make on an audience.

In producing this picture Mr. Griffith sought to make the most of his foreign background, and on one occasion he wanted a picturesque alleyway. He investigated Copenic and finally discovered just the spot he wanted. Looking it over carefully, he noticed a sign which he thought ought to be covered up or pulled down. It was learned that the sign when translated read: "Persons desiring to take motion pictures of this alleyway must apply to the authorities for permission." This ended the notion of using that location, as Mr. Griffith disliken having overpictured places in his films. He wished as much originality as possible in his scenes and buildings.

Mr. Griffith's Spark.

The simplicity of this picture is very much the same as that in "Dos Cos ter Spare," except that Mr. Griffith's emotions spark is constantly seen as the scenes are unfolded. As a general rule the motion picture director tells his conclusions of an approaching storm by showing a sense of fast flying, massed clouds. Mr. Griffith has done the same thing himself, and for all we know he battened this idea, in "Isn't Life Wonderful" however, by lots of the counting stone by portraying the everlasting of trees.

Mr. Griffith stings very closely to the written story, except for the conclusion he hypothesizes as the prevailing substantial contentment of the poor old professor and his family. The message he intends to get across in this way is the same as that the novelist, evidence of which is a happy and cheerful ending to a book that is bitter to read on the usual points in the closer. But instead of having this permanent relief you are left hope that brought and future as to the end. There are plenty good in the closing scenes, such as making of the parting sweetheart, in the display which has Frau Brunner and Hans Mason and Marcia Harris and Lupino Lane, who have made a hit in the picture, but they have [illegible]

LUCE'S PRESS CLIPPING BUREAU
NEW YORK — BOSTON
CLIPPING FROM CLEVELAND (O.) PLAIN DEALER
DEC 7 1924

D. W. Gets Praise; Elliott's Novel Not for the Screen

BY KARL K. KITCHEN.

NEW YORK, Dec. 6.—By an unusual coincidence D. W. Griffith's latest picture and Miss Lillian Gish, his former star, in her latest production arrived on Broadway within twenty-four hours of each other. "Isn't Life Wonderful," Mr. Griffith's film which was made in Germany, had it first showing on Sunday at the Rivoli at regular movie prices, which the much heralded "Romola" with Miss Gish in the title role had its "world premiere" at the Cohan theater on Monday night.

Right at the beginning let me say that the Griffith picture which may be seen for 55 cents is far superior to "Romola" at which $2.20 was charged the opening night. The latter production boasts of much lovely photography but it is stagy and lacks the long flowing sublime and indifferently acted Griffith. Mr. Griffith's direction when occasionally were very effective performances, but "Romola" have ever to criticize. We should always be of fair old time stuff, so that we have never been able to such fine advantage as in this particular production, which was made in Italy by Henry King and directed "Sea Wolf" [illegible]

The story of "Romola" written by George Eliot, being a psychological study rather than a novel of action, does not immediately to the screen. In spite the rapid action and promise of excitement in place of that are to be effective. Miss Gish has not been able to get the portrayal of a woman, in the portrait portrayal of the part. Miss Gish is particularly good in the scenes with her father, Dante Cecchi, and Lionel Barrymore, who plays the part of Romola's husband. Miss Gish's performance in the closing scenes, in particular, are very good. Miss Gish has not been able to get the portrait portrayal of the part. Miss Gish is particularly good in the closing

LUCE'S PRESS CLIPPING BUREAU
NEW YORK 98 WARREN STREET — BOSTON 8 BOSWORTH STREET
CLIPPING FROM
Eve. Times
12/5/20

LATEST GRIFFITH FILM DIFFERENT

"Isn't Life Wonderful?" Has the Big Producer At His Best

"Isn't Life Wonderful?" asks D. W. Griffith several times during the showing of his new film and the audience, caught in the spell of the master director's genius, sobbingly answers "Yes," whereupon Griffith immediatly plunges his two central characters down another steep hill of despair until finally they possess nothing in the world but a deep love for each other. Then again he asks, and gets the same answer.

An attempt to tell the plot of "Isn't Life Wonderful?" would be futile because there just isn't any plot. But there's a story with the simplest theme possible. Yet, it grips and holds. It concerns the poignant suffering endured by Inga and Hans, sweethearts, and their families, when they are driven from Poland to Germany where starvation grips them in the aftermath of the great war.

The refugees are forced to live on potatoes until the very sight of one becomes hateful to them. But the supply of potatoes runs out and, after a winter of turnips and more turnips, Hans raises potatoes and what was once despised becomes a feast for the gods.

Isn't life wonderful? Yes!

And then the potatoes are stolen by starving villagers. Gone is the harvest of Hans' long toil and suffering. Gone the hope of an early wedding. Gone the feeling of security that comes with a well-filled larder. But there still remains love for each other.

"Isn't Life Wonderful?" Yes!

Carol Dempster has hidden every particle of her beauty in a peasant makeup. We doubt if most leading women would care to completely hide their charm and looks for the sake of characterization as Miss Dempster does, but, what she lacks in beauty throughout this film is more than compensated for by the histrionic talent she displays. Miss Dempster's acting as Inga is the outstanding portrayal, for Neil Hamilton as Hans is disappointing. Lupino Lane supplies the comedy in the all too rare moments that he is on the screen.

The story of "Isn't Life Wonderful?" is adapted from "Dawn," by Geoffrey Moss, an officer of the British army. It was filmed on the actual locations in Germany and Mr. Griffith has caught some exquisite old world pastoral scenes.

"Isn't Life Wonderful?" may prove disappointing to those Griffith fans who crave his usual whirlwind climax, but it will surely please those who want to see the screen produce something different.

* * *

I AM in receipt of a most interesting letter from Major Geoffrey Moss. He raises the question of the box office appeal of "Isn't Life Wonderful?" I am publishing his letter and asking any of my readers who care to take part in the discussion to send us a line. Major Moss says:

D. W. Griffith.

My Dear Miss Parsons:

I have read the reviews of "Isn't Life Wonderful?", D. W. Griffith's screen version of a short story of mine, which have appeared in film trade papers.

Reviewers have praised the picture without stint. Indeed, I am told, that no film has ever had such a unanimously favorable "press."

I have been much puzzled to read in trade journals, however, a doubt as to the film's box office appeal.

Might I, a stranger in this so hospitable a land, ask humbly the following questions?

1. Can it be that the motion picture audiences in this country are incapable of enjoying a work which could gain such universal praise?

2. Can it be that the public appreciate it, but that the exhibitors underestimate the public's good taste?

3. Can it be that the critics in these trade journals are themselves wrong in underestimating the taste of others, and that the audiences and the exhibitors are both quite as capable of appreciating good work as the critics themselves?

I should not have dared to write the above had I, myself, been responsible for the translation of my tale to the screen, or if I had the slightest financial interest in its success.

Very truly yours,
GEOFFREY MOSS.

* * *

N.Y. Herald
May 21

Griffith to Produce "That Royle Girl"

D. W. Griffith's first picture for Paramount will be "That Royle Girl" by Edwin Balmer, a serial now appear- in the Hearst-Cosmopolitan Magazine. Mr. Griffith is engaged in filming his final production for United Artists, "Sally of the Sawdust," for which all interior scenes have been completed. The exteriors will remain to be taken.

"That Royle Girl" is a dramatic story of the conflict between the old Americanism of the bluebloods of New England, and the vivid, new Americanism born of the many bloods that mingle in Chicago.

Production will start at the Paramount Long Island studio soon after completion of "Sally of the Sawdust."

CLIFFORD B. LLOYD, press representative for D. W. Griffith, has written us a long and interesting letter setting us all straight on the subject of Griff's future activities, and particularly on his connection with the blackface comedy being made at his studio by Lloyd Hamilton. Lloyd is glad to be set right on the matter, and pass Mr. Lloyd's information on to you as informative. You may remember that a fortnight ago I wrote a lament on the seeming deterioration of the old master. Lloyd's letter says that Griffith was interested in having Al Jolson do a character in the American Revolution story the old fox was even then cooking. When Al flew to Europe, leaving the blackface picture flat on its back, Griffith dropped the comedy and turned it all over to Hamilton and Hamilton's own director. He has nothing to do with Ham's show as at present constituted.

THE picture of the American Revolution is now on the fire, and sizzling, says Lloyd. Griffith has prepared a scenario of the thing, with the assistance of Robert W. Chambers and others. He has gone over the historical ground at Concord, in Boston and at Valley Forge and Trenton. He hopes, in his picture, to show the causes of the Revolution, and tell the dramatic tale of those stirring days with all the mastery at his command. And that's that. I rescind the order for tuber roses for the "departed" master. I take back the offer of my services as pallbearer. I sit back in my private, keg-lined projection room, waiting for Griffith's next picture to arrive. And certainly I thank Dr. Lloyd for his fine letter on the affairs of the Poo Bah of Mamaroneck.

O. R. Vii

Working for years

My Film Daily 8/26/23

My Daily News 9/8/23

My Telegraph Sep 7 1923

Lewiston (Me) Star 7/31/23

Griffith Pictures For D. A. R.

Certain prominent members of the Daughters of the American Revolution have been urging, it is said, that David Wark Griffith make a big historical film drama laid during the days of the American Revolution. The matter has not yet been taken up by the D. A. R. officially, but it is understood that at one of the meetings to be held very shortly it will be proposed that Mr. Griffith make a production under the sponsorship of this organization. He has long had such a story in mind, in fact he has the scenario ready, and parts of Robert Chambers's book, "The Reckoning," have been adapted as a sort of foundation of the story, it is said. Carol Dempster will play one of the important roles, but so far no other players have been engaged.

Griffith Starts

Revolutionary War Story in Work—To Be Lavish in Production—May Cost $1,500,000

D. W. Griffith has started work on his Revolutionary War story at Mamaroneck. The production will represent one of Griffith's most ambitious efforts and may cost $1,500,000.

The opening sequences a[illegible] week include the ride of Paul Revere to warn the citizens of Lexington of the approach of the British soldiers. Members of the Griffith staff are understood to be dickering for several farms near New York on which will be staged the elaborate battle scenes. It seems quite likely that several important engagements of the Revolution will be filmed on a large scale.

Griffith, as noted, has had this story in mind for several years. He has always wanted to produce a film that was epic in its appeal and has

(Continued on Page 2)

Indianapolis (Ind) Star Sep 2/23

Griffith's Next Picture.

D. W. Griffith has started work on a new picture. It will have a revolutionary war background and may cost $1,500,000. The opening sequence, which was filmed last week, includes the ride of Paul Revere to warn the citizens of Lexington of the approach of the British soldiers. Carol Dempster and Neil Hamilton, who appeared in Griffith's latest production, "The White Rose," will be seen in the leading roles of the [illegible]

GRIFFITH TO FILM OUR REVOLUTION ON D. A. R.'S BID

At the request of the National Society of the Daughters of the American Revolution, David Wark Griffith is to make a film play, possibly the most important of his career, depicting in authentic fashion the stirring episodes of that period in our history which the society was formed to commemorate—America's successful struggle for independence, and the foundation of the republic which has become the mightiest of the world.

D. W. Griffith

It is Mr. Griffith's idea, with which the officials of the D. A. R. agree, that the photo-drama should show first, the America of today, with its workmen living better than the kings of the time of the Revolution, and should then portray the struggles and sacrifices of our forefathers to bring about the possibility of these conditions.

This is the first time in the history of the motion picture industry that a national patriotic organization has requested the making of a photo-drama.

Albany (N Y) News Sep 10 1923

GRIFFITH TO FILM GROWTH OF REPUBLIC

At the request of Mrs. Anthony Wayne Scott, president general of the Daughters of the American Revolution, and of Mrs. Charles White Nash of Albany, state D. A. R. regent, David Wark Griffith is to make a film play depicting America's successful struggle for independence and the development of the republic.

ALL THAT IS NEWS IN T[illegible]

GRIFFITH STARTS PRODUCTION OF NEW HISTORICAL FILM

Mamaroneck Studios of Great Director Buzzing With Activity as Another "Birth of a Nation" Is Forecast — Carol Dempster, Neil Hamilton and Frank McGlynn Take Leads.

SUBJECT IS KEPT SECRET

Out at the Griffith studios in Mamaroneck there is a buzz of eager activity, with cameras grinding six and seven hours a day. A big historical drama is in the making, and Mr. Griffith is getting in some scenes before the snow comes and the frost turns the green leaves to Autumnal tints. "Black on White," the Lloyd Hamilton film, is finished and the members of that company have moved their belongings elsewhere to make room for the coming drama, which is destined to be another film page out of American history.

The enthusiasm of David W. Griffith over his historical production and the belief of those who have listened to him outline his story that he will have another "Birth of a Nation," surrounds this picture with especial interest.

Carol Dempster, Neil Hamilton and Frank McGlynn, the man who created the character of Abraham Lincoln in John Drinkwater's play, have been cast in a very important historical role. There are other well-known players who will also be added to the cast, but as yet information is very meager. It was impossible to get any news from the Griffith office on this picture, which is being filmed with the greatest secrecy.

Mr. Griffith has been spending his time in entertaining modern stories, and there has been such a demand for another "Birth of a Nation" that he has put everything else away to spend his time on this film, which he will try to make a worthy successor to "The Birth of a Nation." "The Covered Wagon" has proved how well Americans like historical tales of their own country, and we believe there is certainly a demand for a story laid in the time of the Revolutionary War—a picture that can be made in the East, the part of the country that is filled with places that figured in the war of independence.

My Telegraph Sep 9 1923

Handing Griffith a Few Bouquets.

DAVID WARK GRIFFITH is back at his old stand. After making a series of light features, including both comedy and drama, he is going in again for the historical panorama, and who is more impressive at this sort of work we cannot for the life of us think. To us Mr. Griffith is still the Tilden of the motion picture world and in likening him to the great tennis player we mean only to compliment him. Griffith is master of the terrific wallop and the gentle trap-shot as surely as his athletic rival.

The director's new subject is to be the American Revolution, perhaps even more enshrined in the hearts of the American public than the Civic War days, though more remote, and if Mr. Griffith can do as well with the early times of the Republic as he has done with the reconstruction era, we shall have another masterpiece to discuss. There is material enough in this subject to daunt almost anyone except a historian, but Mr. Griffith has in the past shown himself thoroughly capable of sifting the gold from the dross and there is every expectation that he can do it again. We are of the opinion that the release of this Revolutionary drama will mark another step forward in the industry.

New Bedford (Mass) Mercury Sep 11, 1923

The segregation which has enshrouded the film studios of D. W. Griffith at Mamaroneck of recent weeks is broken, and it is learned that in response to a request by the Daughters of the American Revolution, Mr. Griffith is at work on the preliminary steps in making perhaps his biggest cinema spectacle. It will be a picture play depicting the episodes of America's struggle for independence.

Indianapolis (Ind) Star Sep 12 1923

My Telegraph Sep 9 1923

GRIFFITH SECRETLY WORKING ON BIG DRAMA OF THE REVOLUTION

Daughters of American Revolution and Will H. Hays Behind Effort Which May Prove Director's Greatest Screen Achievement.

FRANK M'GLYNN IN ROLE

Famous Lincoln Actor Now Playing Part of George Washington—Carol Dempster and Neil Hamilton Also in Cast of Historic Classic.

At the request of the National Society of the Daughters of the American Revolution, David Wark Griffith is making a film play, possibly the most important of his career, depicting the episodes of that period in our history which the society was formed to commemorate—America's successful struggle for independence, and the foundation of the Republic.

The scenario has been quietly prepared and during the past two weeks Mr. Griffith has been working secretly and hastily at some of the scenes at his studio at Mamaroneck in an effort to obtain some summer scenes before the now quick advent of frost. Working with him in the cast are Carol Dempster, Neil Hamilton and Frank McGlynn, famous for his portrayal of the titular role of Lincoln.

"Hearts of the World" current at the Colonial with Thomas Meighan.

D. W. GRIFFITH'S PLEA FOR AMERICAN HOMES.

MANY motion picture people praise a film play as a great drama. This column joins not in the general chorus of the motion picture producers. We think the producers are afraid that they are making their audiences and know that as to an industry in picturing the wonders of home, they could show that they are unfaithful to the fundamental ideas of "home and fireside."

"If I have a home of refinement as I conceive it to be, where the flowers are in season, where I can have music, Mr. Griffith declares, "I can forget the world outside. I can forget the cares of the day. I can forget the right and wrong of the day.

"If I think on the story of the motion picture and the message it has and can give the world, I think of a mother of truth and beauty in the home in a serene setting in the quiet country. I think of a mother who has had her children and their children around her knee and who has taught them the ideals of truth and beauty

Lockport (N.Y.) Union Sun
Sep 13 1923

N.Y. Sun
Sep. 14. 23

IAL HOUSE IDEAL HOME SAYS GRIFFITH

D. W. GRIFFITH, MOTION PICTURE MAN, WANTS COLONIAL HOUSES

MAKES PLEA FOR HIS IDEAL FOR MORE BEAUTIFUL HOMES IN U. S.

MANY GREAT MANSIONS ARE FAR FROM BEAUTIFUL, SAYS DIRECTOR

Whatever of truth and beauty is discernible by a generous public in my eager output, I trace to a country boy used to hearing Keats and Tennyson and Shakespeare read at home.

The boy of fifteen was a long, "gangling" youth with no slightest claim to beauty for himself. His mother used to address him in kindly admonition. "David," she said, "some people get this world's goods by luck, others by looks and some get it by work. Since you have neither looks nor luck you'll have to get yours by work." The boy did all he could on the farm. One of his duties was to bring four cows home from the patsure every night. As he looks back over the path of retrospect, in the broad beam of varied experience, he concludes that these were the "ornerriest" cows that browsed in any pasture of all the world. oFr when he wanted the cows to walk they would stop, and when he wanted them to stop they would walk. "And "night would gather," as the story-writer would say, and the cows, half way home, would stand gazing at the stars, while the boy shivered at the sound of the wind in the trees. When a branch crackled under feet he was startled by the darkness-emphasized sound was made by an Indian or a ghost.

But life was not all stubborn cows and fear-breeding sounds for that boy. There were hours of sheer beauty. They were evenings spent beside the fireplace when his father, a brigadier general of the Civil War, whom the neighbors and the men of his company called "Thundering Jake," read from the world's greatest poets and dramatists. Unconsciously I was learning them what consciously now I know, that the root and spring of beauty are in worthy sentiment.

I can summon at any moment a vision of the room in which my father read to my mother, my brother, my sister and me. My sister was a teacher and a not to be despised poet. It was a smallish room wih a great fireplace of rough stones. It was part of my rday's business to provide the backlog for the fireplace. There were two windows. One looked upon a wheatfield with the turnpike alongside it. The other upon a fringe of black woods. It was a rather bare room, for, like all others of the South, we had little after the war. Bt the walls were gray. The furniture was dark and old. There were a few good books. That was a beautiful room. Not only for the sentiment of its association but in reality. It possessed the essentials of a room where American life is lived.

Charles A. Schwab's house, where

Charles A. Schwab's house, where Riverside Drive begins in New York, is much criticised by those who have an acute sense of beauty. The house, beautiful in itself, lacks complete beauty because it does not reflect American life. The much-talked-of house of James A. Deering, at Miami, Florida, received a deal of unfavorable criticism, even though it has golden door-knobs. Both houses fail of their purposes of beauty because they do not accard with the American settling and sentiment. They are incongruous and incongruity is never beautiful.

The most beautiful houses in America are but a twentieth of the value in dollars of the two I have named, but their value in sentiment and in fitness is infinite. The most beautiful houses I have seen are in the South and in New England. They have the same characteristics. Their style is early American, which smtes back to the early Greek. One of these houses is Woodlawn, an old plantation home on the Bayou Teche in Louisiana. The house has a large, imposing front. The wooden pillars are eight feet thick. The rooms in which the original master entertained the celebrated persons of the Souh, and which was cared for by twenty-five servants, are large in the front part of the house and taper to small ones at the back. I used it as a setting for pictures I was taking. It was in similar spirit to Shirley House, one of the famous homes on the James River, where my grandmother, one of the Carters, was born. Shirley house is conceded to be one of the most beautiful houses in America. A few months later I took scenes in Woodlawn House, I found a home in Connecticut that was its sister in spirit. In teh Colonial style, with great pillars, it had large roms at the front, and smaller rooms at the back. Sentimental trees there were, too, cypress in the South replaced by pines in the North. There was beauty in every inch of these houses because they harmonized with their settings. The yae eloquent of the soul of America. There are houses that had ben lived and loved in, one felt; houses where life had been gentle.—

SEMENOFF REPRIEVED
MOSCOW, Sept. 10.—A Moscow

Grand Rapids (Mich) Press Sep 15 1923

Minneapolis (Minn) Journal
Sep 13 1923

Griffith's Idea Of Real American Home

Movie Man Makes Plea For The Colonial Type Of House.

Whatever of truth and beauty is discernible by a generous public in my eager output, I trace to a country boy used to hearing Keats and Tennyson and Shakespeare read at home.

The boy of fifteen was a long, "gangling" youth with no slightest claim to beauty for himself. His mother used to address him in kindly admonition. "David," she said, "some people get this world's goods by luck, others by looks and some get it by work. Since you have neither looks nor luck you'll have to get yours by work." The boy did all he could on thefarm. One of his duties was to bring four cows home from the pasture every night.

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More than 20,000,000 steel [illegible] are made at Birmingham, England, every week.

VOTE FOR MARK T. LAMBERT, MEMBER OF ASSEMBLY. 12-

New Orleans (La) Times Picayune 9/16/23

GRIFFITH PLANS HISTORICAL FILM

Director to Produce Story of the American Revolution

The greatest film undertaking of D. W. Griffith, the noted director, which he has just launched, will be a feature film of the Revolutionary War, and, according to his executiv it will be filmed along the same spectacular lines as "Intolerance," "The Birth of a Nation" and "Orphans of the Storm."

Through Mrs. Anthony Wayne Cook, president general of the Daughters of the American Revolution, the suggestion was made to Will H. Hays, which led to Griffith's planning of this production. It was pointed out that at this time it was opportune to present to the American public the story of the American Revolution, uncolored by prejudice, and showing the struggles and circumstances which led to the founding of the American Government.

All the resources of the Daughters of the American Revolution and other historical societies have been placed at Griffith's disposal, so that he may secure the most accurate historical data. Many of the scenes of the action will take place upon the actual sites where they occured in Revolutionary Days.

At the Griffith studios at Mamaroneck work has already begun upon a series of sets which embrace many of the historical buildings of that period. Next week Griffith will go to Boston to take scenes in the Old North Church, in Paul Revere's home, in the old State House, and many other buildings now existing where the actual scenes of the Revolutionary conflict occurred. Arrangements are also being made for the use of Bunker Hill.

New York Journal
Sep. 14, 1923.

Griffith to Make 1776 Film

United States History of the Revolutionary period is to be the basis of a big cinema production to be made by David Wark Griffith. Like his other famous productions having historical background such as "The Two Orphans" of the French Revolution period and "The Birth of a Nation," which had the Civil war as its theme, the new production will have a definite story of the American Revolution period around which the historical event will be grouped.

Griffith will make this production upon the request of the Daughters of the American Revolution. Frank McGlynn who played Abraham Lincoln in the Drinkwater's play has been cast for George Washington. Carol Dempster will play the feminine lead.

Among the historical events to be depicted probably will be the massacre on Boston Common and the Boston "tea party." Paul Revere's ride, the Nathan Hale episode, and the battles of Concord and Lexington, filmed on the exact location of their historic conflict.

George Washington will be the dominating figure of the production. His disasters at Fort Washington and Fort Lee; his magnificent stroke upon Tenton after crossing the ice-filled Deleware; his tragic winter at Valley Forge and his final triumph over Cornwallis at Yorktown will be pictured upon the screen. The signing of the Declaration of Independence and the actual beginning of the American republic will form the background for the conclusion of the picture.

Boston American
Sep 15 1923

Eugene (Ore) Guard 9/15/23

DESTROYING GOOD TASTE

D. W. Griffith In Arts and Decoration.

Motion pictures have received, and merited, much criticism about the type of rooms they photograph to represent the homes of the rich. Men and women in evening attire depart of the opera or arrive from it. Or a dinner or dance is in progress. Persons of wealth, family and education flash their jewels in the atmosphere of a furniture shop or an auctioneer's showroom. The rooms are crowded with objects that stridently quarrel.

I concede the bad taste of such interiors. But there are two reasons that measurably justify the presentation of them. First they are a replica from memory of some drawing rooms. I have seen them as crowded and stifled by ill assorted and undecorative and conflicting objects in Mayfair. And if a producer had the courage to show a room in a home of wealth that was not crowded with masses of misplaced magnificence he would disappoint his audiences. The producer offers such drawing rooms and other interiors as the "poorer classes" like to think are the possessions of the rich. If I show a home of refinement as I conceive it to be, where life flows on in smooth beauty, I shall lose money. If occasion offers, however, I shall tempt the lightning of the gods.

I believe that the sense of beauty is developed by environment. If I had children I should try to develop in them the sense of beauty. To do this I should provide them albums of such simple beauty as the one in which my father's averred value poured forth the music of Keats and Tennyson and Shakespeare. Length round, not long, of rather low ceilings and pale gray walls of days for music in graceful lines and of a few favorite pictures—all portraits, saving then a portrait of the magnificently ugly face of Abraham Lincoln, a portrait of the gentle patriot father of Joseph Mazzini, one of George Washington, the country gentleman, the man who loved the fields and the trees.

There would be a portrait of Robert E. Lee, of the profound White as that French soldier who had a rare to my college in Washington, he died one of the greatest men of my day. When to know his nobility he had departed on world his action. With the Spring in the Great Dr. Gen. Johnson had lured. In the one that sadly have played the role of War in the play drama, he knew, through comparative [illegible] spectacle but that I should have the portrait of Thomas Jonathan Jackson, the man who [illegible] the Shenandoah Valley, the man who [illegible] Jackson, the man who [illegible] Jackson, the man who [illegible] Jackson

Los Angeles (Cal) Exhibitors 9/16/23

Toledo (Ohio) News Bee 9/17/23

Exhibitors Herald. Chicago (Ill) Sep 22 1923

Chattanooga (Tenn) Times. Sep. 23 1923

Tacoma Sep 15

Revolution Film Begun

By Frederick James Smith

NEW YORK, Sept. 15.—David Wark Griffith has started work on his big spectacle of the Revolution. The first scenes have just been shot at the Griffith studios at Mamaroneck, N. Y.

Frederick James Smith

The actual story of the reason why "D. W." has launched this historical feature is now told for the first time. The idea grew out of a plea made by the Daughters of the American Revolution to Will Hays, overlord of the cinema. Hays, in turn, put the idea to Griffith—and so the spectacle came into being. This, by the way, is the first time on record that a motion picture has been made on the plea of an organization of the magnitude of the Daughters of the American Revolution.

I am able to tell—also for the first time—something about the story of the spectacle. There will be a love theme running through the opus, but, essentially, the spectacle will be a panorama of the Revolution, introducing every character of the period. The love story will be in the hands of Carol Dempster and Neil Hamilton, who played a minor role in "The White Rose." Frank McGlyn, who portrayed Abraham Lincoln for such a long time in the John Drinkwater play of that name, is to be the George Washington. Other important characters will be Nathan Hale, Benedict Arnold and Alexander Hamilton.

Griffith tells me he plans to take some seven months on the production, and he expects to make it the biggest thing, in expenditures, anyway, since "Way Down East" and "Intolerance."

Washington (DC) Times 9/17/23

EARLY AMERICA IS PLOT OF GRIFFITH'S NEXT.

It develops that the Daughters of the Revolution, one of the strongest patriotic organizations of this country, is tremendously concerned in the making of D. W. Griffith's next, which will show the founding of the American government.

Correspondence passing between Mrs. Cook, president of the D. A. R., Mrs. Nash, regent of New York, and Griffith, was made public by the Hays office and indicates the import and seriousness of the film, the scenario of which will be prepared by Anthony Paul Kelly.

The committee on public relations of the Hays office is actively interested in the firm.

Bath (Me) Times Sep 19 1923

GRIFFITH'S NEW FILM IS CALLED "AMERICA"

Members of Col. Dummer Sewall chapter, D. A. R., will be interested to learn that "America" is the title selected for D. W. Griffith's Revolutionary film, which he is preparing to make at the suggestion of the Daughters of the American Revolution. This is the first instance where a film has been requested directly by a public organization.

The title was selected after a poll of six universities, six grade schools, six clubs and six sporting places where slang is most prevalent, including a prize-fighter's camp, a race track, a pool room, a dance hall and a boys' playground.

More than 90 per cent. of the votes were for "America," with "The Spirit of Seventy-Six" a heavy second choice. Brevity, vividness and comprehension were the standards by which all the returns were judged.

The several hundred people who selected the title, have been invited to take parts in the big battle and other group scenes of which there will be many in the film.

Chicago (Ill) Journal Sep 19 1923

Boston Traveler 9/19/23

GRIFFITH'S FILM

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Newark (NJ) News Sep 20 1923

"America"

D. W. Griffith has decided to name his next picture "America."

For Zane Grey Film

"America" Selected as Title For New Griffith Production

After a canvass of six universities, six grade schools and six sporting places, the last of which included a prize fighter's camp, a race track, a pool room and a dance hall, D. W. Griffith selected the title "America" for a Revolutionary film he is preparing to produce at the suggestion of the Daughters of the American Revolution.

More than ninety per cent. of the votes taken were for "America," with "The Spirit of '76" a close second. Several of those who participated in the voting have been invited to appear in the battle and other group scenes punctuating the action.

Buffalo (NY) Commercial Sep 19 1923

Ziegfeld Follies has gone to Boston.

America will be the name of the new D. W. Griffith picture of the American Revolution. It is costing $1,000,000 and will not be completed until next spring. The picture will tell the story of the Colonies' struggles for freedom from the inception of the troubles with England to the final success of Washington's Army. Robert W. Chambers has written the story, including in it an adaption of his novel, The Reckoning. The most famous men of the period will appear, such as Washington, Adams, Hancock, Nathan Hale, Patrick Henry and Paul Revere.

The role of Washington probably will be assumed by Frank McGlynn. Neil Hamilton, introduced by Griffith in The White Rose, is to be the romantic hero and Carol Dempster will be the sweetheart.

New York Jet 9/21/23

NAME GRIFFITH SPECTACLE

"America" is the title selected for D. W. Griffith's revolutionary film which he is preparing to make at the suggestion of the Daughters of American Revolution.

Morning Telegraph (NY) Sep 22 1923

Spirit of '76 in Film

D. W. Griffith is to make a motion picture that will deal with the early days of the Republic, and embody the great episodes of the American Revolution. Mr. Griffith has consented to make the picture at the request of the National Society of the Daughters of the American Revolution. This organization made its request through the Committee on Public Relations, which affiliates in an advisory capacity with the Motion Picture Producers and Distributors of America of which Will H. Hays is president.

Boston Post 9/22/23

Variety (NY) Sep 20 1923

GRIFFITH WORKING ON PATRIOTIC 'AMERICA'

Record of Revolution—McGlyne May Be George Washington

D. W. Griffith has been working quietly for about a month on his next production, a patriotic subject entitled "America" and concerning a screen record of the Revolutionary War.

The work so far has been concerned with the reproduction of battle scenes near the hamlet of Mamaroneck, N. Y., about 10 miles from the Mamaroneck where the studio is. Five big sets have been built there and the battlefields of Lexington, Mass., has been reproduced.

For the battle scenes the U. S. War Department has given the producer assistance a detail of more than 1,000 men from one of the coast artillery posts. They are taken up the sound and transported in uniform from the landing place in Westchester county.

The scenario of the picture was by Hugh Hamilton and Carol Dempster and there is a probability that Frank McGlynn, who played Abraham Lincoln in John Drinkwater's "Abraham Lincoln" will be chosen to play George Washington.

Money is the prime object with Mr. Griffith around Mamaroneck. In the Main Street, Paul Revere's ride will be filmed and as he is to perform the national exploitation will be used as backgrounds.

The film will be filmed upon after a canvass of universities, six grade schools and six sporting places, the last of which included a prize fighter's camp, a race track, a pool room and a dance hall, D. W. Griffith selected the title "America" for a Revolutionary film he is preparing to produce at the suggestion of the Daughters of the American Revolution. This is the first instance where a film has been requested directly by a public organization.

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Pittsburgh (Pa) Sep 22 1923 Gazette-Times

Motion Picture News (NY) Sep 29 1923

"America" Title Chosen for Griffith Picture

"America" is the title selected for D. W. Griffith's Revolutionary film, which he is preparing to make at the suggestion of the Daughters of the American Revolution.

Motion Picture News (NY) Sep 29 1923

Trenton (NJ) Gazette Sep 20 1923

"America" Under Way

Boston, Sept. 22.—Work on the Revolutionary film, which will be known as "America," a title which was selected after a poll that included six universities, six grade schools and six clubs.

Griffith to Make Revolutionary Film at Request of D. A. R.

Production Will Depict Sacrifices and Stuggles During the Period of America's Founding

(*Special to Exhibitors Herald*)

NEW YORK, Sept. 11.—Singular honors and further recognition of the motion picture as a medium for fostering Americanism and promoting education is bestowed on the cinema in a request made by the National Society of the Daughters of the American Revolution that a film be made, dedicated to patriotic purposes, and depicting the struggles and sacrifices of the founders of America. This request has been acceded to and the picture will be produced by D. W. Griffith.

THIS is believed to be the first time in the history of the motion picture that a national organization of the prestige of the D. A. R. has requested the industry to produce a photoplay.

* * *

The request was first made to the Committee on Public Relations affiliated in an advisory capacity with the Motion Picture Producers and Distributors of America of which Will H. Hays is president. Mrs. Anthony Wayne Cook, president general, and Mrs. Charles White Nash, New York State Regent, representing the Daughters of the American Revolution on the committee made the request to Mr. Hays who transmitted the idea to Mr. Griffith who readily consented to make the picture.

Preparation of the scenario has started and acording to present plans the picture will graphically show the struggles, sacrifices and results of the Revolutionary period. Prominent figures and scenes of early American history will be introduced and the whole is intended to foster the spirit of Americanism in an appealing manner.

* * *

Mr. Griffith, in outlining his plans for the production in a letter to Will Hays, stated:

"It is an important development in the progress of motion pictures when such an organization takes an active and helpful interest in introducing these larger themes into pictures."

Writing further on his idea of what the picture would embody Mr. Griffith's plans include the picturization of various phases of unrest today; the average working man's condition at present; the battles between capital and labor. Then the story would go into the past and show the great sacrifices made by our forefather to make possible the privileges now enjoyed. This would lead into the story of the Revolution depicting outstanding events and personages of American history.

* * *

Among them would be such scenes and incidents as the battlefield at Concord and Lexington; the road where Paul Revere made his memorable ride; the battle of Bunker Hill; Nathan Hale risking his life to protect another; the disaster at Ft. Washington and the retreat from Ft. Lee and many other scenes of importance.

According to Mr. Griffith, Robert W. Chambers, noted author, whose several books deal with the Revolutionary period will render his time and services in the making of the picture as will John L. E. Pell, an authority on American history and Anthony Paul Kelly, author of "Three Faces East."

* * *

While the picture will be of historical nature it will be a commercial production, appealing to the masses. It will be kept entirely free from political or partisan propaganda.

Motion Picture News (NY) Sep. 22 1923

GRIFFITH DENOUNCES SCREEN INTERIORS

(D. W. Griffith in September Arts and Decoration.)

Motion pictures have received, and merited, much criticism about the type of rooms they protograph to represent the homes of the rich. Men and women in evening attire depart to the opera or arrive from it. Or a dinner or dance is in progress. Persons of wealth, family and education flash their jewels in the atmosphere of a furniture shop or an auctioneer's show-room. The rooms are crowded with objects that stridently quarrel. I concede the bad taste of such interiors. But there are two reasons that measurably justify the presentation of them. First, they are a replica from memory of some drawing rooms I have seen them as crowded and stifled by ill-assorted and undecorative and conflicting objects in Mayfair. And if a producer had the courage to show a room in a home of wealth that was not crowded with masses of misplaced magnificence he would disappoint his audiences. The producer offers such drawing rooms and other interiors as the "poorer classes" like to think are the possessions of the rich. If I show a home of refinement as I conceive it to be, where life flows on in smooth beauty, I shall lose money. If occasion offers, however, I shall tempt the lightning of the gods.

I believe that the sense of beauty is developed by environment. If I had children I should try to develop in them the sense of beauty. To do this I should provide them rooms of such simple beauty as the one in which my father's rotund voice poured forth the music of Keats and Tennyson and Shakespeare. Longish rooms, not large, of rather low ceilings and pale gray walls, of dark furniture in graceful lines and of a few forceful pictures—all portraits, among them a portrait of the magnificently ugly face of Abraham Lincoln, a portrait of the gentle philosopher of Concord, Emerson, one of George Washington, the country gentleman, the man who loved the great out-of-doors.

There would be a portrait of Robert E. Lee at the moment when, as Earl of French said when he paid a visit to my cottage at Mamaroneck, he faced one of the greatest tragedies of war. When he knew that the supplies he had depended on would not arrive. When the meeting he had hoped for Johnson had failed. When his plan that might have turned the tide of war in the other direction, he knew, through unconquerable circumstances had died. I should have the portrait of Gen. Grant, sturdy but gentle, his campaigning hat pulled down over his eyes, saying as he viewed the noble discomfiture of the idol of the south, "The surrender of side arms will not be necessary." There would be one of the old Puritans, too, with their dreams hidden behind stern masks. And in the snow. Always in the snow. Roger Williams, the builder, rather than Miles Standish, the soldier. And Thomas Paine. And a thinker of France; say Rousseau. Each picture would be an epic. Each would be a well of character inspiration.

The trend of Americans away from the cities to country homes is an indication of the desire for such a manner of living. But the trend is slow. The American life of today is so jazzed that we fly constantly but don't light. If we would only light long enough to read and think the golden age of America would arrive. It is a developed sense of beauty that gilds the golden age of any nation. That sense of beauty will not be developed until reading and reflection again become national pastimes.

Hartford Sep 20

A Michigan ... lead of Franc... "The Birth of ... shown there ... chief of police ... project...

"America" ... title for the ... which will be ... at the reque... the American ...

This is ... that a pictur... direct reques...

Detroit (Mich) News Sep 23 1923

Albany (NY) News Sep 19 1923

"America" is the title of the picture of Revolutionary days which David W. Griffith will make at the suggestion of the Daughters of the American Revolution.

Chicago Sep 2...

Griffith Making Patriotic Production

Producing Story of Revolutionary Period on Big Scale at Request of D. A. R. Officials

RESPONDING to a request from officials of the Daughters of the American Revolution, transmitted through Will H. Hays, D. W. Griffith is at work on a motion picture based on the founding of the American Government.

The request, according to announcement this week, was made first to the Committee on Public Relations, affiliated with the Motion Picture Producers and Distributors of America, Inc., of which Mr. Hays is president. Mrs. Anthony Wayne Cook, president general, and Mrs. Charles White Nash, New York Regent, representing the D. A. R. on the Committee, made the request. The Committee sent the request to Mr. Hays who turned it over to Mr. Griffith and obtained his consent.

The film as at present outlined is to show the struggles, sacrifices and results of the Revolutionary Period.

In a letter to Mr. Hays, outlining the picture, Mr. Griffith wrote in part, after pointing out the present world-wide unrest and the danger of Bolshevism: "Our idea of a motion picture that is much needed in America is to show conditions in America as they are today, of various phases of unrest and dissatisfaction, to show how the average workman of today, with his bathroom and plumbing, lives better than the kings of the world up to 150 years ago. In the battles between labor and capital, let them both argue out their troubles as much as they will, but one thing all must remember: to be careful that no act imperils, in any way, the sacred institutions of these United States."

Mr. Griffith then outlined the scope of the picture, which would include the Boston Tea Party, Lexington and Concord, Paul Revere's Ride, the heroism of Nathan Hale, the dark days at Valley Forge, and all the events of the Revolution leading up to the surrender of Cornwallis at Yorktown.

The romance for such a story has been originally written by Robert W. Chambers, the letter continues. "He will give his time and practically invaluable services, owing to his great knowledge of everything pertaining to the historic as well as the romantic side of a picture dealing with this theme." The producer will also have the assistance of John L. E. Pell, an authority on American history, and Anthony Paul Kelly, playwright and scenarist.

"No effort should be spared in telling the greatest story we believe possible to tell Americans—the story of their country," Mr. Griffith concludes.

GRIFFITH TURNS TO WAR OF 1776

Working in Secret on Plans for Filming Colonial Days on Big Scale.

At the request of the National Society of the Daughters of the American Revolution David Wark Griffith is making a film play, possibly the most important of his career, depicting the episodes of that period in our history which the society was formed to commemorate—America's successful struggle for independence, and the foundation of the Republic.

The scenario has been quietly prepared and during the past three weeks Mr. Griffith has been working secretly and hastily on some of the scenes at his studio at Mamaroneck in an attempt to obtain some summer scenes before the advent of frost. Working with him in the cast are Carol Dempster, Neil Hamilton and Frank McGlynn, well known for the portrayal of the role of Lincoln. It is not known at present who will play the Washington role, but it is certain that the actor will appear in the historic character of George Washington.

The interesting news about the production of the picture comes from a source which is affiliated in an advisory way with the Motion Picture Producers and Distributors of America, of which Will H. Hays is president. This will be a source of great publicity for the picture, which will be produced under the auspices of the Motion Picture Producers and Distributors of America.

Wilmington (NC) Dispatch Sep 26 1923

"AMERICA" NEW FILM D. W. GRIFFITH, INC.

"America" is the title selected for D. W. Griffith's Revolutionary film, which he is preparing to make at the suggestion of the Daughters of the American Revolution. This is the first instance where a film has been requested directly by a public organization.

The title was selected after a poll of six universities, six grade schools, six clubs, and six sporting places where slang is most prevalent, including a prize-fighter's camp, a race track, a pool room, a dance hall and a boys' playground.

More than 90 per cent of the votes were for "America," with "The Spirit of Seventy-Six" a heavy second choice. Brevity, vividness and comprehension were the standards by which all the returns were judged.

The several hundred people who selected the title have been invited to take parts in the big battle and other group scenes of which there will be many in the film.

Toledo (Ohio) News Dec 9/21/23

Filmformatio...

By BARL AIRKIN

HARVEY O'BRIEN never took part in a ... than 10 The producers of motion pictures ... are at it, each trying to beat the other ... goal is anything unusual, something ... something that will cause the ... box office.

Motion Picture News (NY) Sep 29 1923

Elmira (NY) Gazette Sep 19 1923

Variety (NY) Sep 26 1923

Motion Picture News (NY) Sep 29 1923

Boston Herald Sep 23 1923

Motion Picture News (NY) Sep 29 1923

Motion Picture News (NY) Sep 29 1923

Motion Picture News (NY) Sep 29 1923

Manchester (Conn) Herald Sep 19 1923

Film Daily 9/19/23

Griffith's Next, "America"

D. W. Griffith's next picture which deals with the Revolution will be known as "America," a title which was selected after a poll that included six universities, six grade schools, six clubs, and six sport clubs.

Griffith to Film Our Revolution

AT the request of the National Society of the Daughters of the American Revolution, David Wark Griffith is to make a film play, possibly the most important of his career, depicting in authentic fashion the stirring episodes of that period in our history which the society was formed to commemorate — America's successful struggle for independence, and the foundation of the Republic which has become the mightiest in the world.

It is Mr. Griffith's idea, with which the officials of the D. A. R. agree, that the photo-drama should show first, the America of today, with its workmen living better than the kings of the time of the Revolution, and should then portray the struggles and sacrifices of our forefathers to bring about the possibility of these conditions.

...ng. W Va News Sep 12 1923

Lockport (NY) Union Sun Sep 13 1923 (2)

NY Sun Sep. 14. 23

...HOUSE ...HOME ...FFITH

...TION PIC- ...COLON- ...S

...S IDEAL ...UTIFUL ...S.

...IONS ARE ...UTIFUL, ...OR

...d beauty is ...s public in ...to a conu- ...Keats and ...re read at

...as a long, ...o slightest ...nself. His ...im in kind- ...' she said, ...rld's goods ...and some ...you have ...you'll have ...he boy did ...One of ...four cows ...very night. ...he path of ...beam of ...cludes that ...st" cows ...ture of all ...wanted the ...stop, and ...stop they ...nt would ...ter would ...way home, ...the stars, ...the sound ...When a ...t he was ...zed sound ...r a ghost. ...born cows ...for that ...er beauty. ...beside the ...a briga-

dier general of the Civil War, whom the neighbors and the men of his company called "Thundering Jake," read from the world's greatest poets and dramatists. Unconsciously I was learning them what consciously now I know, that the root and spring of beauty are in worthy sentiment.

I can summon at any moment a vision of the room in which my father read to my mother, my brother, my sister and me. My sister was a teacher and a not to be despised poet. It was a smallish room wih a great fireplace of rough stones. It was part of my rday's business to provide the backlog for the fireplace. There were two windows. One looked upon a wheatfield with the turnpike alongside it. The other upon a fringe of black woods. It was a rather bare room, for, like all others of the South, we had little after the war. Bt the walls were gray. The furniture was dark and old. There were a few good books. That was a beautiful room. Not only for the sentiment of its association but in reality. It possessed the essentials of a room where American life is lived.

Charles A. Schwab's house, where

Charles A. Schwab's house, where
Riverside Drive begins in New York, is much criticised by those who have an acute sense of beauty. The house, beautiful in itself, lacks complete beauty because it does not reflect American life. The much-talked-of house of James A. Deering, at Miami, Florida, received a deal of unfavorable criticism, even though it has golden door-knobs. Both houses fail of their purposes of beauty because they do not accard with the American settling and sentiment. They are incongruous and incongruity is never beautiful.

The most beautiful houses in America are but a twentieth of the value in dollars of the two I have named, but their value in sentiment and in fitness is infinite. The most beautiful houses I have seen are in the South and in New England. They have the same characteristics. Their style is early American, which smtes back to the early Greek. One of these houses is Woodlawn, an old plantation home on the Bayou Teche in Louisiana. The house has a large, imposing frost. The wooden pillars are eight feet thick. The rooms in which the original master entertained the celebrated persons of the Souh, and which was cared for by twenty-five servants, are large in the front part of the house and taper to small ones at the back. I used it as a setting for pictures I was taking. It was in similar spirit to Shirley House, one of the famous homes on the James River, where my grandmother, one of the Carters, was born. Shirley house is conceded to be one of the most beautiful houses in America. A few months later I took scenes in Woodlawn House, I found a home in Connecticut that was its sister in spirit. In teh Colonial style, with great pillars, it had large roms at the front, and smaller rooms at the back. Sentimental trees there were, too, cypress in the South replaced by pines in the North. There was beauty in every inch of these houses because they harmonized with their settings. The yae eloquent of the soul of America. There are houses that had ben lived and loved in, one felt; houses where life had been gentle.—

SEMENOFF PERISHED MOSCOW, Sept. 10. A [illegible]

Grand Rapids (Mich) Press Sep 15 1923

Griffith to Make 1776 Film

United States history of the Revolutionary period is to be the basis of a big cinema production to be made by David Wark Griffith. Like his other famous productions having historical background such as "The Two Orphans" of the French Revolution period and "The Birth of a Nation," which had the Civil war as its theme, the new production will have a definite story of the American Revolution period around which the historical event will be grouped.

Griffith will make this production upon the request of the Daughters of the American Revolution. Frank McGlynn who played Abraham Lincoln in John Drinkwater's play has been cast for George Washington. Carol Dempster will play the feminine lead.

Among the historical events to be depicted probably will be the massacre on Boston Common and the Boston "tea party." Paul Revere's ride, the Nathan Hale episode, and the battles of Concord and Lexington, filmed on the exact location of their historic conflict.

George Washington will be the dominating figure of the production. His disasters at Fort Washington and Fort Lee; his magnificent stroke upon Tenton after crossing the ice-filled Deleware; his tragic winter at Valley Forge and his final triumph over Cornwallis at Yorktown will be pictured upon the screen. The signing of the Declaration of Independence and the actual beginning of the American republic will form the background for the conclusion of the picture.

Griffith's Idea Of Real American Home

Movie Man Makes Plea For The Colonial Type Of House.

Whatever of truth and beauty is discernible by a generous public in my eager output, I trace to a country boy used to hearing Keats and Tennyson and Shakespeare read at home.

The boy of fifteen was a long, "gangling" youth with no slightest claim to beauty for himself. His mother used to address him in kindly admonition. "David," she said, "some people get this world's goods by luck, others by looks and some get it by work. Since you have neither looks nor luck you'll have to get yours by work." The boy did all he could on thefarm. One of his duties was to bring four cows home from the pasture every night.

As he looks back over the path of retrospect, in the broad beam of varied experience, he concludes that these were the "orneriest" cows that browsed in any pasture of all the world. For when he wanted the cows to walk they would stop and when he wanted them to stop they would walk. And "night would gather," as the story-writer would say and the cows, half way home, would stand gazing at the stars, while the boy shivered at the sound of the wind in the trees. When a branch crackled under feet he was sure the darkness-emphasized sound was made by an Indian or a ghost.

But life was not all stubborn cows and fear-breeding night sounds for that boy. They were hours of sheer beauty. They were evenings spent beside the fireplace when his father, a brigadier-general of the Civil War, whom the neighbors and the men of his company called "Thundering Jake" read from the gorld's greatest poets and dramatists. Unconsciously I was learning then what consciously now I know, that the root and spring of beauty are in worthy sentiment.

I can summon at any moment a vision of the room in which my father read to my mother, my brother, my sister and me. My sister was a teacher and a not to be despised poet. It was a smallish room with a great fireplace of rough stones. It was part of my day's business to provide the backlog for th fireplace. Tehre were two windows. One looked upon a wheat field with the turnpike alongside it. The other upon a fringe of black woods. It was a rather bare room, for, like all others of the South, we had little after the war. But the walls were gray. The furniture was dark and old. There were a few good books. That was a beautiful room. Not only for the sentiment of its association but in reality. It possessed the essentials of a room where American life is lived.

Charles A. Schwab's house, where Riverside Drive begins in New York, is much criticized by those who have an acute sense of beauty. The house, beautiful in itself, lacks complete beauty because it does not reflect American life. The much-talked-of house of James A. Deering, at Miami, Florida, receives a deal of unfavorable criticism, even though it has golden door-knobs. Both houses fail of their purpose of beauty because they do not accord with the American setting and sentiment. They are incongruous, and incongruous is never beautiful.

The most beautiful houses in America are but a twntieth part of the value in dollars of the two I have named, but their value in sentiment and in fitness and infinite. The most beautiful houses I have seen are in the South and in New England. They have the same characteristics. Their style is early American, which stems back to the early Greek. One of these houses is Woodlawn, an old plantation home on the Bayou Teche in Louisiana. The house has a large, imposing front. The wooden pillars are eight feet thick. The rooms in which the original master entertained the celebrated persons of the South and which was caerd for by twenty-five servants, are large in the front part of the house and taper to small one at the back. I used it as a setting for pictures I was taking. It was similar in spirit to Shirley House, one of the famous homes on the James river, where my grandmother, one of the Carters, was born. Shirley House is conceded to be one of the most beautiful houses in America. A few months after I took scenes in Woodlawn House, I found a home in Connecticut that was its sister in spirit. In the Colonial style, with great pillars, it had large rooms at the front and smaller rooms at the back. Sentimental trees there were, too, cypress in the South replaced by pines in the North. There was beauty in every inch of these houses because they harmonized with their settings. They are eloquent of the soul of America. There are houses that had been lived and loved in, one felt; houses where life had been gentle.—D. W. Griffith in September Arts and Decoration.

More than 20,000,000 steel pins are made at Birmingham, England, every week.

VOTE FOR MARK T. LAMBERT, MEMBER OF ASSEMBLY. 13-

Boston American Sep 15 1923

Eugene (Ore) Guard 9/14/23

GRIFFITH PLANS HISTORICAL FILM

Director to Produce Story of the American Revolution

The greatest film undertaking of D. W. Griffith, the noted director, which he has just launched, will be a feature film of the Revolutionary War, and, according to his executiv it will be filmed along the same spectacular lines as "Intolerance," "The Birth of a Nation" and "Orphans of the Storm."

Through Mrs. Anthony Wayne Cook, president general of the Daughters of the American Revolution, the suggestion was made to Will H. Hays, which led to Griffith's planning of this production. It was pointed out that at this time it was opportune to present to the American public the story of the American Revolution, uncolored by prejudice, and showing the struggles and circumstances which led to the founding of the American Government.

All the resources of the Daughters of the American Revolution and other historical societies have been placed at Griffith's disposal, so that he may secure the most accurate historical data. Many of the scenes of the action will take place upon the actual sites where they occured in Revolutionary Days.

At the Griffith studios at Mamaroneck work has already begun upon a series of sets which embrace many of the historical buildings of that period. Next week Griffith will go to Boston to take scenes in the Old North Church, in Paul Revere's home, in the old State House, and many other buildings now existing where the actual scenes of the Revolutionary conflict occurred. Arrangements are also being made for the use of Bunker Hill.

New York Journal Sep. 14, 1923

...ROYING GOOD TASTE

...th in Arts and Decoration.

...ures have received, and merited, ...m about the type of rooms they ...o represent the homes of the ...nd women in evening attire de- ...opera or arrive from it. Or a ...nce is in progress. Persons of ...y and education flash their jewels ...where of a furniture shop or an ...showroom. The rooms are crowd- ...ects that stridently quarrel.

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...ut in a portrait of Robert M. La- ...and when or that Frank will ...a coat to his college at Ha- ...the best part of the present day.

When to have the nights be- ...the street for service. When ...the bad dress for with fashion ...When to use the night have ...the day. In the other direction, ...I should have the period ...period, which I should have ...period, with their frames ...and gilded canvas. And in the ...the Miss Franks, the ...Miss Franks, and a number of ...Miss Franks, would ...be in the ...

D. A. R. TO BACK HISTORIC FILM

New York, Sept. 15.—At the request of the National Society of the Daughters of the American Revolution, David Wark Griffith is to make a film play, possibly the most important of his career, depicting in authentic fashion the stirring episodes of that period in our history for which the society was formed to commemorate America's successful struggle for independence and the foundation of the republic which has become the mightiest of the world.

David Wark Griffith.

It is Mr. Griffith's idea, with which the officials of the D. A. R. agree, that the photodrama should show first, the America of today, with its workmen living better than the kings of the time of the revolution, and should then portray the struggles and sacrifices of our forefathers to bring about the possibility of these conditions.

This is the first time in the life of the motion picture industry that a national patriotic organization has requested the making of a photodrama.

JILES WEAL SUPPORTS FOR POOR MAN

Chicago (Ill) Journal Sep 15 1923

D. W. Griffith has started work on his Revolutionary War story at Mamaroneck. The production will represent one of Griffith's most ambitious efforts and may cost $1,500,000. The opening sequences shot this week include the ride of Paul Revere to warn the citizens of Lexington of the approach of the British soldiers. Members of the Griffith staff are understood to be dickering for various farms near New York on which will be staged the elaborate battle scenes. It seems quite likely that several important engagements of the Revolution will be filmed on a large scale.

New Orleans (La) Times Picayune 9/16/23

GRIFFITH AT WORK IN SECRET MAKING REVOLUTION FILM

Will H. Hays and D. A. R. Behind Historical Classic Effort.

At the request of the National Society of the Daughters of the American Revolution, David Wark Griffith is making a film-play, possibly the most important of his career, depicting the episodes of that period in our history which the society was formed to commemorate—America's successful struggle for independence and the foundation of the Republic.

The subject has been quietly prepared and during the past two weeks Mr. Griffith has been working secretly and hastily on some of the scenes at his studio at Mamaroneck in an attempt to obtain some pictures before the new work begins of Paul Revere's ride, the battle of Concord and Lexington, Washington and his army at Valley Forge, Washington and Cornwallis at Yorktown, Washington and Lafayette, Washington and Rochambeau, Washington and Greene, Washington and Pulaski, Washington and Kosciusko, Washington and Steuben, Washington and Lee, Washington and Hamilton, Washington and Knox

Los Angeles (Cal) Express Sep. 9/16/23

Toledo (Ohio) News Bee 9/17/23

Exhibitors Herald. Chicago (Ill) Sep 22 1923

Chattanooga (Tenn) Times. Sep. 23 1923

Tacoma 12 3 Sep 15 1923

Revolution Film Begun

By Frederick James Smith

NEW YORK, Sept. 15.—David Wark Griffith has started work on his big spectacle of the Revolution. The first scenes have just been shot at the Griffith studios at Mamaroneck, N. Y.

Frederick James Smith

The actual story of the reason why "D. W." has launched this historical feature is now told for the first time. The idea grew out of a plea made by the Daughters of the American Revolution to Will Hays, overlord of the cinema. Hays, in turn, put the idea to Griffith—and so the spectacle came into being. This, by the way, is the first time on record that a motion picture has been made on the plea of an organization of the magnitude of the Daughters of the American Revolution.

I am able to tell—also for the first time—something about the story of the spectacle. There will be a love theme running through the opus, but, essentially, the spectacle will be a panorama of the Revolution, introducing every character of the period. The love story will be in the hands of Carol Dempster and Neil Hamilton, who played a minor role in "The White Rose." Frank McGlyn, who portrayed Abraham Lincoln for such a long time in the John Drinkwater play of that name, is to be the George Washington. Other important characters will be Nathan Hale, Benedict Arnold and Alexander Hamilton.

Griffith tells me he plans to take some seven months on the production, and he expects to make it the biggest thing, in expenditures, anyway, since "Way Down East" and "Intolerance."

Washington (DC) Times 9/17/23

EARLY AMERICA IS PLOT OF GRIFFITH'S NEXT.

It develops that the Daughters of the Revolution, one of the strongest patriotic organizations of this country, is tremendously concerned in the making of D. W. Griffith's next, which will show the founding of the American government.

Correspondence passing between Mrs. Cook, president of the D. A. R., Mrs. Nash, regent of New York, and Griffith, was made public by the Hays office and indicates the import and seriousness of the film, the scenario of which will be prepared by Anthony Paul Kelly.

The committee on public relations of the Hays office is actively interested in the firm.

Bath (Me) Times Sep 19 1923

GRIFFITH'S NEW FILM IS CALLED "AMERICA"

Members of Col. Dummer Sewall chapter, D. A. R., will be interested to learn that "America" is the title selected for D. W. Griffith's Revolutionary film, which he is preparing to make at the suggestion of the Daughters of the American Revolution. This is the first instance where a film has been requested directly by a public organization.

The title was selected after a poll of six universities, six grade schools, six clubs and six sporting places where slang is most prevalent, including a prize-fighter's camp, a race track, a pool room, a dance hall and a boys' playground.

More than 90 per cent. of the votes were for "America," with "The Spirit of Seventy-Six" a heavy second choice. Levity, vividness and comprehension were the standards by which all the returns were judged.

The several hundred people who selected the title, have been invited to take parts in the big battle and other group scenes of which there will be many in the film.

Chicago (Ill) Journal Sep 19 1923

Boston Traveler 9/19/1923

GRIFFITH'S FILM

"America" is the title selected for D. W. Griffith's revolutionary film, which he is preparing to make at the suggestion of the Daughters of the American Revolution.

The title was selected after a poll of six universities, six grade schools, six clubs, and six sporting places where slang is most prevalent, including a prize-fighter's camp, a race track, a poolroom, a dance hall and a boys' playground.

More than 90 per cent. of the votes were for "America," with "The Spirit of '76" a close second.

Buffalo (NY) Commercial Sep 19 1923

"America"

D. W. Griffith has decided to name his next picture "America."

For Zang Gray

Newark (NJ) News Sep 20 1923

"America" Selected as Title For New Griffith Production

After a canvass of six universities, six grade schools and six sporting places, the last of which included a prize fighter's camp, a race track, a pool room and a dance hall, D. W. Griffith selected the title "America" for a Revolutionary film he is preparing to produce at the suggestion of the Daughters of the American Revolution.

More than ninety per cent. of the votes taken were for "America," with "The Spirit of '76" a close second. Several of those who participated in the voting have been invited to appear in the battle and other group scenes punctuating the action.

Ziegfeld Follies has gone to Boston.

America will be the name of the new big D. W. Griffith picture of the American Revolution. It is costing $1,000,000 and will not be completed until next spring. The picture will tell the story of the Colonies' struggles for freedom from the inception of the troubles with England to the final success of Washington's Army. Robert W. Chambers has written the story, including in it an adaption of his novel, The Reckoning. The most famous men of the period will appear, such as Washington, Adams, Hancock, Nathan Hale, Patrick Henry and Paul Revere.

The role of Washington probably will be assumed by Frank McGlynn. Neil Hamilton, introduced by Griffith in The White Rose, is to be the romantic hero and Carol Dempster will be the sweetheart.

Variety (Sept) Sep 20 1923

New York Post 9/21/23

NAME GRIFFITH SPECTACLE

"America" is the title selected for D. W. Griffith's revolutionary film which he is preparing to make at the suggestion of the Daughters of American Revolution.

Morning Telegraph (NY) Sep 22 1923

GRIFFITH WORKING ON PATRIOTIC 'AMERICA'

Record of Revolution—McGlyne May Be George Washington

D. W. Griffith has been working quietly for about a month on his next production, a patriotic subject entitled "America" and concerning a stirring period of the Revolutionary War.

The story so far has been concerned with the reconstruction of Barrie school, near the hamlet of Greenburg, N. Y., about 10 miles from the Mamaroneck where the studio is. Five big sets have been built there and the hardships of Valley Forge, West, has been reproduced.

For the battle scenes the U. S. War Department has given the producer authority to detail a regiment of men from Fort Hamilton, one of the oldest forts in the country. They are using up the men and equipment in preparing for the training place in West Chester county.

The principals of the picture have not been finished and Paul Hampton and Frank Brotherton are there is a probability that Frank Brotherton will appear in New York Tuesday to join Mamaroneck and will be shown in the Revolutionary Washington.

Means, in the press, called upon to find a good person to be the Nathan Hale, Paul Revere's ride and the battle of Lexington and Concord, Paul Revere's ride and the battle of Lexington and Concord, Paul Revere's ride and the battle of Lexington and Concord

Harrisburg (Pa) News Sep 12 1923

Rockford (Ill) Union Sun Sep 13 1923

NY Sun Sep. 14. 23

IAL HOUSE DEAL HOME SAYS GRIFFITH

D. W. GRIFFITH, MOTION PICTURE MAN, WANTS COLONIAL HOUSES

MAKES PLEA FOR HIS IDEAL FOR MORE BEAUTIFUL HOMES IN U. S.

MANY GREAT MANSIONS ARE FAR FROM BEAUTIFUL, SAYS DIRECTOR

Whatever of truth and beauty is discernible by a generous public in my eager output, I trace to a country boy used to hearing Keats and Tennyson and Shakespeare read at home.

The boy of fifteen was a long, "gangling" youth with no slightest claim to beauty for himself. His mother used to address him in kindly admonition. "David," she said, "some people get this world's goods by luck, others by looks and some get it by work. Since you have neither looks nor luck you'll have to get yours by work." The boy did all he could on the farm. One of his duties was to bring four cows home from the patsure every night. As he looks back over the path of retrospect, in the broad beam of varied experience, he concludes that these were the "ornerliest" cows that browsed in any pasture of all the world. oFr when he wanted the cows to walk they would stop, and when he wanted them to stop they would walk. "And "night would gather," as the story-writer would say, and the cows, half way home, would stand gazing at the stars, while the boy shivered at the sound of the wind in the trees. When a branch crackled under feet he was sure the darkness-emphasized sound was made by an Indian or a ghost.

But life was not all stubborn cows and fear-breeding night sounds for that boy. There were hours of sheer beauty. They were evenings spent beside the fireplace when his father, a brigadier-general of the Civil War, whom the neighbors and the men of his company called "Thundering Jake" read from the world's greatest poets and dramatists. Unconsciously I was learning then what consciously now I know, that the root and spring of beauty are in worthy sentiment.

I can summon at any moment a vision of the room in which my father read to my mother, my brother, my sister and me. My sister was a teacher and a not to be despised poet. It was a smallish room with a great fireplace of rough stones. It was part of my day's business to provide the backlog for the fireplace. There were two windows. One looked upon a wheatfield with the turnpike alongside it. The other upon a fringe of black woods. It was a rather bare room, for, like all others of the South, we had little after the war. But the walls were gray. The furniture was dark and old. There were a few good books. That was a beautiful room. Not only for the sentiment of its association but in reality. It possessed the essentials of a room where American life is lived.

Charles A. Schwab's house, where Riverside Drive begins in New York, is much criticised by those who have an acute sense of beauty. The house, beautiful in itself, lacks complete beauty because it does not reflect American life. The much-talked-of house of James A. Deering, at Miami, Florida, received a deal of unfavorable criticism, even though it has golden door-knobs. Both houses fail of their purposes of beauty because they do not accard with the American settling and sentiment. They are incongruous and incongruity is never beautiful.

The most beautiful houses in America are but a twentieth of the value in dollars of the two I have named, but their value in sentiment and in fitness is infinite. The most beautiful houses I have seen are in the South and in New England. They have the same characteristics. Their style is early American, which smtes back to the early Greek. One of these houses is Woodlawn, an old plantation home on the Bayou Teche in Louisiana. The house has a large, imposing front. The wooden pillars are eight feet thick. The rooms in which the original master entertained the celebrated persons of the Souh, and which was cared for by twenty-five servants, are large in the front part of the house and taper to small ones at the back. I used it as a setting for pictures I was taking. It was in similar spirit to Shirley House, one of the famous homes on the James River, where my grandmother, one of the Carters, was born. Shirley house is conceded to be one of the most beautiful houses in America. A few months later I took scenes in Woodlawn House, I found a home in Connecticut that was its sister in spirit. In teh Colonial style, with great pillars, it had large roms at the front, and smaller rooms at the back. Sentimental trees there were, too, cypress in the South replaced by pines in the North. There was beauty in every inch of these houses because they harmonized with their settings. The yue eloquent of the soul of America. There are houses that had ben lived and loved in, one felt; houses where life had been gentle.—

SEMENOFF PERISHED MOSCOW, Sept. 10. A [illegible]

Grand Rapids (Mich) Press Sep 15 1923

Griffith's Idea Of Real American Home

Movie Man Makes Plea For The Colonial Type Of House.

Whatever of truth and beauty is discernible by a generous public in my eager output, I trace to a country boy used to hearing Keats and Tennyson and Shakespeare read at home.

The boy of fifteen was a long, "gangling" youth with no slightest claim to beauty for himself. His mother used to address him in kindly admonition. "David," she said, "some people get this world's goods by luck, others by looks and some get it by work. Since you have neither looks nor luck you'll have to get yours by work." The boy did all he could on thefarm. One of his duties was to bring four cows home from the pasture every night.

As he looks back over the path of retrospect, in the broad beam of varied experience, he concludes that these were the "ornerliest" cows that browsed in any pasture of all the world. For when [redacted] wanted the cows to walk they would stop and when he wanted them to stop they would walk. And "night would gather," as the story-writer would say and the cows, half way home, would stand gazing at the stars, while the boy shivered at the sound of the wind in the trees. When a branch crackled under feet he was sure the darkness-emphasized sound was made by an Indian or a ghost.

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More than 20,000,000 steel [illegible] are made at Birmingham, England, every week.

VOTE FOR MARK T. LAMBERT, MEMBER OF ASSEMBLY. 13c

GRIFFITH PLANS HISTORICAL FILM

Director to Produce Story of the American Revolution

The greatest film undertaking of D. W. Griffith, the noted director, which he has just launched, will be a feature film of the Revolutionary War, and, according to his executiv it will be filmed along the same spectacular lines as "Intolerance," "The Birth of a Nation" and "Orphans of the Storm."

Through Mrs. Anthony Wayne Cook, president general of the Daughters of the American Revolution, the suggestion was made to Will H. Hays, which led to Griffith's planning of this production. It was pointed out that at this time it was opportune to present to the American public the story of the American Revolution, uncolored by prejudice, and showing the struggles and circumstances which led to the founding of the American Government.

All the resources of the Daughters of the American Revolution and other historical societies have been placed at Griffith's disposal, so that he may secure the most accurate historical data. Many of the scenes of the action will take place upon the actual sites where they occured in Revolutionary Days.

At the Griffith studios at Mamaroneck work has already begun upon a series of sets which embrace many of the historical buildings of that period. Next week Griffith will go to Boston to take scenes in the Old North Church, in Paul Revere's home, in the old State House, and many other buildings now existing where the actual scenes of the Revolutionary conflict occurred. Arrangements are also being made for the use of Bunker Hill.

New York Journal Sep. 14, 1923.

Griffith to Make 1776 Film

United States history of the Revolutionary period is to be the basis of a big cinema production to be made by David Wark Griffith. Like his other famous productions having historical background such as "The Two Orphans" of the French Revolution period and "The Birth of a Nation," which had the Civil war as its theme, the new production will have a definite story of the American Revolution period around which the historical event will be grouped.

Griffith will make this production upon the request of the Daughters of the American Revolution. Frank McGlynn who played Abraham Lincoln in ohn Drinkwater's play has been cast for George Washington. Carol Dempster will play the feminine lead.

Among the historical events to be depicted probably will be the massacre on Boston Common and the Boston "tea party." Paul Revere's ride, the Nathan Hale episode, and the battles of Concord and Lexington, filmed on the exact location of their historic conflict.

George Washington will be the dominating figure of the production. His disasters at Fort Washington and Fort Lee; his magnificent stroke upon Tenton after crossing the ice-filled Deleware; his tragic winter at Valley Forge and his final triumph over Cornwallis at Yorktown will be pictured upon the screen. The signing of the Declaration of Independence and the actual beginning of the American republic will form the background for the conclusion of the picture.

Minneapolis (Minn) Journal Sep 13 1923

Boston American Sep 15 1923

Eugene (Ore) Guard 9/14/23

DESTROYING GOOD TASTE

D. W. Griffith in Arts and Decoration.

Motion pictures have received, and merited, much criticism about the type of rooms they photograph to represent the homes of the rich. Men and women in evening attire depart of the opera or arrive from it. Or a dinner or dance is in progress. Persons of wealth, family and education flash their jewels in the atmosphere of a furniture shop or an auctioneer's showroom. The rooms are crowded with objects that stridently quarrel.

I concede the bad taste of such interiors. But there are two reasons that measurably justfy the presentation of them. First they are a replica from memory of some drawing rooms. I have seen them as crowded and stifled by ill assorted and undecorative and conflicting objects in Mayfair. And if a producer had the courage to show a room in a home of wealth that was not crowded with masses of misplaced magnificence he would disappoint his audiences. The producer offers such drawing rooms and other interiors as the "poorer classes" like to think are the possessions of the rich. If I show a home of refinment as I conceive it to be, where life flows on in smooth beauty, I shall lose money. If occasion offers, however, I shall tempt the lightning of the gods.

I believe that the sense of beauty is developed by environment. If I had children I should try to develop in them the sense of beauty. To do this I should provide them rooms of such simple beauty as the one in which my father's cultured voice poured forth the music of Keats and Tennyson and Shakespeare. Longish rooms, not large, of rather low ceilings and pale gray walls, of days for repose in graceful lines and of a few forceful pictures—all portraits, among them a portrait of the magnificently ugly face of Abraham Lincoln, a portrait of the gentle patrician [illegible] of Lincoln, Emerson, son of George Washington, the country gentleman, the man who loved the great out of doors.

There would be a portrait of Robert E. Lee, at the moment when as Mark Twain said [illegible] to put courage at Appomattox, he faced one of the greatest tragedies of war. When he knew the supplies he had depended on would not arrive. When the meeting he had dreamed for with Johnson had failed. When he saw the odds have turned the tide of war in the other direction, he knew, through accumulated [illegible] that [illegible] should have the portrait of General Grant, who, [illegible] the conquering [illegible] of the end of the war. The President gave [illegible] Grant. There would be one of the old Puritans, too, with their [illegible] [illegible] and in the [illegible] [illegible] Washington, the [illegible] [illegible] Franklin, and a [illegible] [illegible] Franklin would be an [illegible] [illegible] and of [illegible] [illegible].

The work of American [illegible] [illegible] [illegible]

Los Angeles (Cal) Examiner Sep 16 23

Toledo (Ohio) News Bee 9/17/23

Exhibitors Herald Chicago (Ill) Sep 22 1923

Chattanooga (Tenn) Times Sep 23 1923

Tacoma (Wash) Sep 15 19

Revolution Film Begun

By Frederick James Smith

NEW YORK, Sept. 15.—David Wark Griffith has started work on his big spectacle of the Revolution. The first scenes have just been shot at the Griffith studios at Mamaroneck, N. Y.

Frederick James Smith

The actual story of the reason why "D. W." has launched this historical feature is now told for the first time. The idea grew out of a plea made by the Daughters of the American Revolution to Will Hays, overlord of the cinema. Hays, in turn, put the idea to Griffith—and so the spectacle came into being. This, by the way, is the first time on record that a motion picture has been made on the plea of an organization of the magnitude of the Daughters of the American Revolution.

I am able to tell—also for the first time—something about the story of the spectacle. There will be a love theme running through the opus, but, essentially, the spectacle will be a panorama of the Revolution, introducing every character of the period. The love story will be in the hands of Carol Dempster and Neil Hamilton, who played a minor role in "The White Rose." Frank McGlyn, who portrayed Abraham Lincoln for such a long time in the John Drinkwater play of that name, is to be the George Washington. Other important characters will be Nathan Hale, Benedict Arnold and Alexander Hamilton.

Griffith tells me he plans to take some seven months on the production, and he expects to make it the biggest thing, in expenditures, anyway, since "Way Down East" and "Intolerance."

...te in "The Law of Compensation."

Griffith to Film Our Revolution

At the request of the National Society of the Daughters of the American Revolution, David Wark Griffith is to make a film play, possibly the most important of his career, depicting in authentic fashion the stirring episodes of that period in our history which the society was formed to commemorate — America's successful struggle for independence, and the foundation of the Republic which has become the mightiest in the world.

It is Mr. Griffith's idea, with which the officials of the D. A. R. agree, that the photo-drama should show first, the America of today, with its workmen living better than the kings of the time of the Revolution, and should then portray the struggles and sacrifices of our forefathers to bring about the possibility of these conditions.

Moving Picture World (Ny) Sep 22 1923

Motion Picture News (Nyc) Sep. 22 1923

Washington (DC) Times 9/17/23

Variety (Nyc) Sep 20 1923

Film Daily 9/19/

Manchester (Conn) Herald Sep 19 1923

Boston (Mass) Post 9/22/23

Pittsburgh (Pa) Sep 23 1923 Gazette Times

Trenton (NJ) Gazette Sep 20 1923

Elmira (NY) Gazette Sep 19 1923

EARLY AMERICA IS PLOT OF GRIFFITH'S NEXT

It develops that the Daughters of the Revolution, one of the strongest patriotic organizations of this country, is tremendously concerned in the making of D. W. Griffith's next, which will show the founding of the American government.

Correspondence passing between Mrs. Cook, president of the D. A. R., Mrs. Nash, regent of New York, and Griffith, was made public by the Hays office and indicates the import and seriousness of the film, the scenario of which will be prepared by Anthony Paul Kelly.

The committee on public relations of the Hays office is actively interested in the firm.

Bath (Me) Times Sep 19 1923

GRIFFITH'S NEW FILM IS CALLED "AMERICA"

Members of Col. Dummer Sewall chapter, D. A. R., will be interested to learn that "America" is the title selected for D. W. Griffith's Revolutionary film, which he is preparing to make at the suggestion of the Daughters of the American Revolution. This is the first instance where a film has been requested directly by a public organization.

The title was selected after a poll of six universities, six grade schools, six clubs and six sporting places where slang is most prevalent, including a prize-fighter's camp, a race track, a pool room, a dance hall and a boys' playground.

More than 90 per cent. of the votes were for "America," with "The Spirit of Seventy-Six" a heavy second choice. Brevity, vividness and comprehension were the standards by which all the returns were judged.

The several hundred people who selected the title, have been invited to take parts in the big battle and other group scenes of which there will be many in the film.

Boston Traveler 9/19/23

Chicago (Ill) Journal Sep 19 1923

"America"

D. W. Griffith has decided to name his next picture "America."

For Zane Grey

GRIFFITH'S FILM

"America" is the title selected for D. W. Griffith's revolutionary film, which he is preparing to make at the suggestion of the Daughters of the American Revolution.

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Newark (NJ) News Sep 20 1923

"America" Selected Title For New Griffith Production

After a canvass of six universities, six grade schools and six sporting places, the last of which included a prize fighter's camp, a race track, a pool room and a dance hall, D. W. Griffith selected the title "America" for a Revolutionary film he is preparing to produce at the suggestion of the Daughters of the American Revolution.

More than ninety per cent. of the votes taken were for "America," with "The Spirit of '76" a close second. Several of those who participated in the voting have been invited to appear in the battle and other group scenes punctuating the action.

Buffalo (NY) Commercial Sep 19 1923

Zieg feld Follies has gone to Boston.

America will be the name of the new big D. W. Griffith picture of the American Revolution. It is costing $1,000,000 and will not be completed until next spring. The picture will tell the story of the Colonies' struggles for freedom from the inception of the troubles with England to the final success of Washington's Army. Robert W. Chambers has written the story, including in it an adaption of his novel, The Reckoning. The most famous men of the period will appear, such as Washington, Adams, Hancock, Nathan Hale, Patrick Henry and Paul Revere.

The role of Washington probably will be assumed by Frank McGlynn. Neil Hamilton, introduced by Griffith in The White Rose, is to be the romantic hero and Carol Dempster will be the sweetheart.

New York Jet 9 1.21.23

NAME GRIFFITH SPECTACLE

"America" is the title selected for D. W. Griffith's revolutionary film which he is preparing to make at the suggestion of the Daughters of American Revolution.

GRIFFITH WORKING ON PATRIOTIC 'AMERICA'

Record of Revolution—McGlyne May Be George Washington

D. W. Griffith has been working quietly for about a month on his next production, a patriotic subject entitled "America" and concerning a screen record of the Revolutionary War.

The work so far has been concerned with the reproduction of battle scenes near the homes of Mamaroneck, N. Y., about 16 miles from the Mamaroneck where the studio is. Five big sets have been built there and the hardness of Lexington, Mass., has been reproduced.

For the battle scenes the U. S. War Department has given the producer a detail of more than 1,000 men from one of the local forts. These big sets have been built in the wood and transported on coaches from the parking place in Mamaroneck county.

The scenario of the docket shows Paul Revere and Patrick Henry, and there is a probability that Frank McGlynn, who played Abraham Lincoln in John Drinkwater's "Lincoln," will be chosen to play Washington.

Music in the piece, called upon to stand around Boston in the Boston Tea Party, Paul Revere's ride and so on, is to be provided by the Mamaroneck Philharmonic Society.

The film was started some time after a concept of the production, which was first made by Griffith and Thomas Dixon, author of "The Clansman" and "The Leopard's Spots," and was based on the original manuscript of a play by Dixon.

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Motion Picture News (Nyc) Sep 29 1923

"America" Title Chosen for Griffith Picture

"America" is the title selected for D. W. Griffith's Revolutionary film, which he is preparing to make at the suggestion of the Daughters of the American Revolution.

Motion Picture News (Nyc) Sep 22 1923

"America" Under Way

Griffith to Make Revolutionary Film at Request of D. A. R.

Production Will Depict Sacrifices and Stuggles During the Period of America's Founding

(*Special to Exhibitors Herald*)

NEW YORK, Sept. 11.—Singular honors and further recognition of the motion picture as a medium for fostering Americanism and promoting education is bestowed on the cinema in a request made by the National Society of the Daughters of the American Revolution that a film be made, dedicated to patriotic purposes, and depicting the struggles and sacrifices of the founders of America. This request has been acceded to and the picture will be produced by D. W. Griffith.

THIS is believed to be the first time in the history of the motion picture that a national organization of the prestige of the D. A. R. has requested the industry to produce a photoplay.

* * *

The request was first made to the Committee on Public Relations affiliated in an advisory capacity with the Motion Picture Producers and Distributors of America of which Will H. Hays is president. Mrs. Anthony Wayne Cook, president general, and Mrs. Charles White Nash, New York State Regent, representing the Daughters of the American Revolution on the committee made the request to Mr. Hays who transmitted the idea to Mr. Griffith who readily consented to make the picture.

Preparation of the scenario has started and acording to present plans the picture will graphically show the struggles, sacrifices and results of the Revolutionary period. Prominent figures and scenes of early American history will be introduced and the whole is intended to foster the spirit of Americanism in an appealing manner.

* * *

Mr. Griffith, in outlining his plans for the production in a letter to Will Hays, stated:

"It is an important development in the progress of motion pictures when such an organization takes an active and helpful interest in introducing these larger themes into pictures."

Writing further on his idea of what the picture would embody Mr. Griffith's plans include the picturization of various phases of unrest today; the average working man's condition at present; the battles between capital and labor. Then the story would go into the past and show the great sacrifices made by our forefather to make possible the privileges now enjoyed. This would lead into the story of the Revolution depicting outstanding events and personages of American history.

* * *

Among them would be such scenes and incidents as the battlefield at Concord and Lexington; the road where Paul Revere made his memorable ride; the battle of Bunker Hill; Nathan Hale risking his life to protect another; the disaster at Ft. Washington and the retreat from Ft. Lee and many other scenes of importance.

According to Mr. Griffith, Robert W. Chambers, noted author, whose several books deal with the Revolutionary period will render his time and services in the making of the picture as will John L. E. Pell, an authority on American history and Anthony Paul Kelly, author of "Three Faces East."

* * *

While the picture will be of historical nature it will be a commercial production, appealing to the masses. It will be kept entirely free from political or partisan propaganda.

Motion Picture News (Nyc) Sep. 22 1923

Griffith Making Patriotic Production

Producing Story of Revolutionary Period on Big Scale at Request of D. A. R. Officials

RESPONDING to a request from officials of the Daughters of the American Revolution, transmitted through Will H. Hays, D. W. Griffith is at work on a motion picture based on the founding of the American Government.

The request, according to announcement this week, was made first to the Committee on Public Relations, affiliated with the Motion Picture Producers and Distributors of America, Inc., of which Mr. Hays is president. Mrs. Anthony Wayne Cook, president general, and Mrs. Charles White Nash, New York Regent, representing the D. A. R. on the Committee, made the request. The Committee sent the request to Mr. Hays who turned it over to Mr. Griffith and obtained his consent.

The film as at present outlined is to show the struggles, sacrifices and results of the Revolutionary Period.

In a letter to Mr. Hays, outlining the picture, Mr. Griffith wrote in part, after pointing out the present world-wide unrest and the danger of Bolshevism: "Our idea of a motion picture that is much needed in America is to show conditions in America as they are today, of various phases of unrest and dissatisfaction, to show how the average workman of today, with his bathroom and plumbing, lives better than the kings of the world up to 150 years ago. In the battles between labor and capital, let them both argue out their troubles as much as they will, but one thing all must remember: to be careful that no act imperils, in any way, the sacred institutions of these United States."

Mr. Griffith then outlined the scope of the picture, which would include the Boston Tea Party, Lexington and Concord, Paul Revere's Ride, the heroism of Nathan Hale, the dark days at Valley Forge, and all the events of the Revolution leading up to the surrender of Cornwallis at Yorktown.

"The romance for such a story has been originally written by Robert W. Chambers," the letter continues. "He will give his time and practically invaluable services, owing to his great knowledge of everything pertaining to the history as well as the romantic ele-

of a picture dealing with this theme." The producer will also have the assistance of John L. E. Pell, an authority on American history, and Anthony Paul Kelly, playwright and scenarist.

"No effort should be spared in telling the greatest story we believe possible to tell Americans—the story of their country," Mr. Griffith concludes.

Spirit of '76 in Film

D. W. Griffith is to make a motion picture that will deal with the early days of the Republic, and embody the great episodes of the American Revolution. Mr. Griffith has consented to make the picture at the request of the National Society of the Daughters of the American Revolution. This organization made its request through the Committee on Public Relations, which affiliates in an advisory capacity with the Motion Picture Producers and Distributors of America of which Will H. Hays is president.

GRIFFITH DENOUNCES 78 SCREEN INTERIORS

(D. W. Griffith in September Arts and Decoration.)

Motion pictures have received, and merited, much criticism about the type of rooms they protograph to represent the homes of the rich. Men and women in evening attire depart to the opera or arrive from it. Or a dinner or dance is in progress. Persons of wealth, family and education flash their jewels in the atmosphere of a furniture shop or an auctioneer's show-room. The rooms are crowded with objects that stridently quarrel. I concede the bad taste of such interiors. But there are two reasons that measurably justify the presentation of them. First, they are a replica from memory of some drawing rooms. I have seen them as crowded and stifled by ill-assorted and undecorative and conflicting objects in Mayfair. And if a producer had the courage to show a room in a home of wealth that was not crowded with masses of misplaced magnificence he would disappoint his audiences. The producer offers such drawing rooms and other interiors as the "poorer classes" like to think are the possessions of the rich. If I show a home of refinement as I conceive it to be, where life flows on in smooth beauty, I shall lose money. If occasion offers, however, I shall tempt the lightning of the gods.

I believe that the sense of beauty is developed by environment. If I had children I should try to develop in them the sense of beauty. To do this I should provide them rooms of such simple beauty as the one in which my father's rotund voice poured forth the music of Keats and Tennyson and Shakespeare. Longish rooms, not large, of rather low ceilings and pale gray walls, of dark furniture in graceful lines and of a few forceful pictures—all portraits, among them a portrait of the magnificently ugly face of Abraham Lincoln, a portrait of the gentle philosopher of Concord, Emerson, one of George Washington, the country gentleman, the man who loved the great out-of-doors.

There would be a portrait of Robert E. Lee at the moment when, as Earl of French said when he paid a visit to my cottage at Mamaroneck, he faced one of the greatest tragedies of war. When he knew that the supplies he had depended on would not arrive. When the meeting he had hoped for Johnson had failed. When his plan that might have turned the tide of war in the other direction, he knew, through unconquerable circumstances had died. I should have the portrait of Gen. Grant, sturdy but gentle, his campaigning hat pulled down over his eyes, saying as he viewed the noble discomfiture of the idol of the south, "The surrender of side arms will not be necessary." There would be one of the old Puritans, too, with their dreams hidden behind stern masks. And in the snow. Always in the snow. Roger Williams, the builder, rather than Miles Standish, the soldier. And Thomas Paine. And a thinker of France; say Rousseau. Each picture would be an epic. Each would be a well of character inspiration.

The tread of Americans away from the cities to country homes is an indication of the desire for such a manner of living. But the trend is slow. The American life of today is so jassed that we fly constantly but don't light. If we would only light long enough to read and think the golden age of America would arrive. It is a developed sense of beauty that gilds the golden age of any nation. That sense of beauty will not be developed until reading and reflection again become national pastimes.

Detroit (Mich) News Sep 23 1923

Albany (NY) News Sep 19 1923

GRIFFITH TURNS TO WAR OF 1776

Working in Secret on Plans for Filming Colonial Days on Big Scale.

At the request of the National Society of the Daughters of the American Revolution David Wark Griffith is making a film play, possibly the most important of his career, depicting the episodes of that period in our history which the society was formed to commemorate — America's successful struggle for independence, and the foundation of the Republic.

The scenario has been quietly prepared and during the past three weeks Mr. Griffith has been working secretly and hastily on some of the scenes at his studio in Mamaroneck in an attempt to obtain some outdoor scenes before the advent of frost. Working with him in the cast are Carol Dempster, Neil Hamilton and Frank McGlynn, the latter known for portrayal of the role of Abraham Lincoln in the John Drinkwater play of that name, which was produced by the Theatre Guild last year. Mr. McGlynn is to be cast in the role of George Washington.

"America" is the title selected for D. W. Griffith's Revolutionary film, which he is preparing to make at the suggestion of the Daughters of the American Revolution.

Wilmington (NC) Dispatch Sep 26 1923

"AMERICA" NEW FILM D. W. GRIFFITH, INC.

"America" is the title selected for D. W. Griffith's Revolutionary film, which he is preparing to make at the suggestion of the Daughters of the American Revolution. This is the first instance where a film has been requested directly by a public organization.

The title was selected after a poll of six universities, six grade schools, six clubs, and six sporting places where slang is most prevalent, including a prize-fighter's camp, a race track, a pool room, a dance hall and a boys' playground.

More than 90 per cent of the votes were for "America," with "The Spirit of Seventy-Six" a heavy second choice. Brevity, vividness and comprehension were the standards by which all the returns were judged.

The several hundred people who selected the title have been invited to take part in the big battle and other group scenes of which there will be many in the film.

Chicago (Ill) Sep 21 1

Hartford (Conn) Sep 20 1

A Michigan city h... lead of France and h... "The Birth of a Nati... shown there again. ... chief of police claim ...

"America" has been ... title for the film of ... which will be made ... at the request of t... the American Revolu...

This is ... that a picture has b... direct request of any ...

IN THE MOVIE

"America" to Select... D. W. Griffith's ...

"America" is the title ... W. Griffith's revolution... he is preparing to make ... tion of the Daughters ... Revolution. This is th... where a film has been ... by a public organization ... selected after a poll of ... six grade schools, six ... sporting places, where ... prevalent, including ... camp, a race track, a ... hall and a boys' playg... More than 90 per cent ... votes were for "Ameri... "The Spirit of Seventy-... heavy second choice. ... vividness and comprehe... were the standards by ... all the returns were ...

Toledo (Ohio) News Bee 9/21/23

Filmformation

By EARL AIKEN

HARVEY O'HIGGINS gave high part in a work great ... ago than the producers of motion pictures. Every ... are so in each trying to find the ... which ... is something different, something ... goal ... something that will stand the test ... time ... box office.

GRIFFITH'S NEW FILM TO BE CALLED "AMERICA"

Syracuse (N Y) Herald Sep 12 1923

Lockport (N Y) Union Sun Sep 13 1923

N Y Sun Sep. 14. 23

HOUSE HOME RIFFITH

MOTION PIC-TS COLON-SES

HIS IDEAL AUTIFUL U. S.

NSIONS ARE AUTIFUL, CTOR

and beauty is rous public in ace to a cont-ing Keats and peare read at

was a long, no slightest himself. His him in kind-id," she said, world's goods oks and some ce you have k you'll have The boy did arm. One of g four cows every night. the path of oad beam of concludes that ariest" cows pasture of all he wanted the uld stop, and to stop they night would writer would f way home, the stars, at the sound ees. When a feet he was asized sound or a ghost. tubborn cows nds for that heer beauty. nt beside the her, a briga-

dier general of the Civil War, whom the neighbors and the men of his company called "Thundering Jake," read from the world's greatest poets and dramatists. Unconsciously I was learning them what consciously now I know, that the root and spring of beauty are in worthy sentiment.

I can summon at any moment a vision of the room in which my father read to my mother, my brother, my sister and me. My sister was a teacher and a not to be despised poet. It was a smallish room wih a great fireplace of rough stones. It was part of my rday's business to provide the backlog for the fireplace. There were two windows. One looked upon a wheatfield with the turnpike alongside it. The other upon a fringe of black woods. It was a rather bare room, for, like all others of the South, we had little after the war. Bt the walls were gray. The furniture was dark and old. There were a few good books. That was a beautiful room. Not only for the sentiment of its association but in reality. It possessed the essentials of a room where American life is lived.

Charles A. Schwab's house, where

Charles A. Schwab's house, where Riverside Drive begins in New York, is much criticised by those who have an acute sense of beauty. The house, beautiful in itself, lacks complete beauty because it does not reflect American life. The much-talked-of house of James A. Deering, at Miami, Florida, received a deal of unfavorable criticism, even though it has golden door-knobs. Both houses fail of their purposes of beauty because they do not accard with the American settling and sentiment. They are incongruous and incongruity is never beautiful.

The most beautiful houses in America are but a twentieth of the value in dollars of the two I have named, but their value in sentiment and in fitness is infinite. The most beautiful houses I have seen are in the South and in New England. They have the same characteristics. Their style is early American, which smtes back to the early Greek. One of these houses is Woodlawn, an old plantation home on the Bayou Teche in Louisiana. The house has a large, imposing front. The wooden pillars are eight feet thick. The rooms in which the original master entertained the celebrated persons

of the Souh, and which was cared for by twenty-five servants, are large in the front part of the house and taper to small ones at the back. I used it as a setting for pictures I was taking. It was in similar spirit to Shirley House, one of the famous homes on the James River, where my grandmother, one of the Carters, was born. Shirley house is conceded to be one of the most beautiful houses in America. A few months later I took scenes in Woodlawn House, I found a home in Connecticut that was its sister in spirit. In teh Colonial style, with great pillars, it had large roms at the front, and smaller rooms at the back. Sentimental trees there were, too, cypress in the South replaced by pines in the North. There was beauty in every inch of these houses

because they harmonized with their settings. The yae eloquent of the soul of America. There are houses that had ben lived and loved in, one felt; houses where life had been gentle.—

SEMENOFF PERISHED MOSCOW, Sept. 10. A dispatch

Grand Rapids (Mich) Press Sep 15 1923

Griffith's Idea Of Real American Home

Movie Man Makes Plea For The Colonial Type Of House.

Whatever of truth and beauty is discernible by a generous public in my eager output, I trace to a country boy used to hearing Keats and Tennyson and Shakespeare read at home.

The boy of fifteen was a long, "gangling" youth with no slightest claim to beauty for himself. His mother used to address him in kindly admonition. "David," she said, "some people get this world's goods by luck, others by looks and some get it by work. Since you have neither looks nor luck you'll have to get yours by work." The boy did all he could on thefarm. One of his duties was to oring four cows home from the pasture every night.

As he looks back over the path of retrospect, in the broad beam of varied experience, he concludes that these were the "ornerriest" cows that browsed in any pasture of all the world. For when he wanted the cows to walk they would stop and when he wanted them to stop they would walk. And "night would gather," as the story-writer would say and the cows, half way home, would stand gazing at the stars, while the boy shivered at the sound of the wind in the trees. When a branch crackled under feet he was sure the darkness-emphasized sound was made by an Indian or a ghost.

But life was not all stubborn cows and fear-breeding night sounds for that boy. They were hours of sheer beauty. They were evenings spent beside the fireplace when his father, a brigadier-general of the Civil War, whom the neighbors and the men of his company called "Thundering Jake" read from the gorld's greatest poets and dramatists. Unconsciously I was learning then what consciously now I know, that the root and spring of beauty are in worthy sentiment.

I can summon at any moment a vision of the room in which my father read to my mother, my brother, my sister and me. My sister was a teacher and a not to be despised poet. It was a smallish room with a great fireplace of rough stones. It was part of my day's business to provide the oacklog for th fireplace. Tehre were two windows. One looked upon a wheat field with the turnpike alongside it. The other upon a fringe of black woods. It was a rather bare room, for, like all others of the South, we had little after the war. But the walls were gray. The furniture was dark and old. There were a few good books. That was a beautiful room. Not only for the sentiment of its association but in reality. It possaned the essentials of a room where American life is lived.

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More than 20,000,000 steel pans are made at Birmingham, England, every week.

VOTE FOR MARK T. LAMBERT, MEMBER OF ASSEMBLY. 13t

New Orleans (La) Times Picayune 9/16/23

Griffith to Make 1776 Film

United States history of the Revolutionary period is to be the basis of a big cinema production to be made by David Wark Griffith. Like his other famous productions having historical background such as "The Two Orphans" of the French Revolution period and "The Birth of a Nation," which had the Civil war as its theme, the new production will have a definite story of the American Revolution period around which the historical event will be grouped.

Griffith will make this production upon the request of the Daughters of the American Revolution. Frank McGlynn who played Abraham Lincoln in the Drinkwater's play has been cast for George Washington. Carol Dempster will play the feminine lead.

Among the historical events to be depicted probably will be the massacre on Boston Common and the Boston "tea party." Paul Revere's ride, the Nathan Hale episode, and the battles of Concord and Lexington, filmed on the exact location of their historic conflict.

George Washington will be the dominating figure of the production. His disasters at Fort Washington and Fort Lee; his magnificent stroke upon Tenton after crossing the ice-filled Deleware; his tragic winter at Valley Forge and his final triumph over Cornwallis at Yorktown will be pictured upon the screen. The signing of the Declaration of Independence and the actual beginning of the American republic will form the background for the conclusion of the picture.

Boston American Sep 15 1923

Eugene (Ore) Guard 9/17/23

GRIFFITH PLANS HISTORICAL FILM

Director to Produce Story of the American Revolution

The greatest film undertaking of D. W. Griffith, the noted director, which he has just launched, will be a feature film of the Revolutionary War, and, according to his executiv it will be filmed along the same spectacular lines as "Intolerance," "The Birth of a Nation" and "Orphans of the Storm."

Through Mrs. Anthony Wayne Cook, president general of the Daughters of the American Revolution, the suggestion was made to Will H. Hays, which led to Griffith's planning of this production. It was pointed out that at this time it was opportune to present to the American public the story of the American Revolution, uncolored by prejudice, and showing the struggles and circumstances which led to the founding of the American Government.

All the resources of the Daughters of the American Revolution and other historical societies have been placed at Griffith's disposal, so that he may secure the most accurate historical data. Many of the scenes of the action will take place upon the actual sites where they occured in Revolutionary Days.

At the Griffith studios at Mamaroneck work has already begun upon a series of sets which embrace many of the historical buildings of that period. Next week Griffith will go to Boston to take scenes in the Old North Church, in Paul Revere's home, in the old State House, and many other buildings now existing where the actual scenes of the Revolutionary conflict occurred. Arrangements are also being made for the use of Bunker Hill.

New York Journal Sep. 14. 1923.

D. W. GRIFFITH TO BACK HISTORIC FILM

New York, Sept. 15.—At the request of the National Society of the Daughters of the American Revolution, David Wark Griffith is to make a film play, possibly the most important of his career, depicting in authentic fashion the stirring episodes of that period in our history for which the society was formed to commemorate America's successful struggle for independence the foundation of the republic which has become the mightiest of the world.

David Wark Griffith.

It is Mr. Griffith's idea, with which the officials of the D. A. R. agree, that the photodrama should show that the America of today with its workmen living better than the kings of the time of the revolution, and should then portray the struggle and sacrifices of our forefathers to bring about the possibility of these conditions.

This is the first time in the history of the motion picture industry that a national patriotic organization has requested the making of a photodrama.

IT'S A REAL SHOW FOR POOR MAN

Chicago (Ill) Journal Sep 15 1923

D. W. Griffith has started work on his Revolutionary War story at Mamaroneck. The production will represent one of Griffith's most ambitious efforts and may cost $1,500,000. The opening sequences shot this week include the ride of Paul Revere to warn the citizens of Lexington of the approach of the British soldiers. Members of the Griffith staff are understood to be dickering for various farms near New York on which will be staged the elaborate battle scenes. It seems quite likely that several important engagements of the Revolution will be filmed on a large scale.

Griffith Busy

D. W. Griffith is hard at work on another historical film, which he declares will outshine his famous "Birth of a Nation." Carol Dempster, Frank McGlynn and Neil Hamilton are large roles.

Minneapolis Minn Journal Sep 16 1923

GRIFFITH AT WORK IN SECRET MAKING REVOLUTION FILM

Will H. Hays and D. A. R. Behind Historical Classic Effort.

At the request of the National Society of the Daughters of the American Revolution, David Wark Griffith is making a film-play, possibly the most important of his career, depicting the episodes of that period in our history which the society was formed to commemorate—America's successful struggle for independence and the foundation of the Republic.

The scenario has been quietly prepared and during the past two weeks Mr. Griffith has been working secretly and hastily at some of the places at the studio at Mamaroneck to be ready to shoot some scenes which before the new gold effect of Doug Fairbanks' film in the east are Carol Dempster, Neil Hamilton and Frank McGlynn, during the last week of the city of Detroit. It is said that Griffith has secured the services of George Washington.

The cooperation of the committee in charge of the celebration of the sesquicentennial of the Battle of Princeton and the Battle of Trenton, which will be held in Washington, D. C., on Sept. 19 and 20, and of Will H. Hays, president of the Motion Picture Producers and Distributors of America, Inc., has been secured by Griffith.

The preliminary work about the celebration of the sesquicentennial of the Battle of Princeton and the Battle of Trenton, which will be held in Washington, D. C., on Sept. 19 and 20, and of Will H. Hays, president of the Motion Picture Producers and Distributors of America, Inc., has been secured by Griffith.

Terre Haute (Ind) Tribune Sep 16 1923

Griffith Working on Drama of Revolution

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NEW GRIFFITH FILM NAMED 'AMERICA'

Picture of the Revolution Costing $1,000,000 Will Require All Winter in Making.

"America" is the title chosen by D. W. Griffith for his picture of the American Revolution which is being filmed at the suggestion of the Daughters of the Revolution. It will cost about $1,000,000 and will not be completed until next Spring at the earliest.

An executive of the Griffith office said to-day that the production will tell the story of the Colonies' struggle for freedom from the inception of the troubles with England to the final success of Washington's army. Robert W. Chambers has written the story, including in it an adaptation of his novel, "The Reckoning."

The most famous men of the period will appear, such as Washington, Adams, Hancock, Nathan Hale, Patrick Henry and Paul Revere. The role of Washington probably will be assumed by Frank McGlynn. It is reported that Mr. Kay Harris will play the part of Walter Butler, a Tory from Brooklyn. Neil Hamilton, introduced by Mr. Griffith in "The White Rose," is to be the romantic hero and Carol Dempster will be the sweetheart.

Events of the Revolution will be shown to the public in actual historic buildings. In order to get the history Mr. Griffith has arranged with the authorities control the film structure to prevent that use in other motion pictures for one year.

At the Griffith office it was said today that Lord Cornwallis, who was captured when at Yorktown, is to be shown the man who fired the shot which ended the battle. The actor who will be cast in the role of Cornwallis is not known, it was said.

Cincinnati (Ohio) Com'l Tribune Sep 16 1923

GRIFFITH'S NEW FILM

[illegible]

Rochester (N Y) Dem Chronicle Sep 16 1923

Boston (Mass) Globe Sep 16 1923

Telegraph 16 1923

Los Angeles (Cal) Examiner 9/16/23

Revolution Film Begun

By Frederick James Smith

NEW YORK, Sept. 15.—David Wark Griffith has started work on his big spectacle of the Revolution. The first scenes have just been shot at the Griffith studios at Mamaroneck, N. Y.

Frederick James Smith

The actual story of the reason why "D. W." has launched this historical feature is now told for the first time. The idea grew out of a plea made by the Daughters of the American Revolution to Will Hays, overlord of the cinema. Hays, in turn, put the idea to Griffith—and so the spectacle came into being. This, by the way, is the first time on record that a motion picture has been made on the plea of an organization of the magnitude of the Daughters of the American Revolution.

I am able to tell—also for the first time—something about the story of the spectacle. There will be a love theme running through the opus, but, essentially, the spectacle will be a panorama of the Revolution, introducing every character of the period. The love story will be in the hands of Carol Dempster and Neil Hamilton, who played a minor role in "The White Rose." Frank McGlyn, who portrayed Abraham Lincoln for such a long time in the John Drinkwater play of that name, is to be the George Washington. Other important characters will be Nathan Hale, Benedict Arnold and Alexander Hamilton.

Griffith tells me he plans to take some seven months on the production, and he expects to make it the biggest thing, in expenditures, anyway, since "Way Down East" and "Intolerance."

Washington (DC) Times 9/17/23

EARLY AMERICA IS PLOT OF GRIFFITH'S NEXT.

It develops that the Daughters of the Revolution, one of the strongest patriotic organizations of this country, is tremendously concerned in the making of D. W. Griffith's next, which will show the founding of the American government.

Correspondence passing between Mrs. Cook, president of the D. A. R., Mrs. Nash, regent of New York, and Griffith, was made public by the Hays office and indicates the import and seriousness of the film, the scenario of which will be prepared by Anthony Paul Kelly.

The committee on public relations of the Hays office is actively interested in the firm.

Bath (Me) Times Sep 19 1923

GRIFFITH'S NEW FILM IS CALLED "AMERICA"

Members of Col. Dummer Sewall chapter, D. A. R., will be interested to learn that "America" is the title selected for D. W. Griffith's Revolutionary film, which he is preparing to make at the suggestion of the Daughters of the American Revolution. This is the first instance where a film has been requested directly by a public organization.

The title was selected after a poll of six universities, six grade schools, six clubs and six sporting places where slang is most prevalent, including a prize-fighter's camp, a race track, a pool room, a dance hall and a boys' playground.

More than 90 per cent of the votes were for "America," with "The Spirit of Seventy-Six" a heavy second choice. Brevity, vividness and comprehension were the standards by which all the returns were judged.

The several hundred people who selected the title, have been invited to take parts in the big battle and other group scenes of which there will be many in the film.

Boston Traveler 9/19/23

Chicago (Ill) Journal Sep 19 1923

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"America"

D. W. Griffith has decided to name his next picture "America."

Newark (NJ) News Sep 20 1923

"America" Selected as Title For New Griffith Production

After a canvass of six universities, six grade schools and six sporting places, the last of which included a prize fighter's camp, a race track, a pool room and a dance hall, D. W. Griffith selected the title "America" for a Revolutionary film he is preparing to produce at the suggestion of the Daughters of the American Revolution.

More than ninety per cent. of the votes taken were for "America," with "The Spirit of '76" a close second. Several of those who participated in the voting have been invited to appear in the battle and other group scenes punctuating the action.

Buffalo (NY) Commercial Sep 19 1923

Ziegfeld Follies has gone to Boston.

America will be the name of the new big D. W. Griffith picture of the American Revolution. It is costing $1,000,000 and will not be completed until next spring. The picture will tell the story of the Colonies' struggles for freedom from the inception of the troubles with England to the final success of Washington's Army. Robert W. Chambers has written the story, including in it an adaption of his novel, The Reckoning. The most famous men of the period will appear, such as Washington, Adams, Hancock, Nathan Hale, Patrick Henry and Paul Revere.

The role of Washington probably will be assumed by Frank McGlynn. Neil Hamilton, introduced by Griffith in The White Rose, is to be the romantic hero and Carol Dempster will be the sweetheart.

Variety (Myatt) Sep 20 1923

NAME GRIFFITH SPECTACLE

"America" is the title selected for D. W. Griffith's revolutionary film which he is preparing to make at the suggestion of the Daughters of American Revolution.

Morning Telegraph (NY) Sep 22 1923

Griffith to Film Our Revolution

At the request of the National Society of the Daughters of the American Revolution, David Wark Griffith is to make a film play, possibly the most important of his career, depicting in authentic fashion the stirring episodes of that period in our history which the society was formed to commemorate — America's successful struggle for independence, and the foundation of the Republic which has become the mightiest in the world.

It is Mr. Griffith's idea, with which the officials of the D. A. R. agree, that the photo-drama should show first, the America of today, with its workmen living better than the kings of the time of the Revolution, and should then portray the struggles and sacrifices of our forefathers to bring about the possibility of these conditions.

Moving Picture World (NY) Sep 22 1923

Griffith Making Patriotic Production

Producing Story of Revolutionary Period on Big Scale at Request of D. A. R. Officials

RESPONDING to a request from officials of the Daughters of the American Revolution, transmitted through Will H. Hays, D. W. Griffith is at work on a motion picture based on the founding of the American Government.

The request, according to announcement this week, was made first to the Committee on Public Relations, affiliated with the Motion Picture Producers and Distributors of America, Inc., of which Mr. Hays is president. Mrs. Anthony Wayne Cook, president general, and Mrs. Charles White Nash, New York Regent, representing the D. A. R. on the Committee, made the request. The Committee sent the request to Mr. Hays who turned it over to Mr. Griffith and obtained his consent.

The film as at present outlined is to show the struggles, sacrifices and results of the Revolutionary Period.

In a letter to Mr. Hays, outlining the picture, Mr. Griffith wrote in part, after pointing out the present world-wide unrest and the danger of Bolshevism: "Our idea of a motion picture that is much needed in America is to show conditions in America as they are today, of various phases of unrest and dissatisfaction, to show how the average workman of today, with his bathroom and plumbing, lives better than the kings of the world up to 150 years ago. In the battles between labor and capital, let them both argue out their troubles as much as they will, but one thing all must remember, to be careful that no act imperils, in any way, the sacred institutions of these United States."

Mr. Griffith then outlined the scope of the picture, which would include the Boston Tea Party, Lexington and Concord, Paul Revere's Ride, the heroism of Nathan Hale, the dark days at Valley Forge, and all the events of the Revolution leading up to the surrender of Cornwallis at Yorktown.

The romance for such a story has been originally written by Robert W. Chambers," the letter continues. "He will give his time and practically invaluable services, owing to his great knowledge of everything pertaining to the history as well as the romance in of a picture dealing with this theme." The producer will also have the assistance of John L. E. Pell, an authority on American history, and Anthony Paul Kelly, playwright and scenarist.

"No effort should be spared in telling the greatest story we believe possible to tell Americans—the story of their country," Mr. Griffith concludes.

Detroit (Mich) News Sep 23 1923

Spirit of '76 in Film

D. W. Griffith is to make a motion picture that will deal with the early days of the Republic, and embody the great episodes of the American Revolution. Mr. Griffith has consented to make the picture at the request of the National Society of the Daughters of the American Revolution. This organization made its request through the Committee on Public Relations, which affiliates in an advisory capacity with the Motion Picture Producers and Distributors of America of which Will H Hays is president.

Boston Post 9/22/23

GRIFFITH WORKING ON PATRIOTIC 'AMERICA'

Record of Revolution—McGlyne May Be George Washington

D. W. Griffith has been working quietly for about a month on his next production, a patriotic subject entitled "America" and comprising a screen record of the Revolutionary War.

The work so far has been concerned with the reproduction of battle scenes near the hamlet of Ramapo, N. Y., about 18 miles from the Mamaroneck where the studio is. Five big sets have been built there and the hardships of Valley Forge, Mass., have been reproduced.

For the battle scenes the U. S. War Department has given the producers assistance to the extent of more than a hundred men and one of the finest regimental bands. Fifty-six cannon of the period and transported to Ramapo from the training place at Washington, Md.

The scenario of his painted upon his Paul Dickinson and Carol Dempster, and there is a probability that Frank McGlynn, who played Abraham Lincoln in John Drinkwater's "Lincoln," will be chosen to play General Washington.

Scenes in the drama include one in Faneuil Hall, Boston, in the Old Boston Tea Party, Paul Revere's ride will be shown and as the so-called "Minute Men" assemble and are drilled.

The film was started upon after a period of preparation, which included a study of the period, and the Revolutionary War.

Griffith's Next, "America"

D. W. Griffith's next picture which deals with the Revolution will be known as "America," a title which was selected after a poll that included six universities, six grade schools, six clubs, and six sport clubs.

Pittsburgh (Pa) Sun-Telegraph Gazette Times

Hartford (Conn) Courant Sep 20 1923

A Michigan city has followed the lead of France and has declared that "The Birth of a Nation" must not be shown there again. The mayor and chief of police claim it incites race prejudice.

"America" has been selected as the title for the film of the Revolution which will be made by D. W. Griffith at the request of the Daughters of the American Revolution.

This is the first instance that a picture has been made at direct request of any organization.

Chicago (Ill) News Sep 21 1923

"America" Title Chosen for Griffith Picture

"America" is the title selected for D. W. Griffith's Revolutionary film, which he is preparing to make at the suggestion of the Daughters of the American Revolution.

Motion Picture News (NY) Sep 29 1923

Motion Picture News (NY) Sep 29 1923

D. W. GRIFFITH is making a picture of the Revolution, sponsored by the D. A. R. It will be known as "America," a title which was selected after a poll that included six universities, six grade schools and six clubs.

"America" Under Way

Hartford, Conn., Sept. 19.—The Hartford Chapter, Daughters of the American Revolution, has

Boston (Mass) Globe Sep 20 1923

Elmira (NY) Gazette Sep 19 1923

Exhibitors Herald Chicago (Ill) Sep 22 1923

Griffith to Make Revolutionary Film at Request of D. A. R.

Production Will Depict Sacrifices and Stuggles During the Period of America's Founding

(Special to Exhibitors Herald)

NEW YORK, Sept. 11.—Singular honors and further recognition of the motion picture as a medium for fostering Americanism and promoting education is bestowed on the cinema in a request made by the National Society of the Daughters of the American Revolution that a film be made, dedicated to patriotic purposes, and depicting the struggles and sacrifices of the founders of America. This request has been acceded to and the picture will be produced by D. W. Griffith.

THIS is believed to be the first time in the history of the motion picture that a national organization of the prestige of the D. A. R. has requested the industry to produce a photoplay.

* * *

The request was first made to the Committee on Public Relations affiliated in an advisory capacity with the Motion Picture Producers and Distributors of America of which Will H. Hays is president. Mrs. Anthony Wayne Cook, president general, and Mrs. Charles White Nash, New York State Regent, representing the Daughters of the American Revolution on the committee made the request to Mr. Hays who transmitted the idea to Mr. Griffith who readily consented to make the picture.

Preparation of the scenario has started and acording to present plans the picture will graphically show the struggles, sacrifices and results of the Revolutionary period. Prominent figures and scenes of early American history will be introduced and the whole is intended to foster the spirit of Americanism in an appealing manner.

* * *

Mr. Griffith, in outlining his plans for the production in a letter to Will Hays, stated:

"It is an important development in the progress of motion pictures when such an organization takes an active and helpful interest in introducing these larger themes into pictures."

Writing further on his idea of what the picture would embody Mr. Griffith's plans include the picturization of various phases of unrest today; the average working man's condition at present; the battles between capital and labor. Then the story would go into the past and show the great sacrifices made by our forefather to make possible the privileges now enjoyed. This would lead into the story of the Revolution depicting outstanding events and personages of American history.

* * *

Among them would be such scenes and incidents as the battlefield at Concord and Lexington; the road where Paul Revere made his memorable ride; the battle of Bunker Hill; Nathan Hale risking his life to protect another; the disaster at Ft. Washington and the retreat from Ft. Lee and many other scenes of importance.

According to Mr. Griffith, Robert W. Chambers, noted author, whose several books deal with the Revolutionary period will render his time and services in the making of the picture as will John L. E. Pell, an authority on American history and Anthony Paul Kelly, author of "Three Faces East."

* * *

While the picture will be of historical nature it will be a commercial production, appealing to the masses. It will be kept entirely free from political or partisan propaganda.

Motion Picture News (NY) Sep. 22 1923

GRIFFITH DENOUNCES SCREEN INTERIORS

(D. W. Griffith in September Arts and Decoration.)

Motion pictures have received, and merited, much criticism about the type of rooms they protograph to represent the homes of the rich. Men and women in evening attire depart to the opera or arrive from it. Or a dinner or dance is in progress. Persons of wealth, family and education flash their jewels in the atmosphere of a furniture shop or an auctioneer's show-room. The rooms are crowded with objects that stridently quarrel. I concede the bad taste of such interiors. But there are two reasons that measurably justify the presentation of them. First, they are a replica from memory of some drawing rooms. I have seen them as crowded and stifled by ill-assorted and undecorative and conflicting objects in Mayfair. And if a producer had the courage to show a room in a home of wealth that was not crowded with masses of misplaced magnificence he would disappoint his audiences. The producer offers such drawing rooms and other interiors as the "poorer classes" like to think are the possessions of the rich. If I show a home of refinement as I conceive it to be, where life flows on in smooth beauty, I shall lose money. If occasion offers, however, I shall tempt the lightning of the gods.

I believe that the sense of beauty is developed by environment. If I had children I should try to develop in them the sense of beauty. To do this I should provide them rooms of such simple beauty as the one in which my father's rotund voice poured forth the music of Keats and Tennyson and Shakespeare. Longish rooms, not large, of rather low ceilings and pale gray walls, of dark furniture in graceful lines and of a few forceful pictures—all portraits, among them a portrait of the magnificently ugly face of Abraham Lincoln, a portrait of the gentle philosopher of Concord, Emerson, one of George Washington, the country gentleman, the man who loved the great out-of-doors.

There would be a portrait of Robert E. Lee at the moment when, as Earl of French said when he paid a visit to my cottage at Mamaroneck, he faced one of the greatest tragedies of war. When he knew that the supplies he had depended on would not arrive. When the meeting he had hoped for Johnson had failed. When his plan that might have turned the tide of war in the other direction, he know, through unconquerable circumstances had died. I should have the portrait of Gen. Grant, sturdy but gentle, his campaigning hat pulled down over his eyes, saying as he viewed the noble discomfiture of the idol of the south, "The surrender of side arms will not be necessary." There would be one of the old Puritans, too, with their dreams hidden behind stern masks. And in the snow. Always in the snow. Roger Williams, the builder, rather than Miles Standish, the soldier. And Thomas Paine. And a thinker of France: say Rousseau. Each picture would be an epic. Each would be a well of character inspiration.

The trend of Americans away from the cities to country homes is an indication of the desire for such a manner of living. But the trend is slow. The American life of today is so jazzed that we fly constantly but don't light. If we would only light long enough to read and think the golden age of America would arrive. It is a developed sense of beauty that gilds the golden age of any nation. That sense of beauty will not be developed until reading and reflection again become national pastimes.

New American Photoplay By Griffith

Noted Director Secretly at Work on Big Picture of Revolution

At the request of the National Society of the Daughters of the American Revolution, David Wark Griffith is making a film-play, possibly the most important of his career, depicting the episodes of that period in our history which the society was formed to commemorate — America's successful struggle for independence, and the foundation of the republic.

The scenario has been quietly prepared and during the past two weeks Mr. Griffith has been working secretly and hastily on some of the scenes at his studio at Mamaroneck in an attempt to obtain some summer scenes before the now quick advance of frost. Working with him in the cast are Carol Dempster, Neil Hamilton and Frank McGlynn, famous for his portrayal of the role of Lincoln. It is not known at present what parts the first named players are enacting, but it is certain that Mr. McGlynn will appear in the historic character of George Washington.

It is Mr. Griffith's idea, with which the officials of the D. A. R. agree, that the photo-drama should show, first, the America of today and should then portray the struggles and sacrifices of our forefathers to bring about the possibility.

There will be a wealth of dramatic historical material from which to select the scenes to be photographed, it is pointed out by the D. A. R. officials and Mr. Griffith. For example, there may be shown the beginnings and causes of the war for independence both here and in England; then the outbreak of the Revolution, with the massacre on Boston Comman and the Tea Party in Boston harbor. Paul Revere's ride lends itself to picturization, as well as the battlefields of Concord and Lexington, to be filmed on the location of these clashes. The Nathan Hale episode is another of effective drama.

George Washington, the dominating figure of the period, will figure in much of the action; his acceptance of the commandership of our little army, his dasters at Fort Washington and Fort Lee, his magnificent stroke upon Trenton after crossing the ice-filled Delaware, his tragic winter at Valley Forge, and his final triumph over Cornwallis at Yorktown.

The signing of the Declaration of Independence and the actual beginning of the American Republic will form the background for the [illegible] story.

Albany (NY) News Sep 19 1923

GRIFFITH TURNS TO WAR OF 1776

Working in Secret on Plans for Filming Colonial Days on Big Scale.

At the request of the National Society of the Daughters of the American Revolution David Wark Griffith is making a film play, possibly the most important of his career, depicting the episodes of that period in our history which the society was formed to commemorate—America's successful struggle for independence, and the foundation of the Republic.

The scenario has been quietly prepared and during the past three weeks the Griffith has been working secretly and hastily on some of the scenes at his studio in Mamaroneck in an attempt to obtain some summer scenes before the advent of frost. Working with him in the cast are Carol Dempster, Paul Hamilton and Frank McGlynn, and there is a probability that Frank McGlynn, who played Abraham Lincoln in John Drinkwater's "Lincoln," will be chosen to play General Washington.

Scenes in the drama include one in Faneuil Hall, Boston, in the Old Boston Tea Party, Paul Revere's ride will be shown and as the so-called "Minute Men" assemble and are drilled.

The film was started upon after a period of preparation, which included a study of the period, and the Revolutionary War.

"America" is the title of the picture of Revolutionary days which David W. Griffith will make at the suggestion of the Daughters of the American Revolution.

Wilmington (NC) Dispatch Sep 26 1923

"AMERICA" NEW FILM D. W. GRIFFITH, INC.

"America" is the title selected for D. W. Griffith's Revolutionary film, which he is preparing to make at the suggestion of the Daughters of the American Revolution. This is the first instance where a film has been requested directly by a public organization.

The title was selected after a poll of six universities, six grade schools, six clubs, and six sporting places where slang is most prevalent, including a prize-fighter's camp, a race track, a pool room, a dance hall and a boys' playground.

More than 90 per cent of the votes were for "America," with "The Spirit of Seventy-Six" a heavy second choice. Brevity, vividness and comprehension were the standards by which all the returns were judged.

The several hundred people who selected the title have been invited to take part in the big battle and other group scenes of which there will be many in the film.

Toledo (Ohio) News Bee 9/21/23

Filmformation

By SARL AIKEN

NAMES OF PEOPLE over high part in a more grueling race than the producers of motion pictures. Every day they are in each trying to beat the other fellow to it. The goal is something different, something sensationally popular or good from something that will cover the most money in the box office.

IN THE MOVIE WORLD.

"America" to Selected as Title for D. W. Griffith's New Film.

"America" is the title selected for D. W. Griffith's revolutionary film which he is preparing to make at the suggestion of the Daughters of the American Revolution. This is the first instance where a film has been requested directly by a public organization. The title was selected after a poll of six universities, six grade schools, six clubs and six sporting places where slang is most prevalent, including a prize-fighter's camp, a race track, a pool room, a dance hall and a boys' playground.

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The several hundred people who selected the title have been invited to take part in the big battle and other group scenes of which there will be many in the film.

GRIFFITH'S NEW FILM TO BE CALLED "AMERICA"

St Paul (Minn) Pioneer-Press 9/23/23

David W. Griffith To Film History

Work on Production Requested by National D. A. R. Going Forward Rapidly.

At the request of the National Society of the Daughters of the American Revolution, David Wark Griffith is making a film play, possibly the most important of his career, depicting the episodes of that period in our history which the society was formed to commemorate — America's successful struggle for independence, and the foundation of the Republic.

The scenario has been quietly prepared and during the past two weeks Mr. Griffith has been working secretly and hastily on some of the scenes at his studio at Mamaroneck in an attempt to obtain some summer scenes before the now quick advent of frost. Working with him in the cast are Carol Dempster, Neil Hamilton and Frank McGlynn, famous for his portrayal of the role of Lincoln. It is not known at present what parts the first-named players are enacting, but it is certain that Mr. McGlynn will appear in the historic character of George Washington.

The undertaking came about through the co-operation of the Committee on Public Relations, which is affiliated in an advisory way with the Motion Picture Producers and Distributors of America, of which Will H. Hays is president.

D. A. R. Behind Undertaking.

Mrs. Anthony Wayne Scott, president-general of the D. A. R., and Mrs. Charles White Nash, New York State regent, requested the making of the picture. Mr. Hays concurred and consulted with Mr. Griffith, who is a member of his association. The producer consented and declared that the history of the revolutionary period could be made into a story as dramatic and as appealing as any ever told.

It is Mr. Griffith's idea, with which the officials of the D. A. R. agree, that the photo-drama should show first, the America of today, and should then portray the struggles and sacrifices of our forefathers to bring about the possibility.

Wealth of Dramatic Material.

There will be a wealth of dramatic historical material from which to select the scenes to be photographed, it is pointed out by the D. A. R. officials and Mr. Griffith. For example, there may be shown the beginning and causes of the war for independence both here and in England; then the outbreak of the Revolution, with the massacre on Boston Common and the tea party in Boston harbor. Paul Revere's ride lends itself to picturization, as well as the battlefields of Concord and Lexington, to be filmed on the location of these clashes. The Nathan Hale episode is another of effective drama.

George Washington, the dominating figure of the period, will figure in much of the action; his acceptance of the commandership of our little army, his disasters at Fort Washington and Fort Lee, his magnificent stroke upon Trenton after crossing the ice-chilled Delaware, his tragic winter at Valley Forge, and his final triumph over Cornwallis at Yorktown.

The signing of the Declaration of Independence and the actual beginning of the American Republic will form the background for the conclusion of the story.

This is the first time in the history of the motion picture industry that a national patriotic organization has requested the making of a photo-drama and it is felt that Mr. Griffith and Mr. Hays can be trusted to see that the best artistic and technical efforts are put into the

N.Y. Telegram Sep 14 1923 4

D. W. Griffith Reveals More of His Plans for Great Picture, Depicting Revolutionary Days—Denison Clift Coming Back After Winning Laurels in Europe.

MARTHA MANSFIELD SIGNS

Charlie Mack, who is another member of the Griffith cast now at work at the Mamaroneck studios, has a part something like that played by Mae Marsh in "The Birth of a Nation." It is one of the most sympathetic roles in the picture. Although D. W. Griffith bought the film rights of "The Reckoning," Robert Chambers's novel, it is said that only one character in the whole story will figure in the Griffith picture. Robert W. Chambers, Anthony Kelly and Mr. Pell, the man who is responsible for the story of "Down to the Sea in Ships," are all collaborating with Mr. Griffith on the story. Beyond calling it tentatively "The Spirit of '76," which will be discarded as soon as the picture reaches the screen for the reason that it has been used before, Mr. Griffith has not given the new production a name. Work is going on steadily with many of the historical incidents at the time of the Revolutionary War starting with the Boston Tea Party being put into readiness for filming.

Albert Grey, the manager of the Griffith organization, has had a chance to be an actor. He has been offered the job of Washington, but he withdrew in favor of Frank McGlynn because, he says, he knows McGlynn can act and he isn't sure that he can. He says he would rather manage Mr. Griffith's business than act for him. You can take it anyway you please.

Springfield (Mass) Republican 9/22/23

"AMERICA" TITLE OF NEXT GRIFFITH FILM

"America" is the title selected for D. W. Griffith's Revolutionary film, which he is preparing to make at the suggestion of the Daughters of the American Revolution. This is the first instance where a film has been requested directly by a public organization. The title was selected after a poll of six universities, six grade schools, six clubs, and six sporting places where slang is most prevalent including a prize-fighter's camp, a race track, a pool room, a dance hal and a boys' playground.

More than 90 per cent of the voter were for "America," with "The Spirit of 76," a heavy second choice. Brevity, vividness and comprehension were the standards by which all the returns were judged. The several hundred people who selected the title have been invited to take parts in the big battle and other group scenes of which there will be many in the film.

Washington (DC) News 9/22/23

GERRITT J. LLOYD, press representative for D. W. Griffith, has written me a long and interesting letter setting me right on the matter of Griff's future activities, and particularly on his connection with the blackface comedy being made at his studio by Lloyd Hamilton. I am glad to be set right on the matter, and pass Mr. Lloyd's information on to you as informative. You may remember that a fortnight ago I wrote a lament on the seeming deterioration of the old master. Lloyd's letter says that Griffith was interested in having Al Jolson do a character in the American Revolution story the old fox was even then cooking. When Al flew to Europe, leaving the blackface picture flat on its back, Griffith dropped the comedy and turned it all over to Hamilton and Hamilton's own director. He has nothing to do with Ham's show as at present constituted.

THE picture of the American Revolution is now on the fire, and sizzling, says Lloyd. Griffith has prepared a scenario of the thing, with the assistance of Robert W. Chambers and others. He has gone over the historical ground at Concord, in Boston and at Valley Forge and Trenton. He hopes, in his picture, to show the causes of the Revolution, and tell the dramatic tale of those stirring days with all the mastery at his command. And that's that. I rescind the order for tuber roses for the "departed" master. I take back the offer of my services as pallbearer. I sit back in my private, keg-lined projection room, waiting for Griffith's next picture to arrive. And certainly I thank Mr. Lloyd for his fine letter on the affairs of the Poo Bah of Mamaroneck.

Boston Globe 9/23/23

GRIFFITH'S PHOTOPLAY OF THE REVOLUTIONARY WAR

D. W. Griffith has been working quietly for about a month on his new production, a patriotic subject entitled "America" and comprising a screen record of the Revolutionary War.

The work so far has been concerned with the reproduction of battle scenes near the hamlet of Summers, N. Y., about 50 miles from the Mamaroneck, where the studio is. Five big sets have been built there and the battlefield of Lexington, Mass. has been reproduced.

For the battle scenes the United States War Department has given the picture producer a detail of more than 1000 men from one of the coast defense points. They are taken up the sound and transported by country from the landing place in Westchester County.

The principals so far decided upon are Neal Hamilton and Carol Dempster and there is a probability that Frank McGlynn, who played Abraham Lincoln in John Drinkwater's "Lincoln," will be chosen to play Gen Washington.

Scenes in the screen record will be filmed around Boston, in the State House, Paul Revere's ride will be filmed and as far as possible the original surroundings will be used as backgrounds.

The title was decided upon after a canvass of six universities, school clubs and sporting clubs. "America" won by a narrow margin over "The Spirit of '76."

Brockton (Mass) Enterprise 9/21/23

Griffith Film For D. A. R.

"America" is the title selected for D. W. Griffith's Revolutionary film, which he is preparing to make at the suggestion of the Daughters of the American Revolution.

Cincinnati (Ohio) Post Sep 22 1923

Griffith's Next Film

"America" is the title selected for W. Griffith's Revolutionary film, which he is preparing to make at the suggestion of the Daughters of the American Revolution.

The title was selected after a poll of six universities, six grade schools, six clubs and six sporting places where slang is most prevalent, including a prize-fighter's camp, a race track, a poolroom, a dance hall and a boys' playground.

More than 90 per cent of the votes were for "America," with "The Spirit of Seventy-Six" a heavy second choice. Brevity, vividness and comprehension were the standards by which all the returns were judged.

Orlando (Fla) Star Sep 22 1923

"AMERICA" TITLE OF GRIFFITH'S LATEST

"America" is the title selected for D. W. Griffith's Revolutionary film, which he is preparing to make at the suggestion of the Daughters of the American Revolution. This is the first instance where a film has been requested directly by a public organization.

The title was selected after a poll of six universities, six grade schools, six clubs, and six sporting places where slang is most prevalent, including a prize fighter's camp, a race track, a pool room, a dance hall and a boys' playground.

More than ninety per cent of the votes were for "America," with "The Spirit of Seventy-six" a heavy second choice. Brevity, vividness and comprehension were the standards by which all the returns were judged.

The several hundred people who selected the title have been invited to take parts in the big battle and other group scenes of which there will be man yin the film.

Butte (Mont) Miner Sep 23 1923

"America" Voted Title of Patriotic Film by Griffith

"America" is the title selected for D. W. Griffith's Revolutionary film, which he is preparing to make at the suggestion of the Daughters of the American Revolution. This is the first instance where a film has been requested directly by a public organization.

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The several hundred people who selected the title, have been invited to take part in the big battle and other group scenes of which there will be man yin the film.

Spartanburg (SC) Herald 9/19/23

At the request of the National Society of the Daughters of the American Revolution David Griffith is to make a film play depicting America's successful struggle for independence and the development of the republic." The undertaking came about through the cooperation of the committee on public relations, which is affiliated in an advisory way with the Motion Picture Producers and Distributors of America, of which Will S. Hays is president. Mrs. Anthony Wayne Scott, president general of the D. A. R., and Mrs. Charles White Nash, New York State regent, requested the making of the picture and Mr. Hays consulted with Mr. Griffith. The producer consented, declaring that the history of the Revolutionary period could be made into a story "as thrilling, as dramatic and as appealing as any ever told."

Cleveland (Ohio) Plain-Dealer 9/23/23

pounds overweight for the role and gave her a banting vacation.

The Dempsey-Firpo fight picture is the sensation now attracting the current crowd in New York. A number of theaters are exhibiting it. The picture aroused almost as much discussion as the fight itself.

The most expensive picture production ever made will be D. W. Griffiths' "America," a screen record of the Civil War. First estimates on its cost are $500,000.

With the German mark on a gold standard here

So Norwalk (Conn) Sentinel 9/22/23

"America" is the title selected for D. W. Griffith's Revolutionary film, which he is preparing to make at the suggestion of the Daughters of the American Revolution.

New Orleans (La) Times-Picayune 9/23/23

GRIFFITH, CHAPLIN ENGLAND'S CHOICE

D. W. Griffith and Charlie Chaplin are the favorites of the British film-going public, according to cable reports of a popularity contest completed recently by the Sunday Pictorial, London.

"Way Down East" was declared the most popular picture by the voting which was carried on throughout the British Isles. "Orphans of the Storm" was named the second most popular, while the film-goers selected Charlie Chaplin's "The Kid" as the third.

"Orphans of the Storm" has received the highest honors ever given to a motion picture, having been declared the best picture of that year through a vote of the motion picture patrons throughout the country.

The poll in the British Isles covers pictures which have been released during the past year.

Schenectady (Ny) Union-Star 9/22/23

"America" is the title selected for D. W. Griffith's Revolutionary film, which he is preparing to make at the suggestion of the Daughters of the American Revolution. This is the first instance where a film has been requested directly by a public organization.

Detroit (Mich) News 9/23/23

GRIFFITH TURNS TO WAR OF 1776

Working in Secret on Plans for Filming Colonial Days on Big Scale.

At the request of the National Society of the Daughters of the American Revolution David Wark Griffith is making a film play, probably the most important of his career, depicting the episodes of that period in our history which the society was formed to commemorate—America's successful struggle for independence, and the foundation of the Republic.

The scenario has been quietly prepared, and during the past three weeks Mr. Griffith has been working secretly and hastily on some of the scenes at his studio at Mamaroneck in an attempt to obtain some summer scenes before the advent of frost. Working with him in the cast are Carol Dempster, Neil Hamilton and Frank McGlynn, well known for his portrayal of the role of Lincoln. It is not known at present what parts the first-named players are enacting, but it is certain that Mr. McGlynn will appear in the historic character of George Washington.

Sacramento (Cal) News & Screen 9/22/23

D. W. Griffith has commenced production of a big American historical drama at his Mamaroneck, N. Y. studios. It is laid in the time of the Revolution, and has for some of its chief characters George Washington and Nathan Hale. The cast has not as yet been announced.

Cincinnati (Ohio) Times-Star 9/22

"America" is the title selected for D. W. Griffith's forthcoming film based on stirring historic incidents of the American Revolution.

Indianapolis (Ind) News 9/22/23

Philadelphia Record Sep 23 1923

Griffith's "America"

Cleveland (Ohio) State Journal 9/23/23

GRIFFITH TO PRODUCE FILM CALLED 'AMERICA'

Cincinnati (Ohio) Enquirer

GRIFFITH LANDS WAR DEP'T AS AID

1000 Men Produce in Making of Forthcoming Film Spectacle

Davenport (Ia) Times 9/22/23

MOVIELAND

Hartford (Conn) Courant 9/23/23

Worcester (Mass) Telegram 9/23/23

Griffith Film Will Be Called "America"

Worcester (Mass) Telegram 9/23/23

Boston (Mass) Herald 9/23/23

New Orleans (La) Times-Picayune 9/23/23

D. W. Griffith's Next Film To Be "America"

Columbia (SC) Record Sep 23 1923

Indianapolis (Ind) Star 9/23/23

AMERICA" TITLE OF Revolutionary Film

Indianapolis (Ind) News 9/23/23

Indianapolis (Ind) 9/22/23

Oklahoma (Okla) Oklahoma 9/23/23

Griffith to Produce Revolutionary Play

GRIFFITH TO PRODUCE BIG FILM SPECIAL FOR D. A. R.

"America" Is Title of Spectacle Play of Revolution.

It Will Be Produced to Answer Request of Patriotic Societies and Boys Work Leaders.

"America" is the title selected for the Revolutionary film D. W. Griffith is preparing to make at the suggestion of the Daughters of the American Revolution. This is the first instance where a film has been requested directly by a public organization.

The title was selected after a poll of six universities, six grade schools, six clubs, and six sporting places where slang is most prevalent, including a prize-fighter's camp, a race track, a pool room, a dance hall and a boys' playground. More than 90 per cent of the votes were for "America," with "The Spirit of Seventy-Six" a heavy second choice.

St Paul (Minn) News Sep 23 1923

AUTOISTS WATCH MOVIE MEN ACT

D. W. Griffith's Company Making Spectacular Picture at Somers, N. Y.

INDIANS IN ATTACK

Cross Cornfield Under Fire to Capture Stockade Held by Whites

D. W. Griffith is staging a big new moving picture at Somers, N. Y., a few miles over the New York state line on the state highway between Danbury and Peekskill. The location is about 45 miles from Waterbury and the roads are good.

It is a story of the Revolutionary war which, according to one of the actors, has not been named yet. Shooting the film commenced yesterday after two weeks of preparation and it is said it will last for six or eight weeks. The neighborhood is historic, being near Yorktown Heights, where there was an engagement between the Americans and British and not far from West Point and Tarrytown where Maj. Andre was caught and hanged as a spy.

What the wayfarers yesterday saw indicated that all preparations have been made for one of Griffith's big spectacles. On a hill-top north of Somers, a stand for the cameras has been erected. They are evidently fitted with telephot lenses because the distances to the scenes of action are considerable. A wooden staircase runs for over 50 yards down the steep face of the hill. Mr. Griffith stood yesterday afternoon at the top of this staircase. He was pointed out as the man in a gray suit and a white hat who, with a megaphone was directing a band of Indians engaging in making an attack upon a wooden stockade containing several houses. The stockade seemed to be about 200 feet square.

The Indians crept and scouted in rushes through a field of cornstacks, hiding behind the stacks. Frequently, one of them would be constructively shot by one of the deadshot marksmen defending the stockade and would flop realistically.

The camera looked down a roadway beside the stockade into a vista extending for nearly a quarter of a mile in which were houses, barns, hay-stacks, all looking real from the front but from the rear looking like large billboards. Sticking out over some trees at the end of the vista was the square white tower of the colonial church in Somers. Big green canvas screens 40 and 50 feet long and 10 to 20 feet high hid the telephone poles and traffic passing on the highway. The highway was patrolled by state police to keep traffic moving. On the highway some of Griffiths supes were burning tar roofing in iron wheelbarrows and tending the fires very carefully, tearing the roofing paper into small pieces and feeding it in regularly. This produced large quantities of smoke in the background to simulate the smoke of battle.

There appear to be several hundred actors and helpers in the company and at least 100 horses. The mounted soldiers were described as "Morgan's cavalry" and were in action just before the Indians attacked the stockade.

On the sides of the hill, on the roads and all over the lot generally are Revolutionary soldiers and heroes in near-buckskin uniforms, or in hunting shirts and pants, sometimes with coonskin or other raw fur hats, sometimes with cocked hats. A number of the villagers of Somers have been drawn into the play. They appear in a scene which evidently takes place at a long distance from the camera because special costumes were not required for the men while the women and children were simply instructed to wear light colored clothes that would show up at a long distance.

Automobiles were clustered yesterday around the moving picture farm and there were many sight-seers.

The Somers small boys are rapturously excited. "Ain't you got three horses to ride, now, ain't you?" said one of them yesterday to a tall young man in fringed near-buckskin hunting trousers and what looked like a buckskin undershirt with a real coonskin for a belt.

"Why, no, son," said the hero patiently. "One horse is enough, isn't it?"

Cleveland (O) News Sep 27 1923

Moving Picture World Oct 6/23

U. S. Helping Griffith

D. W. Griffith has been working quietly for about a month on his next production, a patriotic subject entitled "America" and comprising a screen

The work so far has been concerned record of the Revolutionary war. with reproduction of battle scenes near the hamlet of Summers, N. Y. Five big sets have been built there and the battlefield of Lexington has been reproduced.

For the battle scenes, the U. S. war department has given the picture producer a detail of more than 1,000 men from one of the coast defense points.

The principals so far decided upon are Neal Hamilton and Carol Dempster, and there is a probability that Frank McGlyn, who played the name part in John Drinkwater's "Abraham Lincoln" will be chosen to play General Washington.

Scenes in the screen record will be filmed around Boston, in the state house, Paul Revere's ride will be pictured, and, as far as possible, the original surroundings will be used as backgrounds.

The title was decided upon after a canvass of six universities, school clubs and sporting clubs. "America" won by a narrow margin over "The Spirit of '76."

New York Telegraph Sep 30

Title Selected

"America" is the title definitely selected for D. W. Griffith's Revolutionary screen feature which he now is preparing to make at the suggestion of the Daughters of the American Revolution.

This title was selected after a poll of the membership of six leading universities, six grade schools, six clubs and six sporting places where the slang of the day is most prevalent.

My Review Sep 29 1923

1,000 HORSEMEN IN MR. GRIFFITH'S 'AMERICA' FILM

War Department Co-operates in Making This Big Picture

Riding with a thousand horsemen along the hills of Putnam County, N. Y., D. W. Griffith has begun the big outdoor scenes for his Revolutionary War picture, "America."

Secretary of War Weeks has instructed the War Department to lend every reasonable assistance to the making of the patriotic film which is being undertaken at the suggestion of the Daughters of the American Revolution.

At Somers, Griffith has established an encampment for several thousand players and soldiers, with complete water supply, commissary, electric and sanitation installment. Three farms have been surrendered as a site for the encampment which covers a hillside about a mile.

A site overlooking a valley beaded with lakes has been chosen for the cameras, with the action extending back from one-half mile to a mile, with incidental action as far away as seven miles. The latter is for signal fires, etc.

The U. S. Army has established an encampment for about one thousand men under the direction of Col. G. P. Pond, Division Commander. The men are from the 18th Infantry from Forts Hamilton and Schuyler, and from the 16th Infantry at Governor's Island. A 33-piece band from Fort Slocum accompanies the troops. A complete commissary department is in charge of Lieut. DeWitt, and a medical corps unit under the command of Capt. N. T. Davis. Major Arturo Marono is in direct command of the troops.

With the technical advice of the Federal army officers, Griffith is preparing to stage with exact accuracy the major battles of the Revolutionary War.

The horsemen have been assembled from reserve cavalry units under the command of Capt. Love of the reserve forces. It is reported to be perhaps the largest cavalry unit ever assembled outside war manoeuvres and represents an exact duplicate of the cavalry strength of the American troops in the engagements that are to be reproduced.

My Film Daily Sep 30 1923

"America" Under Way

Outdoor Scenes Being Shot Near New York—War Dep't Co-operating With Griffith

Riding with a thousand horsemen along the hills of Putnam County, D. W. Griffith has begun the big outdoor scenes for his Revolutionary War picture, "America." Secretary of War Weeks has instructed the War Department to lend every reasonable assistance to the making of the film which is being undertaken at the suggestion of the D. A. R.

At Somers, Griffith has established an encampment for several thousand players and soldiers. Three farms have been surrendered as a site for the encampment which covers a hillside about a mile. A site overlooking a valley beaded with lakes from one half mile to a mile, with incidental action as far away as seven miles.

With the technical advice of the Federal army officers, Griffith is preparing to stage with exact accuracy the major battles of the Revolution. The horsemen have been assembled from reserve cavalry units under command of Captain Love, represents an exact duplicate of the cavalry strength of the American troops in the engagements that are to be reproduced.

My Times 30 1923

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The United States Army has established an encampment for about 1,000 men under the direction of Colonel G. P. Pond, Division Commander. The men are from the Eighteenth Infantry from Forts Hamilton and Schuyler, and from the Sixteenth Infantry at Governors Island. A thirty-three-piece band from Fort Slocum accompanies the troops. A complete commissary department is in charge of Lieutenant DeWitt, and a medical corps unit under the command of Captain N. T. Davis. Major Arturo Marono is in direct command of the troops.

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GRIFFITH SECRETLY WORKING ON BIG DRAMA OF THE REVOLU

Daughters of American Revolution and Will H. Hays Behind Effort Which May Prove Director's Greatest Screen Achievement.

FRANK M'GLYNN IN ROLE

Famous Lincoln Actor Now Playing Part of George Washington—Carol Dempster and Neil Hamilton Also in Cast of Historic Classic.

At the request of the National Society of the Daughters of the American Revolution, David Wark Griffith is making a film-play, possibly the most important of his career, depicting the episodes of that period in our history which the society was formed to commemorate—America's successful struggle for independence, and the foundation of the Republic.

The scenario has been quietly prepared and during the past two weeks Mr. Griffith has been working secretly and hastily on some of the scenes at his studio at Mamaroneck in an attempt to obtain some Summer scenes before the now quick advent of frost. Working with him in the cast are Carol Dempster, Neil Hamilton and Frank McGlynn, famous for his portrayal of the role of Lincoln. It is not known at present what parts the first-named players are enacting, but it is certain that Mr. McGlynn will appear in the historic character of George Washington.

The undertaking came about through the co-operation of the Committee on Public Relations, which is affiliated in an advisory way with the Motion Picture Producers and Distributors of America, of which Will H. Hays is president.

D. A. R. Behind Undertaking.

Mrs. Anthony Wayne Scott, president-general of the D. A. R. and Mrs. Charles White Nash, New York State regent, requested the making of the picture. Mr. Hays concurred and consulted with Mr. Griffith, who is a member of his association. The producer consented and declared that the history of the revolutionary period could be made into a story as dramatic and as appealing as any ever told.

It is Mr. Griffith's idea, with which the officials of the D. A. R. agree, that the photo-drama should show first, the America of to-day, and should then portray the struggles and sacrifices of our forefathers to bring about the possibility.

Wealth of Dramatic Material.

There will be a wealth of dramatic historical material from which to select the scenes to be photographed, it is pointed out by the D. A. R. officials and Mr. Griffith. For example, there may be shown the beginning and causes of the war for independence both here and in England; then the outbreak of the Revolution, with the massacre on Boston Common and the Tea Party in Boston Harbor. Paul Revere's ride lends itself to picturisation, as well as the battlefields of Concord and Lexington, to be filmed on the location of these clashes. The Nathan Hale episode is another of effective drama.

George Washington, the dominating figure of the period, will figure in much of the action; his acceptance of the commandership of our little army, his disasters at Fort Washington and Fort Lee, his magnificent stroke upon Trenton after crossing the ice-filled Delaware, his tragic Winter at Valley Forge, and his final triumph over Cornwallis at Yorktown.

The signing of the Declaration of Independence and the actual beginning of the American Republic will form the background for the conclusion of the story.

This is the first time in the history of the motion picture industry that a national patriotic organization has requested the making of a photo-drama and Mr. Griffith and Mr. Hays can be counted on to see that the best artistic and technical efforts are put into it.

Denver (Colo) Post Sep 23

The Dempsey-Firpo fight film is the sensational box office ... the current week in New York. A number of theaters are exhibiting ... picture arouses almost as much discussion as the fight itself.

The most expensive picture production ever made will be ... Griffith's "America," a screen record of the Civil war. First estimates cost are $2,500,000.

My Film Daily Oct 1, 1923

My Review Oct

Competition

In Revolutionary Pictures Seen—Cosmopolitan to Have One—Griffith at Work—Harry Cohn, Too

Keen competition in Revolutionary War pictures is looked for in some quarters by late Winter or early Spring. It would appear now that there will be at least three pictures dealing with the highlights of that period of American history.

The one that has been widely talked about is "America," on which D. W. Griffith is now busy. He is at present shooting outdoor scenes for it in the hills of Putnam County making Somers, N. Y., his headquarters. For this portion of the story he is using about 1,000 extras.

While nothing has been said at Cosmopolitan, it is understood some tests have been made of possible actors for "Janice Meredith," a Revolutionary story, written by Robert W. Chambers, who incidentally is assisting Griffith on "America." No one at Cosmopolitan cared to talk about "Janice Meredith" yesterday, but it would not prove surprising to learn that Marion Davies had been cast for it, following completion of "Yolanda," her present vehicle.

If Cosmopolitan places the Cham-

(Continued on Page 2)

bers story in production, it seems to be the opinion that this production and the Griffith picture will appear on the market at the same time.

Recently Harry Cohn announced in Los Angeles that he planned to film "The Life of George Washington," and that the important battle sequences would be shot in the East.

Exhibitors Herald Chicago (Ill) Oct 6 1923

"America" is the title selected for D. W. Griffith's Revolutionary film. The title was selected after a poll of six universities, six grade schools, six clubs, and six sporting places where slang is most prevalent, including a prize-fighter's camp, a race track, a pool room, a dance hall and a boy's play-ground.

More than ninety per cent of the votes were for "America," with "The Spirit of Seventy-Six" a heavy second choice. Brevity, vividness and comprehension were the standards by which all the returns were judged.

The several hundred people who selected the title, have been invited to take parts in the big battle and other scenes ...

Washington (DC) Star

MR. GRIFF INVITE TO L

Wants Public Film Sc "Ame

Galleries are to ... taking of the big sc ... tures, according to ... recently reached by ... ducers.

The purpose of ... is to combat the p ... of "faking" in pro ... discredit has been c ... of scenes by various ... tre owners compla ... did not believe any ... legitimately phot ... doctoring."

So the producer ... invite the public ... their presence does ... be work, and this ... ot into effect wit ... ticular scenes for ... production "Americ ... Griffith is reprodu ... important battles o ... War. Unusual effo ... that all the detail ... made with absolute ...

The first test of ... has been unusually ... series varying from ... ten thousand have ... by days. The h ... were the scenes ... for a perfect stad ... view the thousa ... players in action.

The privilege is ... private photographe ... with small mo ... hawk it to sm ... big scenes in mine ... early afternoon th ... flected seven se ... cameras. Capt. P ... Police, made no ar ... guest, the film and ... in the custody ... "America" in rele ...

Deseret (Ill) Jour Sep 23 1923

D. W. Griffith Will Film "America" at D. A. R. Request

"America" is the title selected for D. W. Griffith's revolutionary film, which he is preparing to make at the suggestion of the Daughters of the American Revolution. This is the first instance where a film has been requested directly by a public organization.

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Portland (Me) Press-Herald 9/25/23

GRIFFITH MAKING BATTLE SCENES

Has Encampment of Several Thousand Actors and Soldiers Ready to Reproduce Revolutionary War.

WAR DEPARTMENT AIDING

David Wark Griffith has begun the outdoor scenes for his Revolutionary War picture, "America," by establishing an encampment for several thousand players and soldiers at Somers, N. Y., in the hills of Putnam County. Complete equipment for water supply, commissary, lighting and sanitation has been installed. Three farms have been surrendered to the motion picture people as a site for their camp. The site overlooks a valley beaded with small lakes and the action will extend across this country for a mile or more, with incidental action as far away as seven miles.

In accordance with instructions issued by Secretary of War Weeks to the War Department to lend every reasonable assistance to the making of the patriotic film, the United States Army has established an encampment for about 1,000 men under the direction of Colonel G. P. Pond. The men are from the Eighteenth Infantry from Forts Hamilton and Schuyler and from the Sixteenth Infantry at Governors Island. A thirty-three-piece band from Fort Slocum accompanies the troops. A complete commissary department is in charge of Lieutenant DeWitt and a medical corps unit under the command of Captain N. T. Davis. Major Arturo Marono is in direct command of the troops.

With the technical advice of the army officers, Griffith is preparing to stage with exact accuracy the major battles of the Revolutionary War.

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Norwalk (Conn) Hour 9/25/23

Ft. Wayne (Ind) News & Sent 9/24/23

Kansas City (Mo) Star Sep 26 1923

Richmond (Va) Times Dispatch Sep 23 1923

Knoxville (Ohio) Sunday Sentinel Sep 23 1923

Chicago Tribune Sep 23 1923

Boston Post Sep 23 1923

Chicago Tribune Sep 23 1923

Norwalk (Conn) Hour 9/25/23

Norwalk (Conn) Hour 9/27/23

Dunkirk News Sep

Cleveland (O) News Sep 27 1923

Cleveland (O) News Sep 27 1923

Chicago (Ill) Tribune Sep 23 1923

Chicago (Ill) Tribune Sep 23 1923

Chicago (Ill) Tribune Sep 23

St Paul (Minn) Pioneer-Press 9/23/23

David W. Griffith To Film History

Work on Production Requested by National D. A. R. Going Forward Rapidly.

At the request of the National Society of the Daughters of the American Revolution, David Wark Griffith is making a film play, possibly the most important of his career, depicting the episodes of that period in our history which the society was formed to commemorate — America's successful struggle for independence, and the foundation of the Republic.

The scenario has been quietly prepared and during the past two weeks Mr. Griffith has been working secretly and hastily on some of the scenes at his studio at Mamaroneck in an attempt to obtain some summer scenes before the now quick advent of frost. Working with him in the cast are Carol Dempster, Neil Hamilton and Frank McGlynn, famous for his portrayal of the role of Lincoln. It is not known at present what parts the first-named players are enacting, but it is certain that Mr. McGlynn will appear in the historic character of George Washington.

The undertaking came about through the co-operation of the Committee on Public Relations, which is affiliated in an advisory way with the Motion Picture Producers and Distributors of America, of which Will H. Hays is president.

D. A. R. Behind Undertaking.

Mrs. Anthony Wayne Scott, president-general of the D. A. R., and Mrs. Charles White Nash, New York State regent, requested the making of the picture. Mr. Hays concurred and consulted with Mr. Griffith, who is a member of his association. The producer consented and declared that the history of the revolutionary period could be made into a story as dramatic and as appealing as any ever told.

It is Mr. Griffith's idea, with which the officials of the D. A. R. agree, that the photo-drama should show first, the America of today, and should then portray the struggles and sacrifices of our forefathers to bring about the possibility.

Wealth of Dramatic Material.

There will be a wealth of dramatic historical material from which to select the scenes to be photographed, it is pointed out by the D. A. R. officials and Mr. Griffith. For example, there may be shown the beginning and causes of the war for independence both here and in England; then the outbreak of the Revolution, with the massacre on Boston Common and the tea party in Boston harbor. Paul Revere's ride lends itself to picturization, as well as the battlefields of Concord and Lexington, to be filmed on the location of these clashes. The Nathan Hale episode is another of effective drama.

George Washington, the dominating figure of the period, will figure in much of the action; his acceptance of the commandership of our little army, his disasters at Fort Washington and Fort Lee, his magnificent stroke upon Trenton after crossing the ice-chilled Delaware, his tragic winter at Valley Forge, and his final triumph over Cornwallis at Yorktown.

The signing of the Declaration of Independence and the actual beginning of the American Republic will form the background for the conclusion of the story.

This is the first time in the history of the motion picture industry that a national patriotic organization has requested the making of a photo-drama and it is felt that Mr. Griffith and Mr. Hays can be trusted to see that the best artistic and technical efforts are put forth.

Brockton (Mass) Enterprise 9/21/23

Griffith Film For D. A. R.

"America" is the title selected for D. W. Griffith's Revolutionary film, which he is preparing to make at the suggestion of the Daughters of the American Revolution.

Cincinnati (Ohio) Post Sep 22 1923

Griffith's Next Film

"America" is the title selected for W. Griffith's Revolutionary film, which he is preparing to make at the suggestion of the Daughters of the American Revolution.

The title was selected after a poll of six universities, six grade schools, six clubs and six sporting places where slang is most prevalent, including a prize-fighter's camp, a race track, a poolroom, a dance hall and a boys' playground.

More than 90 per cent of the votes were for "America," with "The Spirit of Seventy-Six" a heavy second choice. Brevity, vividness and comprehension were the standards by which all the returns were judged.

Topeka (Kansas) Capital Sep 23 1923

GRIFFITH TO PRODUCE BIG FILM SPECIAL FOR D. A. R.

"America" Is Title of Spectacle Play of Revolution.

It Will Be Produced to Answer Request of Patriotic Societies and Boys Work Leaders.

"America" is the title selected for the Revolutionary film D. W. Griffith is preparing to make at the suggestion of the Daughters of the American Revolution. This is the first instance where a film has been requested directly by a public organization.

The title was selected after a poll of six universities, six grade schools, six clubs, and six sporting places where slang is most prevalent, including a prize-fighter's camp, a race track, a pool room, a dance hall and a boys' playground. More than 90 per cent of the votes were for "America," with "The Spirit of Seventy-Six" a heavy second choice.

St Paul (Minn) News Sep 23 1923

Cleveland (Ohio) State Journal 9/23/23

Indianapolis (Ind) News 9/22/23

Sy Telegram Sep 14 1923 4

D. W. Griffith Reveals More of His Plans for Great Picture, Depicting Revolutionary Days—Denison Clift Coming Back After Winning Laurels in Europe.

MARTHA MANSFIELD SIGNS

Charlie Mack, who is another member of the Griffith cast now at work at the Mamaroneck studios, has a part something like that played by Mae Marsh in "The Birth of a Nation." It is one of the most sympathetic roles in the picture. Although D. W. Griffith bought the film rights of "The Reckoning," Robert Chambers's novel, it is said that only one character in the whole story will figure in the Griffith picture. Robert W. Chambers, Anthony Kelly and Mr. Pell, the man who is responsible for the story of "Down to the Sea in Ships," are all collaborating with Mr. Griffith on the story. Beyond calling it tentatively "The Spirit of '76," which will be discarded as soon as the picture reaches the screen for the reason that it has been used before, Mr. Griffith has not given the new production a name. Work is going on steadily with many of the historical incidents at the time of the Revolutionary War starting with the Boston Tea Party being put into readiness for filming.

Albert Grey, the manager of the Griffith organization, has had a chance to be an actor. He has been offered the job of Washington, but he withdrew in favor of Frank McGlynn because, he says, he knows McGlynn can act and he isn't sure that he can. He says he would rather manage Mr. Griffith's business than act for him. You can take it anyway you please.

Spartanburg (SC) Herald 9/14/23

At the request of the National Society of the Daughters of the American Revolution David Griffith is to make a film play depicting America's successful struggle for independence and the development of the republic." The undertaking came about through the cooperation of the committee on public relations, which is affiliated in an advisory way with the Motion Picture Producers and Distributors of America, of which Will S. Hays is president. Mrs. Anthony Wayne Scott, president general of the D. A. R., and Mrs. Charles White Nash, New York State regent, requested the making of the picture and Mr. Hays consulted with Mr. Griffith. The producer consented, declaring that the history of the Revolutionary period could be made into a story "as thrilling, as dramatic and as appealing as any ever told."

Sacramento (Cal) News Screen 9/22/23

D. W. Griffith has commenced production of a big American historical drama at his Mamaroneck, N. Y. studios. It is laid in the time of the Revolution, and has for some of its chief characters George Washington and Nathan Hale. The cast has not as yet been announced.

Springfield (Mass) Republican 9/22/23

"AMERICA" TITLE OF NEXT GRIFFITH FILM

"America" is the title selected for D. W. Griffith's Revolutionary film, which he is preparing to make at the suggestion of the Daughters of the American Revolution. This is the first instance where a film has been requested directly by a public organization. The title was selected after a poll of six universities, six grade schools, six clubs, and six sporting places where slang is most prevalent including a prize-fighter's camp, a race track, a pool room, a dance hall and a boys' playground.

More than 90 per cent of the votes were for "America," with "The Spirit of 76," a heavy second choice. Brevity, vividness and comprehension were the standards by which all the returns were judged. The several hundred people who selected the title have been invited to take parts in the big battle and other group scenes of which there will be many in the film.

Orlando (Fla) Star Sep 22 1923

"AMERICA" TITLE OF GRIFFITH'S LATEST

"America" is the title selected for D. W. Griffith's Revolutionary film, which he is preparing to make at the suggestion of the Daughters of the American Revolution. This is the first instance where a film has been requested directly by a public organization.

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So Norwalk (Conn) Sentinel 9/22/23

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Schenectady (NY) Union-Star 9/22/23

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Cincinnati (Ohio) Times-Star 9/22

"America" is the title selected for D. W. Griffith's forthcoming film based on stirring historic incidents of the American Revolution.

Washington (DC) News 9/22/23

GERRITT J. LLOYD, press representative for D. W. Griffith, has written me a long and interesting letter setting me right on the matter of Griff's future activities, and particularly on his connection with the blackface comedy being made at his studio by Lloyd Hamilton. I am glad to be set right on the matter, and pass Mr. Lloyd's information on to you as informative. You may remember that a fortnight ago I wrote a lament on the seeming deterioration of the old master. Lloyd's letter says that Griffith was interested in having Al Jolson do a character in the American Revolution story the old fox was even then cooking. When Al flew to Europe, leaving the blackface picture flat on its back, Griffith dropped the comedy and turned it all over to Hamilton and Hamilton's own director. He has nothing to do with Ham's show as at present constituted.

THE picture of the American Revolution is now on the fire, and sizzling, says Lloyd. Griffith has prepared a scenario of the thing, with the assistance of Robert W. Chambers and others. He has gone over the historical ground at Concord, in Boston and at Valley Forge and Trenton. He hopes, in his picture, to show the causes of the Revolution, and tell the dramatic tale of those stirring days with all the mastery at his command. And that's that. I rescind the order for tuber roses for the "departed" master. I take back the offer of my services as pallbearer. I sit back in my private, keg-lined projection room, waiting for Griffith's next picture to arrive. And certainly I'll ask Mr. Lloyd for his fine letter on the affairs of the Poo Bah of Mamaroneck.

Butte (Mont) Miner Sep 23 1923

"America" Voted Title of Patriotic Film by Griffith

"America" is the title selected for D. W. Griffith's Revolutionary film, which he is preparing to make at the suggestion of the Daughters of the American Revolution. This is the first instance where a film has been requested directly by a public organization.

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Cleveland (Ohio) Plain-Dealer 9/23/23

pounds overweight for the role and gave her a banting vacation.

The Dempsey-Firpo fight picture is the sensational [illegible] attraction the current week in New York. A number of theaters are exhibiting it. The picture around [illegible] almost as much discussion as the fight itself.

The most expensive picture production ever made will be D. W. Griffiths' "America," a screen record of the Civil War. First estimates on its cost are $500,000.

With the German mark on [illegible]

Detroit (Mich) News 9/23/23

GRIFFITH TURNS TO WAR OF 1776

Working in Secret on Plans for Filming Colonial Days on Big Scale.

At the request of the National Society of the Daughters of the American Revolution David Wark Griffith is making a film play, possibly the most important of his career, depicting the episodes of that period in our history which the society was formed to commemorate—America's successful struggle for independence, and the foundation of the Republic.

The scenario has been quietly prepared and during the past three weeks Mr. Griffith has been working secretly and hastily on some of the scenes at his studio at Mamaroneck in an attempt to obtain some summer scenes before the advent of frost. Working with him in the cast are Carol Dempster, Neil Hamilton and Frank McGlynn, famous for his portrayal of the role of Lincoln. It is not known at present what parts the first-named players are enacting, but it is certain that Mr. McGlynn will appear in the historic character of George Washington.

Boston Globe 9/23/23

GRIFFITH'S PHOTOPLAY OF THE REVOLUTIONARY WAR

D. W. Griffith has been working quietly for about a month on his new production, a patriotic subject entitled "America" and comprising a screen record of the Revolutionary War.

The work so far has been concerned with the reproduction of battle scenes near the hamlet of Summers, N. Y., about 50 miles from the Mamaroneck, where the studio is. Five big sets have been built there and the battlefield of Lexington, Mass. has been reproduced.

For the battle scenes the United States War Department has given the picture producer a detail of more than 1000 men from one of the coast defense points. They are taken up the sound and transported by country from the landing place in Westchester County.

The principals so far decided upon are Neal Hamilton and Carol Dempster and there is a probability that Frank McGlyne, who played Abraham Lincoln in John Drinkwater's "Lincoln," will be chosen to play Gen Washington.

Scenes in the screen record will be filmed around Boston, in the State House. Paul Revere's ride will be filmed and as far as possible the original surroundings will be used as backgrounds.

The title was decided upon after a canvass of six universities, school clubs and sporting clubs. "America" won by a narrow margin over "The Spirit of '76."

New Orleans (La) Times-Picayune 9/23/23

GRIFFITH, CHAPLIN ENGLAND'S CHOICE

D. W. Griffith and Charlie Chaplin are the favorites of the British film-going public, according to cable reports of a popularity contest completed recently by the Sunday Pictorial, London.

"Way Down East" was declared the most popular picture by the voting which was carried on throughout the British Isles. "Orphans of the Storm" was named the second most popular, while the film-goers selected Charlie Chaplin's "The Kid" as the third.

"Orphans of the Storm" has received the highest honors ever given to a motion picture, having been declared the best picture of last year through a vote of the motion picture patrons throughout the [illegible]

The [illegible] in the British Isles [illegible]

New Orleans (La) State Sep 23 1923

D. W. Griffith's Next Film To Be "America"

[illegible]

Columbia (SC) Record Sep 23 1923

[illegible] Revolutionary Film

Norfolk (Va) Journal [illegible] 9/23

Boston (Mass) Herald 9/23/23

Davenport (Ia) Times 9/22/23

Cleveland (Ohio) Plain Dealer

Cincinnati (Ohio) Enquirer

Worcester (Mass) Telegram 9/23/23

Hartford (Conn) Courant 9/23/23

Norwalk (Conn) Hour 9/22/23

Columbus (Ga) Ledger 9/23/23

Fort Worth (Tex) Star-Telegram 9/23/23

Fort Worth (Tex) Record 9/23/23

Indianapolis (Ind) News 9/23/23

Fresno (Cal) Bee 9/23/23

Sacramento (Cal) Bee 9/23/23

Toronto (Can) Globe 9/23/23

Toronto (Can) Star 9/23/23

Toronto (Can) Mail and Empire 9/23/23

Toronto (Can) Telegram 9/23/23

Toronto (Can) Daily Star 9/23/23

Toronto (Can) World

Watertown (Conn) Republican Sep 23 1923

AUTOISTS WATCH MOVIE MEN ACT

D. W. Griffith's Company Making Spectacular Picture at Somers, N. Y.

INDIANS IN ATTACK

Cross Cornfield Under Fire to Capture Stockade Held by Whites

D. W. Griffith is staging a big new moving picture at Somers, N. Y., a few miles over the New York state line on the state highway between Danbury and Peekskill. The location is about 45 miles from Waterbury and the roads are good.

It is a story of the Revolutionary war which, according to one of the actors, has not been named yet. Shooting the film commenced yesterday after two weeks of preparation and it is said it will last for six or eight weeks. The neighborhood is historic, being near Yorktown Heights, where there was an engagement between the Americans and British and not far from West Point and Tarrytown where Maj. Andre was caught and hanged as a spy.

What the wayfarers yesterday saw indicated that all preparations have been made for one of Griffith's big spectacles. On a hill-top north of Somers, a stand for the cameras has been erected. They are evidently fitted with telephot lenses because the distances to the scenes of action are considerable. A wooden staircase runs for over 50 yards down the steep face of the hill. Mr. Griffith stood yesterday afternoon at the top of this staircase. He was pointed out as the man in a gray suit and a white hat who, with a megaphone was directing a band of Indians engaging in making an attack upon a wooden stockade containing several houses. The stockade seemed to be about 200 feet square.

The Indians crept and scouted in rushes through a field of cornstacks, hiding behind the stacks. Frequently, one of them would be constructively shot by one of the deadshot marksmen defending the stockade and would flop realistically.

The camera looked down a roadway beside the stockade into a vista extending for nearly a quarter of a mile in which were houses, barns, hay-stacks, all looking real from the front but from the rear looking like large billboards. Sticking out over some trees at the end of the vista was the square white tower of the colonial church in Somers. Big green canvas screens 40 and 50 feet long and 10 to 20 feet high hid the telephone poles and traffic passing on the highway. The highway was patrolled by state police to keep traffic moving. On the highway some of Griffiths supes were burning tar roofing in iron wheelbarrows and tending the fires very carefully, tearing the roofing paper into small pieces and feeding it in regularly. This produced large quantities of smoke in the background to simulate the smoke of battle.

There appear to be several hundred actors and helpers in the company and at least 100 horses. The mounted soldiers were described as "Morgan's cavalry" and were in action just before the Indians attacked the stockade.

On the sides of the hill, on the roads and all over the lot generally are Revolutionary soldiers and heroes in near-buckskin uniforms, or if hunting shirts and pants, sometimes with coonskin or other raw fur hats, sometimes with cocked hats. A number of the villagers of Somers have been drawn into the play. They appear in a scene which evidently takes place at a long distance from the camera because special costumes were not required for the men while the women and children were simply instructed to wear light colored clothes that would show up at a long distance.

Automobiles were clustered yesterday around the moving picture farm and there were many sight-seers.

The Somers small boys are rapturously excited. "Ain't you got three horses to ride, now, ain't you?" said one of them yesterday to a tall young man in fringed near-buckskin hunting trousers and what looked like a buckskin undershirt with a real coonskin for a belt.

"Why, no, son," said the hero patiently. "One horse is enough, isn't it?"

Peoria (Ill) Journ Sep 23 1923

D. W. Griffith Will Film "America" at D. A. R. Request

"America" is the title selected for D. W. Griffith's revolutionary film, which he is preparing to make at the suggestion of the Daughters of the American Revolution. This is the first instance where a film has been requested directly by a public organization.

The title was selected after a poll of six universities, six grade schools, six clubs, and six sporting places where slang is most prevalent, including a prize fighter's camp, a race track, a pool room, a dance hall and a boys' playground.

More than 90 per cent of the votes were for "America," with "The Spirit of '76" a heavy second choice. Brevity, vividness and comprehension were the standards by which all the returns were judged.

The several hundred people who selected the title, have been invited to take parts in the big battle and other group scenes of which there are many in the film.

Portland (Me) Press-Herald 9/25/23

Norwalk (Conn) Hour 9/27/23

Cleveland (O) News Sep 27 1923

U. S. Helping Griffith

D. W. Griffith has been working quietly for about a month on his next production, a patriotic subject entitled "America" and comprising a screen record of the Revolutionary war.

The work so far has been concerned with reproduction of battle scenes near the hamlet of Summers, N. Y. Five big sets have been built there and the battlefield of Lexington has been reproduced.

For the battle scenes, the U. S. war department has given the picture producer a detail of more than 1,000 men from one of the coast defense points.

The principals so far decided upon are Neal Hamilton and Carol Dempster, and there is a probability that Frank McGlyn, who played the name part in John Drinkwater's "Abraham Lincoln" will be chosen to play General Washington.

Scenes in the screen record will be filmed around Boston, in the state house, Paul Revere's ride will be pictured, and, as far as possible, the original surroundings will be used as backgrounds.

The title was decided upon after a canvass of six universities, school clubs and sporting clubs. "America" won by a narrow margin over "The Spirit of '76."

Cleveland (O) News Sep 27 1923

Title Selected

"America" is the title definitely selected for D. W. Griffith's Revolutionary screen feature which he now is preparing to make at the suggestion of the Daughters of the American Revolution.

This title was selected after a poll of the membership of six leading universities, six grade schools, six clubs and six sporting places where the slang of the day is most prevalent.

New York Telegraph Sep 20

GRIFFITH MAKING BATTLE SCENES

Has Encampment of Several Thousand Actors and Soldiers Ready to Reproduce Revolutionary War.

WAR DEPARTMENT AIDING

David Wark Griffith has begun the outdoor scenes for his Revolutionary War picture, "America," by establishing an encampment for several thousand players and soldiers at Somers, N. Y., in the hills of Putnam County. Complete equipment for water supply, commissary, lighting and sanitation has been installed. Three farms have been surrendered to the motion picture people as a site for their camp. The site overlooks a valley beaded with small lakes and the action will extend across this country for a mile or more, with incidental action as far away as seven miles.

In accordance with instructions issued by Secretary of War Weeks to the War Department to lend every reasonable assistance in the making of the patriotic film, the United States Army has established an encampment for about 1,000 men under the direction of Colonel G. P. Pond. The men are from the Eighteenth Infantry, from Fort Hamilton and Schuyler and from the Sixteenth Infantry at Governors Island. A thirty-three-piece band from Fort Slocum accompanies the troops. A complete commissary department is in charge of Lieut. DeWitt, and a medical corps unit under the command of Capt. N. T. Davis. Major Arturo Marona is in direct command of the troops.

With the technical advice of the army officers, Griffith is preparing to stage with exactness the major battles of the Revolutionary War.

The horsemen have been assembled from reserve cavalry units under the command of Capt. Love of the Reserve forces. It is reported to be perhaps the largest cavalry unit ever assembled outside our maneuvers and represents an exact duplicate of the cavalry strength of the American troops in the engagements that are to be reproduced.

Richmond (Va) Times-Dispatch Sep 23 1923

U. S. HISTORIC FILM NAMED "AMERICA"

Chicago Tribune Sep 26 1923

Motion Picture Notes

Chicago Herald Sep 10

Chicago Herald Sep 26 1923

Chicago Herald Sep 26 1923

Akron (Ohio) Beacon Journal Sep 22 1923

El Wayne (Ind) Sentinel 9/24/23

Norwalk (Conn) Hour 9/26/23

Norwalk (Conn) Hour 9/27/23

Cleveland (O) News Sep 27 1923

Bangor (Me) Daily News Sep 26

Cleveland (O) Plain Dealer Sep 27 1923

Cleveland (O) National Sep 27

Danbury (Conn) News Sep 27

500 MOVIE ACTORS HERE

Bangor (Ind) Daily Times Sep 24

Morning Telegraph Sep 9 1923

GRIFFITH SECRETLY WORKING ON BIG DRAMA OF THE REVOLUTION

Daughters of American Revolution and Will H. Hays Behind Effort Which May Prove Director's Greatest Screen Achievement.

FRANK M'GLYNN IN ROLE

Famous Lincoln Actor Now Playing Part of George Washington—Carol Dempster and Neil Hamilton Also in Cast of Historic Classic.

At the request of the National Society of the Daughters of the American Revolution, David Wark Griffith is making a film-play, possibly the most important of his career, depicting the episodes of that period in our history which the society was formed to commemorate—America's successful struggle for independence, and the foundation of the Republic.

The scenario has been quietly prepared and during the past two weeks Mr. Griffith has been working secretly and hastily on some of the scenes at his studio at Mamaroneck in an attempt to obtain some Summer scenes before the now quick advent of frost. Working with him in the cast are Carol Dempster, Neil Hamilton and Frank McGlynn, famous for his portrayal of the role of Lincoln. It is not known at present what parts the first-named players are enacting, but it is certain that Mr. McGlynn will appear in the historic character of George Washington.

The undertaking came about through the co-operation of the Committee on Public Relations, which is affiliated in an advisory way with the Motion Picture Producers and Distributors of America, of which Will H. Hays is president.

D. A. R. Behind Undertaking.

Mrs. Anthony Wayne Scott, president-general of the D. A. R. and Mrs. Charles White Nash, New York State regent, requested the making of the picture. Mr. Hays concurred and consulted with Mr. Griffith, who is a member of his association. The producer consented and declared that the history of the revolutionary period could be made into a story as dramatic and as appealing as any ever told.

It is Mr. Griffith's idea, with which the officials of the D. A. R. agree, that the photo-drama should show first, the America of to-day, and should then portray the struggles and sacrifices of our forefathers to bring about the possibility.

Wealth of Dramatic Material.

There will be a wealth of dramatic historical material from which to select the scenes to be photographed, it is pointed out by the D. A. R. officials and Mr. Griffith. For example, there may be shown the beginning and causes of the war for independence both here and in England; then the outbreak of the Revolution, with the massacre on Boston Common and the Tea Party in Boston Harbor. Paul Revere's ride lends itself to picturisation, as well as the battlefields of Concord and Lexington, to be filmed on the location of these clashes. The Nathan Hale episode is another of effective drama.

George Washington, the dominating figure of the period, will figure in much of the action; his acceptance of the commandership of our little army, his disasters at Fort Washington and Fort Lee, his magnificent stroke upon Trenton after crossing the ice-filled Delaware, his tragic Winter at Valley Forge, and his final triumph over Cornwallis at Yorktown.

The signing of the Declaration of Independence and the actual beginning of the American Republic will form the background for the conclusion of the story.

This is the first time in the history of the moving picture industry that a national patriotic organization has requested the making of a photo-drama and Mr. Griffith and Mr. Hays are so interested in this that the best artistic and technical efforts are put into it.

Denver (Colo) Post Sep 23 1923

The Dempsey-Firpo fight film is the sensational box office attraction of the current week in New York. A number of theaters are exhibiting it. The picture arouses almost as much discussion as the fight itself.

The most expensive picture production ever made will be in the D. W. Griffith's "America," a screen record of the Civil war. First estimates on its cost are $2,500,000.

My Film Daily Oct 1, 1923

Competition

In Revolutionary Pictures Seen—Cosmopolitan to Have One—Griffith at Work—Harry Cohn, Too

Keen competition in Revolutionary War pictures is looked for in some quarters by late Winter or early Spring. It would appear now that there will be at least three pictures dealing with the highlights of that period of American history.

The one that has been widely talked about is "America," on which D. W. Griffith is now busy. He is at present shooting outdoor scenes for it in the hills of Putnam County making Somers, N. Y., his headquarters. For this portion of the story he is using about 1,000 extras.

While nothing has been said at Cosmopolitan, it is understood some tests have been made of possible actors for "Janice Meredith," a Revolutionary story, written by Robert W. Chambers, who incidentally is assisting Griffith on "America." No one at Cosmopolitan cared to talk about "Janice Meredith" yesterday, but it would not prove surprising to learn that Marion Davies had been cast for it, following completion of "Yolanda," her present vehicle.

If Cosmopolitan places the Chambers story in production it seems to be the opinion that this production and the Griffith picture will appear on the market at the same time.

Recently Harry Cohn announced in Los Angeles that he planned to film "The Life of George Washington," and that the important battle sequences would be shot in the East.

(Continued on Page 2)

My Review Oct. 6, 1923

MR. GRIFFITH TO INVITE GUESTS TO LOCATIONS

Wants Public to See His Film Scenes in "America"

Galleries are to be invited to the taking of the big scenes in motion pictures, according to an understanding recently reached by the leading producers.

The purpose of inviting the public is to combat the prevalent impression of "faking" in production. So much discredit has been cast upon the reality of scenes by various writers that the theatre owners complained their patrons did not believe any scene in a film was legitimately photographed without "doctoring."

So the producers have decided to invite the public at all scenes where their presence does not interfere with the work, and this policy is being put into effect with the larger spectacular scenes for D. W. Griffith's new production "America." For this Mr. Griffith is reproducing all the most important battles of the Revolutionary War. Unusual efforts have been made that all the details of this action be made with absolute fidelity to history.

The first test of inviting the public has been unusually impressive as galleries varying from a thousand to ten thousand have followed the action day by day. The hillside near Somers where the scenes are being staged offer a perfect stadium for the galleries to view the thousands of soldiers and players in action.

The privilege is being abused by the photographers who take the place with small motion picture cameras and hawk it to smaller companies for big scenes in minor productions. Last Saturday afternoon the State Police detected seven small motion picture companies. Capt. French, of the State Police, made no arrests at Griffith's request, the film and cameras being held in the custody of the police until "America" is released.

Exhibitors Herald Chicago (Ill) Oct 6 1923

"America" is the title selected for D. W. Griffith's Revolutionary film. The title was selected after a poll of six universities, six grade schools, six clubs, and six sporting places where slang is most prevalent, including a prize-fighter's camp, a race track, a pool room, a dance hall and a boy's play-ground.

More than ninety per cent of the votes were for "America," with "The Spirit of Seventy-Six" a heavy second choice. Brevity, vividness and comprehension were the standards by which all the returns were judged.

The several hundred people who selected the title, have been invited to take parts in the big battle and other group scenes of which there are many in the film.

Washington (DC) Star Sep 30 1923

Griffith to Use U. S. Army in Revolutionary War Picture

Riding with a thousand horsemen along the hills of Putnam county, N. Y., D. W. Griffith has begun the big outdoor scenes for his revolutionary war picture, "America." Secretary of War Weeks has instructed the War Department to lend every reasonable assistance to the making of the patriotic film which is being undertaken at the suggestion of the Daughters of the American R. [illegible]

At Somers Griffith has established an encampment for several thousand players and soldiers, with complete water supply, commissary, electric and sanitation installment. Three farms have been surrendered as a site for the encampment which covers a hillside about a mile. A site overlooking a valley beaded with lakes has been chosen for the cameras, with the action extending back from one-half mile to a mile, with incidental action as far away as seven miles. The latter is for signal fires, etc.

The U. S. Army has established an encampment for about one thousand men under the direction of Col. G. P. Pond, Division Commander. The men are from the 18th Infantry from Fort Hamilton and Schuyler, and from the 16th Infantry at Governor's Island. A 33-piece band from Fort Slocum accompanies the troops. A complete commissary department is in charge of Lieut. DeWitt, and a medical corps unit under the command of Capt. N. T. Davis. Major Arturo Marona is in direct command of the troops.

With the technical advice of the Federal army officers, Griffith is preparing to stage with exact accuracy the major battles of the Revolutionary War.

The horsemen have been assembled from reserve cavalry units under the command of Capt. Love of the Reserve forces. It is reported to be perhaps the largest cavalry unit ever assembled outside our maneuvers and represents an exact duplicate of the cavalry strength of the American troops in the engagements that are to be reproduced.

Morning Telegraph Sep 29/23

1,000 HORSEMEN IN MR. GRIFFITH'S 'AMERICA' FILM

War Department Co-operates in Making This Big Picture

Riding with a thousand horsemen along the hills of Putnam County, N. Y., D. W. Griffith has begun the big outdoor scenes for his Revolutionary War picture, "America."

Secretary of War Weeks has instructed the War Department to lend every reasonable assistance to the making of the patriotic film which is being undertaken at the suggestion of the Daughters of the American Revolution.

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Richmond (Va) Times-Dispatch Sep 23 1923

GRIFFITH WAR PHOTOPLAY TO COST $2,500,000

Chicago Tribune Sep 26 1923

Chicago Herald Sep 26 1923

Norwalk (Conn) Hour 9/26/23

Danbury (Conn) News Sep 27

Bangor (Me) Daily News Sep 26

Cleveland (O) National Sep 27

Bangor (Me) Daily News Sep 24

El Wayne (Ind) Sentinel 9/24/23

Akron (Ohio) Beacon Journal Sep 22 1923

Norwalk (Conn) Hour 9/26/23

Cleveland (O) Plain Dealer Sep 27 1923

Norwalk (Conn) Hour 9/27/23

El Wayne (Ind) News-Sentinel 9/24/23

My Times 30 1923

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At Somers Griffith has established an encampment for several thousand players and soldiers, with complete water supply, commissary, electric and sanitation installment. Three farms have been surrendered as a site for the encampment, which covers a hillside for about a mile. A site overlooking a valley beaded with lakes has been chosen for the cameras, with the action extending back from one-half mile to a mile, with incidental action as far away as seven miles.

The United States Army has established an encampment for about 1,000 men under the direction of Colonel G. P. Pond, Division Commander. The men are from the Eighteenth Infantry from Forts Hamilton and Schuyler, and from the Sixteenth Infantry at Governors Island. A thirty-three-piece band from Fort Slocum accompanies the troops. A complete commissary department is in charge of Lieutenant DeWitt, and a medical corps unit under the command of Captain N. T. Davis. Major Arturo Marona is in direct command of the troops.

With the technical advice of the Federal Army officers, Griffith is preparing to stage with exact accuracy the major battles of the Revolutionary War.

The horsemen have been assembled from reserve cavalry units under the command of Captain Love of the Reserve forces. It is reported to be perhaps the largest cavalry unit ever assembled outside our maneuvers and represents an exact duplicate of the cavalry strength of the American troops in the engagements that are to be reproduced.

My Film Daily Sep 30 1923

"America" Under Way

Outdoor Scenes Being Shot Near New York—War Dep't Co-operating With Griffith

Riding with a thousand horsemen along the hills of Putnam County, D. W. Griffith has begun the big outdoor scenes for his Revolutionary War picture, "America." Secretary of War Weeks has instructed the War Department to lend every reasonable assistance to the making of the film which is being undertaken at the suggestion of the D. A. R.

At Somers, Griffith has established an encampment for several thousand players and soldiers. Three farms have been surrendered as a site for the encampment which covers a hillside about a mile. A site overlooking a valley beaded with lakes from one half mile to a mile, with incidental action as far away as seven miles.

With the technical advice of the Federal army officers, Griffith is preparing to stage with exact accuracy the major battles of the Revolution. The horsemen have been assembled from reserve cavalry units under command of Captain Love, represents an exact duplicate of the cavalry strength of the American troops in the engagements that are to be reproduced.

Evening Star Sep 27 1923 — Danbury (Conn) News Sep 27 1923 — Fort Worth Tex Star-Telegram Sep 30 1923 — Philadelphia Record Sep 30 1923 — Atlanta (Ga) American Sep 30 1923 — St Paul (Minn) Pioneer-Press 9/30/23

...nam County Scene of Big Movie Encampment

...atriotic Film "America" to Be Made—Hundreds of Soldiers and Actors There

(Special to The Evening Star)

CARMEL, Sept. 27.—The historic fields of Putnam County, over which many battles of the Revolutionary War were fought, will again resound to the tread of hundreds of horses and men and the shrill battle days of the country, when a moving picture producer starts work on the picture, "America."

Under the leadership of D. W. Griffith, a corps of actors and soldiers, has already arrived on location. The advance party is established at Somers, near this place where an encampment for several thousand players and soldiers, with complete water supply, commissary, electric and sanitation installment. Three farms have surrendered as a site for the encampment which covers a hillside of about a mile.

Secretary of War Weeks has instructed the war department to lend every assistance to the making of the patriotic film which is being undertaken at the suggestion of the Daughters of the American Revolution.

A site overlooking a valley beaded with lakes has been chosen for the cameras, with the action extending back from one-half mile to a mile, with incidental action as far away as seven miles. The latter is for signal fires, etc.

The U. S. Army has established an encampment for about one thousand men under the direction of Colonel G. P. Pond, division commander. The men are from the 18th Infantry from Forts Hamilton and Schuyler, and from the 16th Infantry at Governor's Island. A 33-piece band from Fort Slocum accompanies the troops. A complete commissary department is in charge of Lieutenant DeWitt; and a medical corps under the command of Captain N. T. Davie. Major Arturo Mareno is in direct command of the troops.

With the technical advice of the Federal army officers, Griffith is preparing to stage with exact accuracy the major battles of the Revolutionary War.

The horsemen have been assembled from reserve cavalry units under the command of Captain Love of the reserve forces. It is reported to be perhaps the largest cavalry unit ever assembled outside war manoeuvres, and represents an exact duplicate of the cavalry strength of the American troops in the engagements that are to be reproduced.

The War Department is taking a keen interest in the manoeuvres as it is giving observers for the department an opportunity to study from a military viewpoint the struggles of the American colonists with a precision never before made possible because of the expenses involved.

A great deal of the action will be centered in the area between Brewster and Lake Mahopac. The duplication of the battle of Bunker Hill will be done in that district as will many other battle scenes. Some of the scenes have already been taken but the major part of the cavalcade will be kept at Somers until late next week. The threatening weather of today and the rain earlier in the week has delayed the picture somewhat but Mr. Griffith has reported that excellent progress has been made. He is also reported as being charmed with the country and is considering locations in the Poughkeepsie district for other pictures.

Brewster Standard N.Y. Sept 28 '23

GRIFFITH CAMERAS HAVE BUSY WEEK

Shooting Big Scenes Depicting Pre-Revolutionary Struggles of American Colonists, Manoeuvers of British Forces Enacted by Infantry and Cavalry of U. S. Army Excite Admiration of Spectators.

Last Sunday the arrival of 400 U. S. Army regulars of the 18 Infantry of Forts Hamilton and Schuyler and of the 16th Infantry at Governor's Island under Division Comander Col. G. P. Pond and 125 horsemen from reserve calvary units under Captain Love, created great interest throughout the country side in the scenes that D. W. Griffith would direct in developing his latest film the "American Revolution." And every day spectators who have visited the location, which extends from Dean's Corners beyond the square in Somers, have witnessed most spectacular performances. The razing of the stockade and dwellings of a colonial settlement and the massacre of the inhabitants, incited by the conniving of British soldiers with Indians, the formation of troops of minute men, cavalry charges and skirmishes thrilled hundreds of onlookers who marveled at the perfection of details which characterized every episode dramatized. The property houses and various appurtenances and costumes and make up of the actors produce the impressions given by master paintings. The work of Director Griffith in filming, like the canvas of Meissonier, is distinguished by the minuteness of execution and breadth of treatment.

During the past week the company of actors has numbered approximately 700. Of this number about 400 soldiers and slaves are accommodated at Pine Tree Lodge. The detachment of troops occupies tents on the property adjoining the Lodge. A commissary department in charge of Lieut. DeWitt and a medical corps unit under Capt. N. T. Davie are kept active ministering to the needs of the 400, besides the regular actors a number of men, women and children of Somers, Croton Falls and Brewster appear in the mobs which the large scenes require. Carroll Dempster, the star of several Griffith productions, and Neil Hamilton, famous since his acting in "The Birth of a Nation," are the most prominent members of the cast. Mr. Griffith has frequently been assisted in staging on location by Robert W. Chambers, whose historical novels form the portion of the screen story of the drama.

The exterior of the company at Pine Tree Lodge will probably continue for six weeks, as the scenes call for a trip to Virginia for the taking of summer scenes. Interior scenes will be taken at the Griffith studios at Mamaroneck. During the winter months, when the ground is covered with snow, the scenes will be taken in the Southern states. Many interior scenes and close-up shots will be taken at the Griffith studios at Mamaroneck.

Poughkeepsie (N.Y.) Eagle-Ventz. Sep 28 1923

Thousand Horsemen Used in Movie Scene

With a thousand horsemen D. W. Griffith has been making scenes for his picture "America" in the hills of Putnam County. The picture is being produced at the suggestion of the Daughters of the Revolution, for the scenes are to be those of Revolutionary battles. One thousand men of the United States Army are encamped close by ready to give every reasonable assistance at the order of Secretary of War John Weeks.

Schenectady (N.Y.) Union-Star Sep 29 '23

Riding with a thousand horsemen along the hills of Putnam County, in this state, D. W. Griffith has begun the big outdoor scenes for his revolutionary war picture, "America." Secretary of War Weeks has instructed the War Department to lend every reasonable assistance to the making of the patriotic film which is being undertaken at the suggestion of the Daughters of the American Revolution. At Somers, Griffith has established an encampment for several thousand players and soldiers, with complete water supply, commissary, electric and sanitation installment. Three farms have been surrendered as a site for the encampment

HUNDREDS SEE MOVIES TAKEN

Griffith Takes Possession of Somers, N. Y., for Staging of Patriotic Film.

Back from the state road just outside Somers, N. Y., the brooding silence of the autumn painted hills is being rent by the shouts of battle as the American War of Indepence, with all its soul-stirring drama, is being re-fought.

Not since the day "Hack" Bailey's "Old Bet" made her triumphal entry into town and the natives glimpsed a view of the first pachyderm ever to set foot on American shores, has the sleepy little village been treated to such a thrill.

It was only a few days ago that an army of eight hundred with horses and impedimenta descended upon the surprised community and proceeded to plunder, burn and lay siege to the countryside. The outfit includes half-naked redskins, British redcoats and colonial minutemen by the hundreds. And to make the company complete, George Washington is there too. But he's not commander-in-chief of these forces. Everybody, from the boisterous savages to George the Third's proud territorials, takes orders from David W. Griffeth, moving picture director extraordinary and giant of the film producing world.

The company with its army of actors, principles and extras, directors, cameramen, mechanics and utility men, is "on location" in the historic region immortalized by Cooper and Irving, for the filming of the big outdoor scenes in a forthcoming screen version of the Revolutionary war based on Robert W. Chambers' series of historical novels. Starred in the drama are Carroll Dempster and Neil Hamilton, popular favorites, and assisting personally in the direction of the production is Mr. Chambers himself, a genial appearing middle-aged man, who was pointed out yesterday as the man wearing a brown suit, brown soft hat, soft shirt of tan and a brown necktie.

This latest and according to a statement made by a member of the directing staff to a reporter of the News, most stupendous of all Griffeth screen dramas, is being produced at the suggestion of the Daughters of the American Revolution, under the working title, "America." Whether or not this title will be changed when the picture is released depends upon a number of things, the News' informant said.

Because of the historical and educational nature of the picture, the government has loaned to the company 450 U. S. regulars for the filming of the battle scenes. These, thoroughly disguised as Indians, British redcoats or minutemen, were seen in action yesterday afternoon by hundreds of spectators as an encounter was staged in the fields behind the Pine Tree Lodge Inn.

Camp for 1,000 Soldiers.

The U. S. Army has established an encampment for about one thousand men under the direction of Col. G. P. Pond, Division Commander. The men are from the 18th Infantry from Forts Hamilton and Schuyler, and from the 16th Infantry at Governor's Island. A 33 piece band from Fort Slocum accompanies the troops. A complete commissary department is in charge of Lieut. DeWitt, and a medical corps unit under the command of Capt. N. T. Davie. Major Arturo Mareno is in direct command of the troops.

With the technical advice of the Federal army officers, Griffith is preparing to stage with exact accuracy the major battles of the Revolutionary War.

The horsemen have been assembled from reserve cavalry units under the command of Captain Love of the reserve forces. It is reported to be perhaps the largest cavalry unit ever assembled outside war manoeuvres, and represents an exact duplicate of the cavalry strength of the American troops in the engagements that are to be reproduced.

The War department is said to be taking a keen interest in the manoeuvres as they are giving observers for the department an opportunity to study from a military view-point the struggles of the American colonists with a precision never before made possible because of the expenses involved.

Tent City Erected.

The company has taken possession of Pine Tree Lodge Inn, which it will make its headquarters during the coming few weeks that it is expected to remain here. A tent city, with complete water supply, commissary, electric and sanitation installment, has sprung up in the fields immediately behind the Inn and across the road and again further down the state road where the troops are quartered. The principals, however, for the most part, motor back and forth daily from Mamaroneck unless working for several days at a stretch, in which case it becomes necessary for them to remain in Somers. Mr. Chambers has been at location several times, motoring from his home in New York city.

But the newly implanted community is not confined to the streets of tents. Some fifteen property houses have been set up in different sections of the town and several truck loads of scenery are also distributed about the city. The site chosen for the cameras overlooks a valley beaded with lakes with the action extending back from one-half mile to a mile, with incidental action as far away as seven miles. The latter is for signal fires, etc.

A spectacular scene was "shot" Monday afternoon in the fields behind the Elephant Inn when a house within a settlers' stockade was burned by "Indians," who proceeded to massacre the inhabitants caught in the flames. Such a scene has its thrills, even though the property houses are of tin covered with painted canvas which is quickly inflammable when a match is applied to the oil-soaked surface. The "inhabitants," in such a case, are, of course dummies.

Indians in Skirmish.

In the taking of a trial scene picture, yesterday afternoon, depicting a skirmish between redcoats and Indians on one side and minute men on the other, spectators saw an improvised bar fence, several hundred feet long, with foliage cut from near by woods apparently growing over it, demolished in a few seconds and then quickly repaired by waiting carpenters for a second "shot" at the same scene. A charge of several hundred cavalry down the hill at top speed was an exciting climax to yesterday afternoon's work.

How long the company will remain in the vicinity is problematical. It may be six weeks or it may be only a few days, one of the directors said. It is understood that when the leaves fall, the company will go to Virginia to take the remaining summer scenes, returning here to go over the same location in the winter when the snow is on the ground. Interior scenes will be taken at the Griffith studios at Orienta Point, Mamaroneck. It is said the filming of the production will take ten months longer, work having been started on it six weeks ago.

Many Spectators.

The vicinity of the "Griffith city" for some distance, with scores of automobiles parked on both sides of the roadside, resembles nothing so much as a circus come to town. Word of the presence of the movie people spread with lightning rapidity through the countryside with the resulting crowds of visitors daily, to the scene of activities. The entertainment of the inhabitants of the vicinity is added to vastly by the presence of the military band which gives concerts in Brewster and Somers nightly.

Scores of Danburians have visited the spot and the influence of the company's presence upon the merchants round about they have felt as far away as Danbury where some trading has already been done. To mention one instance, the Hoyt Green was called upon yesterday to fill an order, for 100 box bushes, which was promptly done and the order dispatched.

Cincinnati Ohio Post Sep 29 1923

'America' Begun

Riding with 1000 horsemen along the hills of Putnam co., N. Y., D. W. Griffith has begun the big outdoor scenes for his Revolutionary War picture, "America." Secretary of war, has instructed the War Department to lend every reasonable assistance to the making of the patriotic film which is being undertaken at the suggestion of the Daughters of the American Revolution.

At Somers, Griffith has established an encampment for several thousand players and soldiers, with complete water supply, commissary, electric and sanitation installment. Three farms have been surrendered as a site for the encampment

Toledo (Ohio) Sunday Blade Sep 29 1923

By BARL AIKEN

I CHOSE that we may see them reproduce the Battle of Falling Timbers right here at home, we are especially hoping that D. W. Griffith's new production, dealing with the American Revolution, will be a huge success.

Others may follow in his steps and who knows, someone may be fit to write a romance involving the early struggles in and around Toledo, which, the pioneers are as rich in romance, color and thrills as any other part of any people famous land.

Boston Post 9/29/23

Camden (N.J.) Post-Telegram Sep 29 1923

GRIFFITH ENGAGED IN WORK ON "AMERICA"

"America" is the title selected for D. W. Griffith's Revolutionary film, which he is preparing to make at the suggestion of the Daughters of the American Revolution. This is the first instance where a film has been requested directly by a public organization.

The title was selected after a poll of six universities, six grade schools, six clubs and six sporting places where slang is most prevalent, including a prize fighter's camp, a race track, a pool room, a dance hall and a boys' playground.

More than 90 per cent of the votes were for "America," with "The Spirit of Seventy-Six" a heavy second choice. Brevity, vividness and comprehension were the standards by which all the returns were judged.

The several hundred people who selected the title have been invited to take parts in the big battle and other group scenes of which there will be many in the film.

Rochester (N.Y.) 1/1/1923 — Dem & Chron Sep 30

Riding with a thousand horsemen along the hills of Putnam Co., N. Y., D. W. Griffith has begun the big outdoor scenes for his Revolutionary War picture, "America." Secretary of War Weeks has instructed the War Department to lend every reasonable assistance to the making of the patriotic film which is being undertaken at the suggestion of the Daughters of the American Revolution.

Newark (N.J.) Ledger Sep 30 1923

D. W. GRIFFITH'S GREATEST FILM TO BE "AMERICA"

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A site overlooking a valley beaded with lakes, has been chosen for the cameras, with the action extending back from one-half mile to a mile, with incidental action as far away as seven miles. The latter is for signal fires, etc.

The U. S. Army has established an encampment for about one thousand men under the direction of Col. G. P. Pond, division commander. The men are from the 18th Infantry from Forts Hamilton and Schuyler, and from the Sixteenth Infantry at Governor's Island. A thirty-three piece band from Fort Slocum accompanies the troops. A complete commissary department is in charge of Lieutenant DeWitt, and a medical corps unit, under the command of Capt. N. T. Davie. Major Arturo Mareno is in direct command of the troops.

With the technical advice of the Federal Army officers, Griffith is preparing to stage with exact accuracy the major battles of the Revolutionary War.

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The War Department is taking a keen interest in the manoeuvres, as it is giving observers for the department an opportunity to study from a military viewpoint the struggles of the American colonists with a precision never before made possible because of the expenses involved.

Revolutionary Camp

D. W. Griffith, riding with 1000 horsemen along the hills of Putnam county, N. Y., has begun the big outdoor scenes for his Revolutionary War picture, "America." Secretary of War Weeks has instructed the War Department to lend every reasonable assistance to the making of the patriotic film which is being undertaken at the suggestion of the Daughters of the American Revolution. At Somers, Griffith has established an encampment for several thousand players and soldiers, with complete water supply, commissary, electric and sanitation instalment. Three farms have been surrendered as a site for the encampment which covers a hillside about a mile. A site overlooking a valley beaded with lakes has been chosen for the cameras, with the action extending back from one-half mile to a mile, with incidental action as far away as seven miles. The latter is for signal fires, etc. The United States army has established an encampment for about one thousand men under the direction of Colonel G. P. Pond, division commander. The men are from the 18th Infantry from Forts Hamilton and Schuyler, and from the 16th Infantry at Governor's Island. A band from Fort Slocum accompanies the troops. Griffith is preparing to stage with accuracy major battles of the Revolutionary War.

WAR FILM IS THE REQUEST OF D. A. R.'s

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Detroit (Mich) News Sep 30 1923

GRIFFITH SHOOTS FIRST SCENES ON BIG FILM

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"AMERICA" IS TITLE OF GRIFFITH FILM

Charlie Mack, who is another member of the Griffith cast now at work at the Mamaroneck studios, has a part something like that played by Mae Marsh in "The Birth of a Nation." It is one of the most sympathetic roles in the picture. Although D. W. Griffith bought the film rights of "The Reckoning," Robert Chambers' novel, it is said that only one character in the whole story will figure in the Griffith picture. Robert W. Chambers, Anthony Kelly and Mr. Fell, the man who is responsible for the story of "Down to the Sea in Ships," are all collaborating with Mr. Griffith on the story. After considering "The Spirit of '76," "America" has finally been decided upon as the title of the new production. Work is going on steadily with many of the historical incidents at the time of the Revolutionary [illegible] starting with the Boston [illegible] being put into [illegible] for filming.

Springfield (Ohio) Sun Sep 30 1923

GRIFFITH IS MAKING PICTURE WITH HISTORICAL BACKGROUND

Film Being Made by Noted Producer at Request of Daughters of American Revolution; Carol Dempster, Neil Hamilton and Frank M'Glynn Few in Cast

AT the request of the National Society of the Daughters of the American Revolution, David Wark Griffith is making a film-play, possibly the most important of his career, depicting the episodes of that period in our history which the society was formed to commemorate — America's successful struggle for independence, and the foundation of the Republic.

The scenario has been quietly prepared and during the last few weeks Mr. Griffith has been working secretly and hastily on some of the scenes at his studio at Mamaroneck in an attempt to obtain some summer scenes before the now quick advent of frost. Working with him in the cast are Carol Dempster, Neil Hamilton and Frank McGlynn, famous for his portrayal of the role of Lincoln. It is not known at present what parts the first named players are enacting, but it is certain that Mr. McGlynn will appear in the historic character of George Washington.

The undertaking came about through the co-operation of the committee on public relations, which is affiliated in an advisory way with the Motion Picture Producers and Distributors of America, of which Will H. Hays is president.

D. A. R. Behind Undertaking

Mrs. Anthony Wayne Scott, president-general of the D. A. R. and Mrs. Charles White Nash, New York state regent, requested the making of the picture. Mr. Hays concurred and consulted with Mr. Griffith, who is a member of his association. The producer consented and declared that the history of the revolutionary period could be made into a story as dramatic, and as appealing as any ever told.

It is Mr. Griffith's idea, with which the officials of the D. A. R. agree, that the photo-drama should show first, the America of today, and should then portray the struggles and sacrifices of our forefathers to bring about the possibility.

Wealth of Dramatic Material

There will be a wealth of dramatic historical material from which to select the scenes to be photographed, it is pointed out by the D. A. R. officials and Mr. Griffith. For example, there may be shown the beginning and causes of the war for independence both here and in England; then the outbreak of the Revolution, with the massacre on Boston Common and the Tea Party in Boston harbor. Paul Revere's ride lends itself to picturization, as well as the battle fields of Concord and Lexington, to be filmed on the location of these clashes. The Nathan Hale episode is another of effective drama.

George Washington, the dominating figure of the period, will figure in much of the action; his acceptance of the commandership of our little army, his disasters at Fort Washington and Fort Lee, his magnificent stroke upon Trenton after crossing the ice-filled Delaware, his tragic winter at Valley Forge, and his final triumph over Cornwallis at Yorktown.

The signing of the Declaration of Independence and the actual beginning of the American Republic will form the background for the conclusion of the story.

This is the first time in the history of the motion picture industry that a national patriotic organization has requested the making of a photo-drama and Mr. Griffith and Mr. Hays can be trusted to see that the best artistic and technical efforts are put [illegible]

Washington (D.C.) Times Sept. 1, 1923

New Griffith Film.

"America" was the title selected for D. W. Griffith's Revolutionary film, which he is preparing to make at the suggestion of the Daughters of the American Revolution. The title was selected after a poll of six universities, six grade schools, six clubs and six sporting places where slang is most prevalent, including a prizefighter's camp, a racetrack, a poolroom, a dance hall and a boys' playground.

Springfield (Mass) News Oct 1 1923

Chicago (Ill) Post Oct 2 1923

Charleston (W Va) Gazette 9/30/23

Boston Morning Globe Oct 3 1923

Worcester Mass Eagle Oct 2 1923

PICTURIZING THE AMERICAN REVOLUTION

Keen interest will attach to the forthcoming Revolutionary war picture, "America," which has been undertaken by one of the biggest men in the motion picture field, none other than David Wark Griffith. Griffith proposed to stage, "with exact accuracy," the major battles of the Revolution and in doing so he is to have the technical advice of federal army officers, the secretary of war, it is announced, having given orders to the war department to "lend every reasonable assistance" in the manufacture of this patriotic film, the idea of which was suggested by the Daughters of the American Revolution.

For various reasons every really patriotic American sincerely hopes that accuracy will guide the producer throughout this effort. This film will be one of the most important ventures of the motion picture industry. If it meets with approval it will appeal with force to the youth of the native land and to every citizen who will see pride in the successful efforts of this land of ours to win independence from a foreign yoke.

The danger which is to be avoided is in the temptation to temper with history in order to strengthen the dramatic or romantic side of the effort, as has been done in the case of so many books which have been authentic throughout in order to make "popular" fiction for many days. There is no more glorious and great theme in the development of this country than pioneering with it the establishment of a nation. Let us hope that the Griffith production will be a great success.

EARLY WAR FILM CALLED AMERICA

Screen Production of Revolution Being Made at the Request of National D. A. R.

GRIFFITH BEGINS GREAT PHOTOPLAY

Famous Director Starts Work on Revolutionary War Story, 'America'

WAR DEPARTMENT TO LEND ASSISTANCE

Griffith at Work on His New Picture

PELL WITH GRIFFITH ON BIG MOVIE PICTURE

Brewster (NY) Standard Oct 1 23

GRIFFITH FORTIFIES FLOOD'S HILL

On Somers-Lincolndale Road Where Hundreds of Spectators Encamp to Witness Filming of the Battle of Bunker Hill. Cameras Cover Action on Three Sides at Once.

During the past week David W. Griffith essayed the role of general with phenomenal success as he directed surveyors in laying out, about a knoll on the Flood farm at Somers, a redoubt and a breastwork similar to those built by Engineer Gridley at Bunker Hill, and then with his major general Charlie Mack issued commands to groups of actors and soldiers, numbering about 300, to enact the battle scenes made famous by the patriot and British armies in 1775. Every important detail recorded in the history of the battle, from the placing of the two field-pieces to the building of the rail fence, partly concealed by hay, the first and last reports of the American forces, was strongly carried out. The costumes of red coats and patriots, the playing of the band and the stimulus of the best of October weather combined to make the occasion memorable for participants and for spectators.

When the signal for heavy bombardment was given, detachments of dummies were detailed to relieve the actors who were holding intrenchments. And the dummies did well. One spectator thought they did too well, for they addressed several remarks to an agreeable looking manikin and received no reply. In time he might have overlooked this unresponsiveness, but the loquaciousness of the friend, who caught him in the act of confiding his opinions to a man of straw will cut down the average of his pride for some time to come.

Besides the "casual casualties" suggested by the director there were several accidents that resulted in serious injuries in the case of two or three men and in minor injuries to several others. Private Fleming of Company A, 18th Infantry, 19 years of age, detailed to fire a cannon, had his right hand blown off and his face badly burned, when he was reloading the chamber for a second discharge. Doctors on the field administered first aid and accompanied the boy to the hospital at Fort Slocum. Two men, whose eyes were injured by musketry fire are improving under expert treatment. And all who received burns and bruises are given first aid treatment and daily dressing by experienced doctors.

Interest and sympathy in the case of Private Fleming was expressed by a substantial purse made up by gifts from members of the Griffith Company, the soldiers and the spectators. Mr. Griffith takes every precaution possible for safeguarding those engaged in the action, and provides the best care for the unfortunate victims of accidents. His personal interest for the welfare of the members of the company is equalled by the high regard the actors entertain for him. There is not a man on location who would not follow the Director into actual battle.

Many of the spectators are becoming habitues of the Griffith location. They can recognize the stars without the aid of field glasses, and out of this familiarity the more youthful members of the feminine gallery have gained courage to stop the stars in their course and request them to pose for snap shots. Neil Hamilton has bravely borne the brunt of the Brownie battery, and from all reports he is admirably equipped by nature and experience to assume this responsibility. His contribution to the fairer members of his public were not, however, confined to mere posing. He submitted to interviews and told the story of his life from his school days up to his first meeting with Mr. Griffith. A naive, credulous, young lady from the Blue Grass was one of the most eager to question the young actor. And his response was adequate. The interviews recorded by the most prolific writers for Photoplay and the Motion Picture Magazine could not have given the thrill of this personal colloquy. It's a great world.

Jersey City (NJ) Review 9/27/23

Thrilling Films

At the request of the Daughters of the American Revolution, one of the famous movie directors is to produce a film of the Revolution. It is his opinion that the story can be made "as thrilling, as dramatic, and as appealing as any ever told."

Indeed it can, and with strict adherence to the truth, too. The Daughters are entitled to the thanks of Americans for conceiving the idea. Their organization has been taking a leading part in the Americanization of school history text books that were "revised" along internationalist lines following the war, and now are supplementing that work with the inspiration of a film of the American Revolution.

Toum. Topic (Ny) 9/27/23

DAVID W. GRIFFITH is at work on his latest production, a film of the Colonial period, under the "patronage" of the Daughters of the Revolution. The juvenile role will be acted by Neill Hamilton, whose picture, advertising a hat, is displayed in the foyer of the Ritz, he having long posed for commercial purposes, following trials as a movie "extra." Mr. Griffith has also traveled far since his minor roles in support of James K. Hackett! It was in 1908 that he turned to the movies, first as an actor and later as a director, for the old Biograph Company. His first production was called "The Adventures of Dolly."

San Francisco (Cal) Chronicle 7

Destroying Good Taste

By D. W. GRIFFITH

MOTION pictures have received, and merited, much criticism about the type of rooms they photograph to represent the homes of the rich. Men and women in evening attire depart to the opera or arrive from it. Or a dinner or dance is in progress. Persons of wealth, family and education flash their jewels in the atmosphere of a furniture shop or an auctioneer's showroom. The rooms are crowded with objects that stridently quarrel. I concede the bad taste of such interiors. But there are two reasons that measurably justify the presentation of them. First they are a replica from memory of some drawing rooms. I have seen them as crowded and stifled by ill-assorted and undecorative and conflicting objects in Mayfair. And if a producer had the courage to show a room in a home of wealth that was not crowded with masses of misplaced magnificence he would disappoint his audiences. The producer offers such drawing rooms and other interiors as the "poorer classes" like to think are the possessions of the rich. If I show a home of refinement as I conceive it to be, where life flows on in smooth beauty, I shall lose money. If occasion offers, however, I shall tempt the lightning of the gods.

I believe that the sense of beauty is developed by environment. If I had children I should try to develop in them the sense of beauty. To do this I should provide them rooms of such simple beauty as the one in which my father's orotund voice poured forth the music of Keats and Tennyson and Shakespeare. Longish rooms, not large, of rather low ceilings and pale gray walls, of dark furniture in graceful lines of a few forceful pictures—all portraits among them a portrait of the magnificently ugly face of Abraham Lincoln, a portrait of the gentle philosopher of Concord, Emerson, one of George Washington, the country gentleman, the man who loved the great out-of-doors.

There would be a portrait of Robert E. Lee at the moment when, as Earl French said when he paid a visit to my cottage at Mamaroneck, he faced one of the greatest tragedies of war. When he knew that the supplies he had depended on would not arrive. When the meeting he had hoped for with Johnson had failed. When his plan that might have turned the tide of war in the other direction, he knew through unconquerable circumstances had died. I should have the portrait of General Grant, stubborn but gentle, his campaigning hat pulled down over his eyes, saying as he viewed the noble discomfiture of the idol of the South: "The sword render of side arms will not be necessary." There would be one of the old Puritans, too, with the dreams hidden behind stern mask. And in the snow. Always in the snow. Roger Williams, the builder, rather than Miles Standish the soldier. And Thomas Paine. And thinker of France; say Rousseau. Each picture would be an epic. It would be a well of character and aspiration.

The trend of Americans away from the cities to country homes is an indication of the desire for such a manner of living. But the trend is slow. The American life of today is so jazzed that we fly constantly but don't light. If we would only light long enough to read and think the golden age of America would arrive. It is a developed sense of beauty that gilds the golden age of any nation. That sense of beauty will not be developed until reading and reflection again become national pastimes.—Arts and Decoration.

Canton (Ohio) News 9/21/23

David Wark Griffith is now preparing to film a patriotic spectacle at the request and under the direct auspices of The Daughters of the American Revolution.

The title "America" was selected after a poll, numbering several hundred votes, was taken by the organization in six universities, six grade schools, six clubs and six sporting places.

All who assisted in selecting the title have been invited to participate in the group scenes of the picture.

* * *

The recent eclipse of the sun which was total on the Pacific coast, is estimated to have cost $3,000 in loss of time at Universal City.

For a full hour the sun was shrouded to such an extent that photoplay was impossible and production was at a standstill while high priced stars and hundreds of lesser lights waited for the phenomenon to pass.

Among the pictures on which work was stopped were the William Desmond-Eileen Sedgwick serial, "Beasts of Paradise," Mary Philbin's "My Mamie Rose" and Herbert Rawlinson's feature, "All for the Love of Gloria."

Portland (Me) Press-Herald 9/29/23

Stage and Screen News

Riding with a thousand horsemen along the hills of Putnam County, New York, D. W. Griffith has begun the big outdoor scenes for his revolutionary war picture, "America". Secretary of War Weeks has instructed the War Department to lend every reasonable assistance to the making of the patriotic film which is being undertaken at the suggestion of the Daughters of the American Revolution. At Somers, Griffith has established an encampment for several thousand soldiers and players, with complete water supply, commissary, electric and sanitation installment. Three farms have been surrendered as a site for the encampment which covers a hillside about a mile. Under the direction of Colonel G. P. Pond, Division Commander, the U. S. Army has established an encampment for one thousand men from the 18th Infantry from Forts Hamilton and Schuyler, and from the 16th Infantry at Governor's Island. A thirty-three piece band from Fort Slocum accompanies the troops. Major Arturo Mareno is in direct command of the troops. Griffith plans to stage with accuracy the major battles of the Revolutionary War, with the assistance of Federal Army officers. Horsemen have been assembled from reserved cavalry units, under the command of Captain Love of the Reserves.

Portland (Me) Evening Express 9/28/23

Griffith Filming Revolutionary Tale

Washington (Pa) Observer 9/29/23

"America" Wins by Big Majority as Film Title

Revolution have taken a hand in the film business. At least they have cooperated with David W. Griffith to make a patriotic [illegible] the glory of our independence which their organization commemorates. The title of the film is "America" and it was selected in an ingenious manner. A poll was taken of six universities, six grade schools, six clubs, and six sporting places where slang is most prevalent, including a prizefighter's camp, a race track, a pool room, a dance hall and a boy's playground. More than ninety percent of the votes were for "America," with "The Spirit of Seventy-Six" the second choice. The voters are also to be included in the many group scenes in the production.

Newport's secret of the summer has trickled into town with the return of the inhabitants. Many were the secret meetings of important men during the idle days. Dire things were suspected, but it develops that it was but a scheme for the extermination of the pestiferous mosquito, and was headed by no less a generalissimo than T. Suffern Tailer.

Los Angeles (Cal) Record 9/29/23

"AMERICA" IS GRIFFITH'S FILM. New York, Sept. 26.—"America" is the title voted for Griffith's Revolutionary War film after a poll of six universities, six grade schools, six clubs and six sporting places—"including a prizefighter's camp, a race track, a pool room, a dance hall and a boys' playground."

Sailing for Algiers October 6, is Edwin Carewe, who will produce "A Son of the Sahara" on the edge of the desert. Carewe's brothers are members of the producing unit, Finis Fox as scenario writer and Wallace Fox as assistant director. Actors and technical staff will follow Carewe about November 1. Bert Lytell has been cast for a leading role.

Atlanta (Ga) Journal 9/30/23

TWO curious motion pictures are promised by noted directors who confess that they have always had a secret longing to do such unusual pictures, but have held back because of the great ogre of the movies—the box office.

The most interesting of these announcements is King Vidor's statement that he has always wanted to make a picture of Gulliver's Travels, and that he intends doing so very soon. The picture will be very difficult to complete, but it will give a wonderful opportunity to the trick photographers. The joy of seeing Dean Swift's quaint character wandering through the land of the Lilliputians and the countries of the giants and of the horses, will make up for the difficulties that must be overcome.

D. W. Griffith says he will soon make a picture of the American Revolution based on the story of "Nathan Hale." There is a poignancy about this bit of American history that gives the story a deep appeal. The stage play of that theme swept thousands into tears, and made one actress faint—Nance O'Neill, who played the moss-Rose of Maine's seashore, and rose to fame in Maine's emotional heights in the scene where she died her lover taken away to the gallows.

Nothing Burbankian would make an appeal to Mr. Griffith.

Lewiston (Me) Evening Journal 9/29/23

Panorama of Revolution to be Griffith's Project

Revolutionary Film Is Made Possible by Gift

Lowell (Mass) Evening Citizen 9/29/23

Revolution Re-Enacted for Movies at Somers

BIG FILM SPECTACLE IS NOW BEING MADE—THOUSANDS TAKE PART

D. W. Griffith is Staging Battles of Revolution with Exacting Fidelity to American History

U. S. ARMY OFFICERS STUDY WAR SCENES

Somers is in the hands of Indians, copper-skinned savages resplendent in their war paint, feathers and with all the implements which have so long endeared them in the hearts of small boys. With barbaric shouts and their well known ruthlessness, they daily attack stockaded villages, burning and pillaging and then the sturdy pioneers appear, mounted on their gallant steeds and scatter them to the forests where they came. In *reel* life Somers is the scene of all these depradations, and the stolid citizens of 1923 watch the battles and exciting scenes from points of vantage on the nearby hills. The hills near the locations are covered with people who come from all over the countryside, whole families spending the entire day, bringing their lunches and make gala days out of their opportunity to see first hand how pictures are made.

Three farms have been taken over by D. W. Griffith and are being used for the big outdoor scenes for his Revolutionary War picture, "America." The hills around Somers furnish excellent scenery for the action depicting the Colonists' struggle for freedom. A site overlooking a valley beaded with lakes has been chosen for cameras with the action extending from one-half mile to a mile back. Signal fires and other incidental action is taken as far away as seven miles from the scene.

The picture has been undertaken at the suggestion of the Daughters of the American Revolution. The War Department is also interested and is lending every possible assistance. About 1,000 men are in camp near Somers under the command of Col. G. P. Pound and are being used as the soldiers of Revolutionary days. They are the 18th Infantry from Forts Hamilton and Schuyler and the 16 Infantry from Governor's Island. The soldiers have their own commissary and medical units. With the technical advice of Federal military experts, Mr. Griffith is staging with exacting accuracy the major battles of the Revolution.

On Monday a scene showing the American cavalry defeating a band of British and Indians was filmed. The Indians and British took a stockaded town and then the Colonials put them to flight. The horsemen were assembled from the Reserve Cavalry units with Captain Lose of the reserve forces in command. Clad in buckskin shirts and breeches, coonskin caps and laying aside their modern arms for the famous muzzle-loading squirrel gun of by-gone days, they represent as exact duplicate of the mounted strength of the American army in the battles which are being reproduced. On Tuesday about 500 men refought the Battle of Bunker Hill near Pine Tree Inlet on the outskirts of Bronxville.

After watching the army of directors, camera men, property men, carpenters and others busily engaged in getting the ground ready for the scenes, one begins to obtain an idea of the vastness of the attempted drama. All billed tirelessly all Monday afternoon to the three scenes which in themselves took no more than 20 minutes. Men competent with the movies seem to have the proverbial patience of Job coupled with the resourcefulness of a Napoleon. Great days can through several times before the proper effect which the director was striving for was obtained. In one of these a troop of horsemen were lined up ready to charge a fort. The background for action was the very unpretentious ruins of a Revolutionary fort of a number of years ago. Within a road within the range of the camera. These were illuminated by having peek-a-boo panels painted to look like the big war.

Further News also seems to be an other prominent attribute of Director Griffith. The charge was on the top of a hill which was about a half mile away from the place of action. Horses were started down on a gallop and were stopped down in a gallop. Men who were thrown in the battle were picked up and placed in the line of action. Men who were shot down in the battle were picked up and placed in the line of action. Men who were shot down in the battle were picked up and placed in the line of action. Men who were shot down

Star Sep 27 1923

Movie Encampment

"America" to Be Made—Hundreds of Soldiers and Actors There

taken at the suggestion of the Daughters of the American Revolution.

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The U. S. Army has established an encampment for about one thousand men under the direction of Colonel G. P. Pond, division commander. The men are from the 18th Infantry from Forts Hamilton and Schuyler, and from the 16th Infantry at Governor's Island. A 23-piece band from Fort Slocum accompanies the troops. A complete commissary department is in charge of Lieutenant DeWitt; and a medical corps under the command of Captain N. T. Davie. Major Arturo Mareno is in direct command of the troops.

With the technical advice of the Federal army officers, Griffith is preparing to stage with exact accuracy the major battles of the Revolutionary War.

The horsemen have been assembled from reserve cavalry units under the command of Captain Love of the reserve forces. It is reported to be perhaps the largest cavalry unit ever assembled outside war manoeuvres, and represents an exact duplicate of the cavalry strength of the American troops in the engagements that are to be reproduced.

The War Department is taking a keen interest in the manoeuvres as it is giving observers for the department an opportunity to study from a military viewpoint the struggles of the American colonists with a precision never before made possible because of the expenses involved.

A great deal of the action will be centered in the area between Brewster and Lake Mahopac. The duplication of the battle of Bunker Hill will be done in that district as will many other battle scenes. Some of the scenes have already been taken but the major part of the cavalcade will be kept at Somers until late next week. The threatening weather of today and the rain earlier in the week has delayed the picture somewhat but Mr. Griffith has reported that excellent progress has been made. He is also reported as being charmed with the country and is considering locations in the Poughkeepsie district for other pictures.

Poughkeepsie (N.Y.) Eagle-Ventre Sep 28 1923

Thousand Horsemen Used in Movie Scene

With a thousand horsemen D. W. Griffith has been making scenes for his picture "America" in the hills of Putnam County. The picture is being produced at the suggestion of the Daughters of the Revolution, for the scenes are to be those of Revolutionary battles. One thousand men of the United States Army are encamped close by ready to give every reasonable assistance at the order of Secretary of War John Weeks.

Schenectady (N.Y.) Union-Star Sep 28 23

Danbury (Conn) News Sep 27 1923

HUNDREDS SEE MOVIES TAKEN

Griffith Takes Possession of Somers, N. Y., for Staging of Patriotic Film.

Back from the state road just outside Somers, N. Y., the brooding silence of the autumn painted hills is being rent by the shouts of battle as the American War of Indepence, with all its soul-stirring drama, is being re-fought.

Not since the day "Hack" Bailey's "Old Bet" made her triumphal entry into town and the natives glimpsed a view of the first pachyderm ever to set foot on American shores, has the sleepy little village been treated to such a thrill.

It was only a few days ago that an army of eight hundred with horses and impedimenta descended upon the surprised community and proceeded to plunder, burn and lay siege to the countryside. The outfit includes half-naked redskins, British redcoats and colonial minutemen by the hundreds. And to make the company complete, George Washington is there too. But he's not commander-in-chief of these forces. Everybody, from the boisterous savages to George the Third's proud territorials, takes orders from David W. Griffeth, moving picture director extraordinary and giant of the film producing world.

The company with its army of actors, principles and extras, directors, cameramen, mechanics and utility men, is "on location" in the historic region immortalized by Cooper and Irving, for the filming of the big outdoor scenes in a forthcoming screen version of the Revolutionary war based on Robert W. Chambers' series of historical novels. Starred in the drama are Carroll Dempster and Neil Hamilton, popular favorites, and assisting personally in the direction of the production is Mr. Chambers himself, a genial appearing middle-aged man, who was pointed out yesterday as the man wearing a brown suit, brown soft hat, soft shirt of tan and a brown necktie.

This latest and according to a statement made by a member of the directing staff to a reporter of the News, most stupendous of all Griffeth screen dramas, is being produced at the suggestion of the Daughters of the American Revolution, under the working title, "America." Whether or not this title will be changed when the picture is released depends upon a number of things, the News' informant said.

Because of the historical and educational nature of the picture, the government has loaned to the company 450 U. S. regulars for the filming of the battle scenes. These, thoroughly disguised as Indians, British redcoats or minutemen, were seen in action yesterday afternoon by hundreds of spectators as an encounter was staged in the fields behind the Pine Tree Lodge Inn.

Camp for 1,000 Soldiers.

The U. S. Army has established an encampment for about one thousand men under the direction of Col. G. P. Pond, Division Commander. The men are from the 18th Infantry from Forts Hamilton and Schuyler, and from the 16th Infantry at Governor's Island. A 23 piece band from Fort Slocum accompanies the troops. A complete commissary department is in charge of Lieut. DeWitt, and a medical corps unit under the command of Capt. N. T. Davie. Major Arturo Mareno

Cincinnati Ohio Post Sep 29 1923

'America' Begun

Riding with 1000 horsemen along the hills of Putnam co. N. Y. D. W. Griffith has begun the [illegible] for his Revolutionary War picture, "America."

John W. Weeks, secretary of war, has instructed the War Department to lend every reasonable assistance to the making of the patriotic film which is being undertaken at the suggestion of the Daughters of the American Revolution.

At Somers, Griffith has established an encampment for several thousand players and soldiers, with complete water supply, commissary, electric and sanitation installment. Three farms have been surrendered as a site for the encampment, which covers a hillside about a mile.

A site overlooking a valley beaded with lakes has been chosen for the cameras, with the action extending back from one-half mile to a mile, with incidental action as far away as seven miles. The latter is for signal fires, etc.

Toledo (Ohio) Sunday Times Sep 29 1923

By BARL AIKEN

THEY [illegible] that we may see them reproduce the Battle of Falling Timbers right here at home, we are especially hoping that D. W. Griffith's new production, dealing with the American Revolution, will be a huge success.

Others may follow in his steps and who knows, someone may use it to write a sensational novel involving the early struggles in and around Toledo, which, we believe, are as rich in romance, color and thrills as any other part of our dear country [illegible]

Camden (N.J.) Post-Telegram Sep 29 1923

GRIFFITH TELLING GREAT PHOTOPLAY

Famous Director Starts Work on Revolutionary War Story, 'America'

WAR DEPARTMENT TO LEND ASSISTANCE

[illegible] of the troops. [illegible] direct co[illegible] advice of the [illegible] the tech[illegible] ers, Griffith is federal army [illegible] ith exact accurpreparing to sta[illegible] cy the major b[illegible] es of the Revolutionary War.

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The war department is said to be taking a keen interest in the manoeuvres as they are giving observers for the department an opportunity to study from a military view-point the struggles of the American colonists with a precision never before made possible because of the expenses involved.

Tent City Erected.

The company has taken possession of Pine Tree Lodge Inn, which it will make its headquarters during the coming few weeks that it is expected to remain here. A tent city, with complete water supply, commissary, electric and sanitation installment, has sprung up in the fields immediately behind the inn and across the road and again further down the state road where the troops are quartered. The principals, however, for the most part, motor back and forth daily from Mamaroneck unless working for several days at a stretch, in which case it becomes necessary for them to remain in Somers. Mr. Chambers has been at location several times, motoring from his home in New York city.

But the newly implanted community is not confined to the streets of tents. Some fifteen property houses have been set up in different sections of the town and several truck loads of scenery are also distributed about the city. The site chosen for the cameras overlooks a valley beaded with lakes with the action extending back from one-half mile to a mile, with incidental action as far away as seven miles. The latter is for signal fires, etc.

A spectacular scene was "shot" Monday afternoon in the fields behind the Elephant Inn when a house within a settlers' stockade was burned by "Indians," who proceeded to massacre the inhabitants caught in the flames. Such a scene has its thrills, even though the property houses are of tin covered with painted canvas which is quickly inflammable when a match is applied to the oil-soaked surface. The "inhabitants," in such a case, are, of course dummies.

Indians in Skirmish.

In the taking of a trial scene picture, yesterday afternoon, depicting a skirmish between redcoats and Indians on one side and minute men on the other, specators saw an improvised bar fence, several hundred feet long, with foliage cut from near by woods apparently growing over it, demolished in a few seconds and then quickly repaired by waiting carpenters for a second "shot" at the same scene. A charge of several hundred cavalry down the hill at top speed was an exciting climax to yesterday afternoon's work.

How long the company will remain in the vicinity is problematical. It may be six weeks or it may be only a few days, one of the directors said. It is understood that when the leaves fall, the company will go to Virginia to take the remaining summer scenes, returning here to go over the same location in the winter when the snow is on the ground. Interior scenes will be taken at the Griffith studios at Orienta Point, Mamaroneck. It is said the filming of the production will take ten months longer, work having been started on it six weeks ago.

Many Spectators.

The vicinity of the "Griffith city" for some distance, with scores of automobiles parked on both sides of the roadside, resembles nothing so much as a circus come to town. Word of the presence of the movie people spread with lightning rapidity through the countryside with the resulting crowds of visitors daily, to the scene of activities. The entertainment of the inhabitants of the vicinity is added to vastly by the presence of the military band which gives concerts in Brewster and Somers nightly.

Scores of Danburians have visited the troops and the influence of the [illegible] upon the [illegible] sound about. [illegible] been felt as far away as Danbury where some leading hte already been gone. To mention one instance, the Post screen was rolled upon yesterday to fill an order, for the first time, which was promptly done and the order dispatched.

Fort-Worth (Tex.) Star-Telegram Sep 30 1923

GRIFFITH ENGAGED IN WORK ON "AMERICA"

"America" is the title selected for D. W. Griffith's Revolutionary film, which he is preparing to make at the suggestion of the Daughters of the American Revolution. This is the first instance where a film has been requested directly by a public organization.

The title was selected after a poll of six universities, six grade schools, six clubs and six sporting places where slang is most prevalent, including a prize fighter's camp, a race track, a pool room, a dance hall and a boys' playground.

More than 90 per cent of the votes were for "America," with "The Spirit of Seventy-Six" a heavy second choice. Brevity, vividness and comprehension were the standards by which all the returns were judged.

The several hundred people who selected the title have been invited to take parts in the big battle and other group scenes of which there will be many in the film.

Rochester (N.Y.) Dem & Chron Sep 30

Riding [illegible] men along the hills of Putnam Co., N. Y., D. W. Griffith has begun the big outdoor scenes for his Revolutionary War picture, "America." Secretary of War Weeks has instructed the War Department to lend every reasonable assistance to the making of the patriotic film which is being undertaken at the suggestion of the Daughters of the American Revolution.

Newark (N.J.) Ledger Sep 30 1923

D. W. GRIFFITH'S GREATEST FILM TO BE "AMERICA"

Riding with a thousand horsemen along the hills of Putnam County, New York, D. W. Griffith has begun the big outdoor scenes for his Revolutionary War picture, "America."

Secretary of War Weeks has instructed the War Department to lend every reasonable assistance to the making of the patriotic film which is being undertaken at the suggestion of the Daughters of the American Revolution.

At Somers, Griffith has established an encampment for several thousand players and soldiers, with complete water supply, commissary, electric and sanitation installment. Three farms have been surrendered as a site for the encampment, which covers a hillside about a mile.

A site overlooking a valley beaded with lakes, has been chosen for the cameras, with the action extending back from one-half mile to a mile, with incidental action as far away as seven miles. The latter is for signal fires, etc.

The U. S. Army has established an encampment for about one thousand men under the direction of Col. G. P. Pond, division commander. The men are from the Eighteenth Infantry from Forts Hamilton and Schuyler, and from the Sixteenth Infantry at Governor's Island. A thirty-three piece band from Fort Slocum accompanies the troops. A complete commissary department is in charge of Lieutenant DeWitt, and a medical corps unit, under the command of Capt. N. T. Davie. Major Arturo Mareno is in direct command of the troops.

With the technical advice of the Federal Army officers, Griffith is preparing to stage with exact accuracy the major battles of the Revolutionary War.

The horsemen have been assembled from reserve cavalry units under the command of Captain Love, of the reserve forces. It is reported to be perhaps the largest cavalry unit ever assembled outside war manoeuvres, and represents an exact duplicate of the cavalry strength of the American troops in the engagements that are to be reproduced.

The War Department is taking a keen interest in the manoeuvres, as it is giving observers for the department an opportunity to study from a military viewpoint the struggles of the American colonists with a precision never before made possible because of the expenses involved.

New Orleans (La) Item Sep 30 1923

Director at Work on His New Picture

Philadelphia Record Sep 30 1923

Revolutionary Camp

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Detroit (Mich) News Sep 30 1923

GRIFFITH SHOOTS FIRST SCENES ON BIG FILM

Riding with a thousand horsemen along the hills of Putnam County, New York, D. W. Griffith has begun the big outdoor scenes for his [illegible] ca."

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Springfield (Ohio) Sun Sep 30 1923

GRIFFITH IS MAKING PICTURE WITH HISTORICAL BACKGROUND

Film Being Made by Noted Producer at Request of Daughters of American Revolution; Carol Dempster, Neil Hamilton and Frank M'Glynn Few in Cast

AT the request of the National Society of the Daughters of the American Revolution, David Wark Griffith is making a film-play, possibly the most important of his career, depicting the episodes of that period in our history which the society was formed to commemorate — America's successful struggle for independence, and the foundation of the Republic.

The scenario has been quietly prepared and during the last few weeks Mr. Griffith has been working secretly and hastily on some of the scenes at his studio at Mamaroneck in an attempt to obtain some summer scenes before the now quick advent of frost. Working with him in the cast are Carol Dempster, Neil Hamilton and Frank McGlynn, famous for his portrayal of the role of Lincoln. It is not known at present what parts the first named players are enacting, but it is certain that Mr. McGlynn will appear in the historic character of George Washington.

The undertaking came about through the co-operation of the committee on public relations, which is affiliated in an advisory way with the Motion Picture Producers and Distributors of America, of which Will H. Hays is president.

D. A. R. Behind Undertaking

Mrs. Anthony Wayne Scott, president-general of the D. A. R. and Mrs. Charles White Nash, New York state regent, requested the making of the picture. Mr. Hays concurred and consulted with Mr. Griffith, who is a member of his association. The producer concurred and declared that the history of the revolutionary period could be made into a story as dramatic, and as appealing as any ever told.

It is Mr. Griffith's idea, with which the officials of the D. A. R. agree, that the photo-drama should show first, the America of today, and should then portray the struggles and sacrifices of our forefathers to bring about the possibility.

Wealth of Dramatic Material

There will be a wealth of dramatic historical material from which to select the scenes to be photographed, it is pointed out by the D. A. R. officials and Mr. Griffith. For example, there may be shown the beginning and causes of the war for independence both here and in England; then the outbreak of the Revolution, with the massacre on Boston Common and the Tea Party in Boston harbor, Paul Revere's ride lends itself to picturization, as well as the battle fields of Concord and Lexington, to be filmed on the location of these clashes. The Nathan Hale episode is another of effective drama.

George Washington, the dominating figure of the period, will figure in much of the action; his acceptance of the commandership of our little army, his disasters at Fort Washington and Fort Lee, his magnificent stroke upon Trenton after crossing the ice-filled Delaware, his tragic winter at Valley Forge, and his final triumph over Cornwallis at Yorktown.

The signing of the Declaration of Independence and the actual beginning of the American Republic will form the background for the conclusion of the story.

This is the first time in the history of the motion picture industry that a national patriotic organization has requested the making of a photo-drama and Mr. Griffith and Mr. Hays can be trusted to see that the best artistic and technical efforts are put [illegible]

Washington (D.C.) Times Sept. 1 1923

New Griffith Film.

"America" was the title selected for D. W. Griffith's Revolutionary film, which he is preparing to make at the suggestion of the Daughters of the American Revolution. The title was selected after a poll of six universities, six grade schools, six clubs and six sporting places where slang is most prevalent, including a prizefighter's camp, a racetrack, a poolroom, a dance hall and a boys' playground.

Chicago (Ill) Post Oct 2 1923

Charleston (W Va) Gazette 9/30/23

PICTURIZING THE AMERICAN REVOLUTION

Keen interest will attach to the forthcoming Revolutionary war picture, "America," which has been undertaken by one of the biggest men in the motion picture field, none other than David Wark Griffith. Griffith proposed to stage, "with exact accuracy," the major battles of the Revolution and in doing so he is to have the technical advice of federal army officers, the secretary of war, it is announced, having given orders to the war department to "lend every reasonable assistance" in the manufacture of this patriotic film, the idea of which was suggested by the Daughters of the American Revolution.

For various reasons every really patriotic American earnestly hopes that accuracy will guide the producer throughout this effort. This film will be one of the most important ventures of the motion picture industry. If it meets with approval it will appeal with fervor to the youth of the entire land and to every citizen who still has pride in the successful efforts of this land of ours to win independence from a foreign yoke.

The danger which is to be avoided is the temptation to tamper with history in order to strengthen the dramatic or spectacular side of the effort, as has been done in the case of so many books which have been arbitrarily straightened in order to make "popular" fiction for much more. There is no more sacred or great theme in the Revolutionary war than conducting with it the [illegible] shamefully would be to be [illegible]

Boston Morning Globe Oct 3 1923

Pittsfield (Mass) Eagle Oct 2 1923

PELL WITH GRIFFITH ON BIG MOVIE PICTURE

Atlanta (Ga) America Sep 30 1923

WAR FILM IS THE REQUEST OF D. A. R.'s

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More than 90 per cent of the votes were for "America," with "The Spirit of Seventy-Six," a heavy second choice. Brevity, vividness and comprehension were the standards by which all the returns were judged.

The several hundred people who selected the title, have been invited to take parts in the big battle and other group scenes of which there will be many in the film.

St Paul (Minn) Pioneer-Press 9/30/23

"AMERICA" IS TITLE OF GRIFFITH FILM

Charlie Mack, who is another member of the Griffith cast now at work at the Mamaroneck studios, has a part something like that played by Mae Marsh in "The Birth of a Nation." It is one of the most sympathetic roles in the picture. Although D. W. Griffith bought the film rights of "The Reckoning," Robert Chambers' novel, it is said that only one character in the whole story will figure in the Griffith picture. Robert W. Chambers, Anthony Kelly and Mr. Pell, the man who is responsible for the story of "Down to the Sea in Ships," are all collaborating with Mr. Griffith on the story. After considering "The Spirit of '76," "America" has finally been decided upon as the title of the new production. Work is going on steadily with many of the historical incidents at the time of the Revolutionary [illegible] starting with the Boston [illegible] being put into [illegible] for filming.

EARLY WAR FILM CALLED AMERICA

Screen Production of Revolution Being Made at the Request of National D. A. R.

Schenectady Standard Oct 5 1923

GRIFFITH FORTIFIES FLOOD'S HILL

On Somers-Lincolndale Road Where Hundreds of Spectators Encamp to Witness Filming of the Battle of Bunker Hill. Cameras Cover Action on Three Sides at Once.

During the past week David W. Griffith essayed the role of general with phenomenal success as he directed surveyors in laying out, about a knoll on the Flood farm at Somers, a redoubt and a breastwork similar to those built by Engineer Gridley at Bunker Hill, and then with his major general Charles Mack issued commands to groups of actors and soldiers, numbering about 800, to enact the battle scenes made famous by the patriot and British armies in 1775. Every important detail recorded in the history of the battle, from the placing of the two field-pieces to the building of the rail fence, partly concealed by hay, the first and last resorts of the American forces, was fittingly carried out. The costumes of red coats and patriots, the playing of the band and the stimulus of the best of October weather combined to make the occasion memorable for participants and for spectators.

When the signal for heavy bombardment was given, detachments of dummies were detailed to relieve the actors who were holding intrenchments. And the dummies did well. One spectator thought they did too well, for they addressed several remarks to an agreeable looking manikin and received no reply. In time he might have overlooked this unresponsiveness, but the loquaciousness of the friend, who caught him in the act of confiding his opinions to a man of straw will cut down the average of his pride for some time to come.

Besides the "casual casualties" suggested by the director there were several accidents that resulted in serious injuries in the case of two or three men and in minor injuries to several others. Private Fleming of Company A, 18th Infantry, 19 years of age, detailed to fire a cannon, had his right hand blown off and his face badly burned, when he was reloading the chamber for a second discharge. Doctors on the field administered first aid and accompanied the boy to the hospital at Fort Slocum. Two men, whose eyes were injured by musketry fire are improving under expert treatment. And all who received burns and bruises are given first aid treatment and daily dressing by experienced doctors.

Interest and sympathy in the case of Private Fleming was expressed by a substantial purse made up by gifts from members of the Griffith Company, the soldiers and the spectators. Mr. Griffith takes every precaution possible for safeguarding those engaged in the action, and provides the best care for the unfortunate victims of accidents. His personal interest for the welfare of the members of the company is equalled by the high regard the actors entertain for him. There is not a man on location who would not follow the Director into actual battle.

Many of the spectators are becoming habitues of the Griffith location. They can recognize the stars without the aid of field glasses, and out of this quasi-familiarity the more youthful members of the feminine gallery have gained courage to stop the stars in their course and request them to pose for snap shots. Neil Hamilton has bravely borne the brunt of the Brownie battery, and from all reports he is admirably equipped by nature and experience to assume this responsibility. His contribution to the fairer members of his public were not, however, confined to mere posing. He submitted to interviews and told the story of his life from his school days up to his first meeting with Mr. Griffith. A naive, credulous, young lady from the Blue Crest was one of the most eager to question the young actor. And his response was adequate. The interviews recorded by the most prolific writers for Photoplay and the Motion Picture Magazine could not have given the thrill of this personal colloquy. It's a great world.

Ashland (Ohio) Times 9/27/23

Jersey City (N J) Review 9/27/23

Thrilling Films

At the request of the Daughters of the American Revolution, one of the famous movie directors is to produce a film of the Revolution. It is his opinion that the story can be made "as thrilling, as dramatic, and as appealing as any ever told."

Indeed it can, and with strict adherence to the truth, too. The Daughters are entitled to the thanks of Americans for conceiving the idea. Their organization has been taking a leading part in the Americanization of school history text books that were "revised" along internationalist lines following the war, and now are supplementing that work with the inspiration of a film of the American Revolution.

Portland (Me) Press-Herald 9/29/23

Stage and Screen News

Riding with a thousand horsemen along the hills of Putnam County, New York, D. W. Griffith has begun the big outdoor scenes for his revolutionary war picture, "America". Secretary of War Weeks has instructed the War Department to lend every reasonable assistance to the making of the patriotic film which is being undertaken at the suggestion of the Daughters of the American Revolution. At Somers, Griffith has established an encampment for several thousand soldiers and players, with complete water supply, commisary, electric and sanitation installment. Three farms have been surrendered as a site for the encampment which covers a hillside about a mile. Under the direction of Colonel G. P. Pond, Division Commander, the U. S. Army has established an encampment for one thousand men from the 15th Infantry from Forts Hamilton and Schuyler, and from the 16th Infantry at Governor's Island. A thirty-three piece band from Fort Slocum accompanies the troops. Major Arturo Mareno is in direct command of the troops. Griffith plans to stage with accuracy the major battles of the Revolutionary War, with the assistance of Federal Army officers. Horsemen have been assembled from Reserved cavalry units under the command of Captain Love of the Reserve.

Portland (Me) Express 9/28/23

Canton (Ohio) News 9/21/23

David Wark Griffith is now preparing to film a patriotic spectacle at the request and under the direct auspices of The Daughters of the American Revolution.

The title "America" was selected after a poll numbering several hundred votes, was taken by the organization in six universities, six grade schools, six clubs and six sporting places.

All who assisted in selecting the title have been invited to participate in the group scenes of the picture.

* * *

The recent eclipse of the sun which was total on the Pacific coast, is estimated to have cost $3,000 in loss of time at Universal City.

For a full hour the sun was shrouded to such an extent that photoplay was impossible and production was at a standstill while high priced stars and hundreds of lesser lights waited for the phenomenon to pass.

Among the pictures on which work was stopped were the William Desmond-Eileen Sedgwick serial, "Beasts of Paradise," Mary Philbin's "My Mamie Rose" and Herbert Rawlinson's feature, "All for the Love of Gloria."

Porterville (Cal) Messenger 9/26/23

Revolution have taken a hand in the film business. At least they have cooperated with David W. Griffith to make a patriotic film [illegible] glory of our independence which their organization commemorates. The title of the film is "America" and it was selected in an ingenious manner. A poll was taken of six universities, six grade schools, six clubs, and six sporting places where slang is most prevalent, including a prizefighter's camp, a race track, a pool room, a dance hall and a boy's playground. More than ninety percent of the votes were for "America," with "The Spirit of Seventy-Six" the second choice. The voters are also to be included in the many group scenes in the production.

Newport's secret of the summer has trickled into town with the return of the inhabitants. Many were the secret meetings of important men during the idle days. Dire things were suspected, but it develops that it was but a scheme for the extermination of the pestiferous mosquito, and was headed by no less a generalissimo than T. Suffern Tailer.

Los Angeles (Cal) Record 9/29/23

"AMERICA" IS GRIFFITH'S FILM. New York, Sept. 26.—"America" is the title voted for Griffith's Revolutionary War film after a poll of six universities, six grade schools, six clubs and six sporting places—"including a prizefighter's camp, a race track, a pool room, a dance hall and a boys' playground."

Sailing for Algiers October 6, is Edwin Carewe, who will produce "A Son of the Sahara" on the edge of the desert. Carewe's brothers are members of the producing unit. Finis Fox as scenario writer and Wallace Fox as assistant director. Actors and technical staff will follow Carewe about November 1. Bert Lytell has been cast for a leading role.

Atlanta (Ga) Journal 9/30/23

TWO [illegible] motion pictures are promised by noted directors who confess that they have always had a secret longing to do such unusual pictures, but have held back because of the great ogre of the movies—the box office.

The most interesting of these announcements is King Vidor's statement that he has always wanted to make a picture of Gulliver's Travels, and that he intends doing so very soon. The picture will be very difficult to complete, but it will give a wonderful opportunity to the trick photographers. The joy of seeing Dean Swift's quaint character wandering through the land of the Lilliputians and the country of the giants and of the horses, will make up for the difficulties that must be overcome.

D. W. Griffith says he will soon make a picture of the American Revolution based on the story of "Nathan Hale." There is a poignancy about this bit of American history that gives the story a deep appeal. The stage play of that name swept thousands into tears, and made one actress famous—Nance O'Neill, who played the part of Hale's sweetheart, and rose to very exalted heights in the scene where she sees her lover taken away to the gallows.

Richard Barthelmess would make an excellent Nathan Hale.

Lewiston (Me) Evening Journal 9/29/23

Panorama of Revolution to be Griffith's Project

Portland (Me) Evening Express 9/28/23

Griffith Filming Revolutionary Tale

Washington (Pa) Observer 9/29/23

'America' Wins by Big Majority as Film Title

Detroit Free Press 9/30/23

Lowell (Mass) Courier-Citizen 9/30/23

Chicago (Ill) Herald and Examiner 9/30/23

Portland (Oregon) Oregonian 9/30/23

DAVID W. GRIFFITH is at work on his latest production, a film of the Colonial period, under the "patronage" of the Daughters of the Revolution. The juvenile role will be acted by Neill Hamilton, whose picture, advertising a hat, is displayed in the foyer of the Ritz, he having long posed for commercial purposes, following trials as a movie "extra." Mr. Griffith has also traveled far since his minor roles in support of James K. Hackett! It was in 1908 that he turned to the movies, first as an actor and later as a director, for the old Biograph Company. His first production was called "The Adventures of Dolly."

Mt Kisco (N Y) Times 9/28/23

Revolution Re-Enacted for Movies at Somers

BIG FILM SPECTACLE IS NOW BEING MADE—THOUSANDS TAKE PART

D. W. Griffith is Staging Battles of Revolution with Exacting Fidelity to American History

U. S. ARMY OFFICERS STUDY WAR SCENES

Somers is in the hands of Indians, copper-skinned savages resplendent in their war paint, feathers and with all the implements which have so long endeared them in the hearts of small boys. With barbaric shouts and their well known ruthlessness, they daily attack stockaded villages, burning and pillaging and then the sturdy pioneers appear, mounted on their gallant steeds and scatter them to the forests where they came. In *reel* life Somers is the scene of all these depradations, and the stolid citizens of 1923 watch the battles and exciting scenes from points of vantage on the nearby hills. The hills near the locations are covered with people who come from all over the countryside, whole families spending the entire day, bringing their lunches and make gala days out of their opportunity to see first hand how pictures are made.

Three farms have been taken over by D. W. Griffith and are being used for the big outdoor scenes for his Revolutionary War picture, "America." The hills around Somers furnish excellent scenery for the action depicting the Colonists' struggle for freedom. A site overlooking a valley beaded with lakes has been chosen for cameras with the action extending from one-half mile to a mile back. Signal fires and other incidental action is taken as far away as seven miles from the scene.

The picture has been undertaken at the suggestion of the Daughters of the American Revolution. The War Department is also interested and is lending every possible assistance. About 1,000 men are in camp near Somers under the command of Col. G. P. Pound and are being used as the soldiers of Revolutionary days. They are the 18th Infantry from Forts Hamilton and Schuyler and the 16 Infantry from Governor's Island. The soldiers have their own commissary and medical units. With the technical advice of Federal military experts, Mr. Griffith is staging with exacting accuracy the major battles of the Revolution.

On Monday a scene showing the American cavalry defeating a band of British and Indians was filmed. The Indians and British took a stockaded town and then the Colonials put them to flight. The horsemen were assembled from the Reserve Cavalry units with Captain Lose of the reserve forces in command. Clad in buckskin shirts and breeches, coonskin caps and laying aside their modern arms for the famous muzzle-loading squirrel gun of by-gone days, they represent an exact duplicate of the mounted strength of the American army in the battles which are being reproduced. On Tuesday about 500 men refought the Battle of Bunker Hill near Pine Tree Inlet on the outskirts of Brewster.

After watching the army of directors, camera men, property men, carpenters and others busily engaged in getting the ground ready for the scenes, one begins to obtain an idea of the vastness of the picturesque drama. All hailed tiredness all Monday afternoon to film three scenes which in themselves took no more than 20 minutes. Men unpacked with the master ease to have the proverbial patience of Job coupled with the consummate skill of a Machiavelli drove one through several times before the proper effect which the director was striving for was obtained. In one of these a room of barracks was filled with colonists of Revolutionary days. The background for action was the very unfavorable one of Revolutionary days of a country far far packed in a road within the range of the camera. These days differed in being back in the green country to that end in the very middle of the war.

Further from the path to be an other prominent attribute of Griffith's is shown the above page in a scene where the Colonists were fleeing from a British force. The British were about a half mile away from the area of action and were shown being shot down in the rear ranks by the Colonists who were firing from behind a stockade. The British were represented by a company of Reserve Cavalry units under the command of Captain Love.

Springfield (Mass) Republican 9/30/23

GRIFFITH GETS READY FOR WAR SCENES IN "AMERICA"

Thousand Military Reserves Are Encamped with Film Actors, in Putnam County, New York State

Riding with 1000 horsemen along the hills of Putnam county, New York, D. W. Griffith has begun the big outdoor scenes for his Revolutionary war picture, "America." Secretary of War Weeks has instructed the war department to lend every reasonable assistance to the making of the patriotic film which is being undertaken at the suggestion of the Daughters of the American Revolution.

At Somers, Griffith has established an encampment for several thousand players and soldiers, with complete water supply, commissary, electric and sanitation installment. Three farms have been surrendered as a site for the encampment which covers a hillside about a mile. A site overlooking a valley beaded with lakes has been chosen for the cameras, with the action extending back from one-half mile to a mile, with incidental action as far away as seven miles. The latter is for signal fires, etc.

The United States army has established an encampment for about 1000 men under the direction of Col G. P. Pond, division commander. The men are from the 18th infantry from Forts Hamilton and Schuyler, and from the 16th infantry at oGvernor's Island. A 33-piece band from Fort Slocum accompanies the troops. A complete commissary department is in charge of Lieut DeWitt; and a medical corps unit under the command of Capt N. T. Davis. Maj Arturo Mareno is in direct command of the troops.

With the technical advice of the federal army officers, Griffith is preparing to stage with exact accuracy the major battles of the Revolutionary war. The horsemen have been assembled from reserve cavalry units under the command of Captain Love.

Allentown (Pa) Chron-News 10-2-23

GRIFFITH STARTS OUTDOOR SCENES FOR "AMERICA"

War Department to Give Reasonable Assistance in Making Patriotic Film.

Riding with a thousand horsemen along the hills of Putnam Company, New York, D. W. Griffith has begun the big outdoor scenes for his revolutionary war picture, "America."

Secretary of War Weeks had instructed the war department to lend every reasonable assistance to the making of the patriotic film which is being undertaken at the suggestion of the Daughters of the American Revolution.

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With the technical advice of the federal army officers, Griffith is preparing to stage with exact accuracy the major battles of the Revolutionary war. The horsemen have been assembled from reserve cavalry units under the command of Captain Love.

San Francisco (Cal) Chronicle 7

Destroying Good Taste

By D. W. GRIFFITH

MOTION pictures have received, and merited, much criticism about the type of rooms they photograph to represent the homes of the rich. Men and women in evening attire depart to the opera or arrive from it. Or a dinner or dance is in progress. Persons of wealth, family and education flash their jewels in the atmosphere of a furniture shop or an auctioneer's showroom. The rooms are crowded with objects that stridently quarrel. I concede the bad taste of such interiors. But there are two reasons that measurably justify the presentation of them. First they are a replica from memory of some drawing rooms. I have seen them as crowded and stifled by ill-assorted and undecorative and conflicting objects in Mayfair. And if a producer had the courage to show a room in a home of wealth that was not crowded with masses of misplaced magnificence he would disappoint his audiences. The producer offers such drawing rooms and other interiors as the "poorer classes" like to think are the possessions of the rich. If I show a home of refinement as I conceive it to be, where life flows on in smooth beauty, I shall lose money. If occasion offers, however, I shall tempt the lightning of the gods.

I believe that the sense of beauty is developed by environment. If I had children I should try to develop in them the sense of beauty. To do this I should provide them rooms of such simple beauty as the one in which my father's orotund voice poured forth the music of Keats and Tennyson and Shakespeare. Longish rooms, not large, of rather low ceilings and pale gray walls, of dark furniture in graceful lines of a few forceful pictures—all portraits, among them a portrait of the magnificently ugly face of Abraham Lincoln, a portrait of the gentle philosopher of Concord Emerson, one of George Washington, the country gentleman, the man who loved the great out-of-doors.

There would be a portrait of Robert E. Lee at the moment when, as Earl French said when he paid a visit to my cottage at Mamaroneck, he faced one of the greatest tragedies of war. When he knew that the supplies he had depended on would not arrive. When the meeting he had hoped for with Johnson had failed. When his plan that might have turned the tide of war in the other direction, he knew, through unconquerable circumstances had died. I should have the portrait of General Grant, sturdy but gentle, his campaigning hat pulled down over his eyes, saying as he viewed the noble discomfiture of the idol of the South: "The surrender of side arms will not be necessary." There would be one of the old Puritans, too, with their dreams hidden behind stern masks. And in the snow. Always in the snow. Roger Williams, the builder, rather than Miles Standish the soldier. And Thomas Paine. And a thinker of France; say Rousseau. Each picture would be an epic. Each would be a well of character inspiration.

The trend of Americans away from the cities to country homes is an indication of the desire for such a manner of living. But the trend is slow. The American life of today is so jazzed that we fly constantly but don't light. If we would only light long enough to read and think, the golden age of America would arrive. It is a developed sense of beauty that gilds the golden age of any nation. That sense of beauty will not be developed until reading and reflection again become national pastimes.—Arts and Decoration.

Denver (Colo) News Oct 2 1923

"America" Is Title Selected.

"America" is the title selected for D. W. Griffith's Revolutionary film, which he is preparing to make at the suggestion of the Daughters of the American Revolution. This is the first instance where a film has been requested directly by a public organization.

The title was selected after a poll of six universities, six grade schools, six clubs, and six sporting places.

More than 90 per cent of the votes were for "America," with "The Spirit of Seventy-Six" a second choice.

Niagara Falls (N Y) Gazette Oct 2 1923

THRILLING

At the request of the Daughters of the American Revolution, one of the famous movie directors is to produce a film of the Revolution. It is his opinion that the story can be made "as thrilling, as dramatic, and as appealing as any ever told." Indeed it can, and with strict adherence to the truth, too. The Daughters are entitled to the thanks of Americans for conceiving the idea. Their organization has been taking a leading part in the Americanization of school history text books that were "revised" along internationalist lines following the war, and now are supplementing that work with the inspiration of a film of the American Revolution.

Boston Herald Oct 3 1923

"Battles of America," [illegible] "Columbus," will soon make history easy for the young, by virtue of their accurate presentation of historical events. D. W. Griffith is already planning "America" with the revolutionary period, [illegible] to those who have already [illegible] Janice Meredith, Paul Leicester Ford's romance of the colonies, is now [illegible] as Marion Davies' new picture. It seems as if "The Covered Wagon" [illegible] Americanism. The only disappointing point thus far is that it will not be [illegible] Hall, but Harrison Ford [illegible] Wagon." [illegible] Oct 2 1923

Milwaukee (Wis) Wisconsin News 10/3/23

D. A. R. Film "America," New Griffith Production

"AMERICA" is the title selected for D. W. Griffith's revolutionary film, which he is preparing to make at the suggestion of the Daughters of the American Revolution. This is the first instance where a film has been requested directly by a public organization.

The title was selected after a poll of six universities, six grade schools, six clubs, and six sporting places, where slang is most prevalent, including a prizefighter's camp, a race track, a pool room, a dance hall and a boys' playground. More than 90 per cent of the votes were for "America." "The Spirit of Seventy-six" ran a heavy second.

D. W. GRIFFITH.

Secretary of War Weeks has instructed the war department to lend every reasonable assistance to the making of the film. With the technical advice of federal army officers, Griffith [illegible] be able to stage with exact accuracy the major battles of the Revolutionary war.

At Somers, N. Y., Griffith has established an encampment for several thousand players and soldiers, with complete water supply, commissary, electric and sanitation installment. Three farms have been surrendered as a site for the encampment which covers a hillside about a mile.

It has all the promise of a masterpiece.

* * *

King Baggot has a colored [illegible] sake.

A little pickaninny was recently christened King Baggot Jones, with a great deal of pomp, in the African Methodist church down Mobile Ala. The proud mother is the Universal director and for a matinee idol a photo of her offspring. King Baggot, entering into the spirit of the affair, sent youngster a pair of mean dice, hoping that he will want to shoot craps when he grows up.

Clarksburg (W Va) Telegraph 10/4/23

Griffith Starts New Feature

Riding with a thousand horsemen along the hills of Putnam county, N. Y., D. W. Griffith has begun the big outdoor scenes for his Revolutionary war picture, "America."

Secretary of War Weeks instructed the war department to lend every reasonable assistance to the making of the patriotic film which is being undertaken at the suggestion of the Daughters of the American Revolution.

CHAT OF THE SCREEN

My Eve World Oct 4 1923

INVITED GUESTS

With all the talk about stars being barred from all studio lots or positions in the Fall, D. W. Griffith, as usual, has [illegible] the other end of the argument, and again, as usual, has been the idea among those men working out splendidly.

No sooner did Griffith learn that stars were not welcome at other studios and on lots than he broadcasted a notice [illegible] to the actress to come up and be a setting extra in his coming film the big scenes for "America," his story of the Revolution.

As a result of these invitations on [illegible] to succeed, it [illegible] as if D. W.'s guest, and hence, in our assessment, that, not were but one of some [illegible] who had also received there [illegible] the big battle scenes being rehearsed.

So, if you're interested in seeing the parts which go round and in [illegible] the movies, providing of course, you don't mind to get up early [illegible] it's the most productive time and is [illegible] New York Film [illegible] Oct 4 1923

Daily Capital Journal Oct 4 1923

WHAT'S DOIN' IN THE MOVIES

By JAMES W. GRAH

Portland (Ore) Oregonian Oct 4 1923

Portland (Ore) Telegram Oct 4 1923

Hudson (N.Y.) Star Oct. 5, 1923

Elmira (N.Y.) Advertiser Oct. 5, 1923

New Orleans La. Times-Picayune 10/7/23

Muskogee (Okla) Phoenix 9/30/23

Detroit (Mich) Free Press 10/6/23

...E A HUGE ... IN PUTNAM

...to 'Shoot' Patriotic ...re 'America' With Aid of ... United States Army

...Carmel—The historic hills of Put... county, over which many battles ...e Revolutionary War were fought, ... again resound to the tread of hun... of horses and men and the shrill ... days of the country, when a ...ing picture producer starts work on ... picture, "America".

Three Farms Being Used.

...der the leadership of D. W. Griffith, a corps of actors and soldiers has ... arrived on location. The ad... party is established in Somers, ... this place where an encampment ... several thousand players and sol... with complete water supply, com... electric and sanitation install... Three farms have surrendered ... a site for the encampment which ... a hillside of about a mile.

...retary of War Weeks has instruct... the war department to lend every ...stance to the making of the patri... film which is being undertaken at ... suggestion of the Daughters of the ...erican Revolution.

A site overlooking a valley beaded ... lakes has been chosen for the ...eras, with the action extending ... from one-half mile to a mile, ... incidental action as far away as ... miles. The latter is for signal ... etc.

Aid by Thousand Soldiers.

The United States Army has estab... an encampment for about one ...usand men under the direction of ...lonel G. P. Pond, division command... The men are from the 18th Infan... from Forts Hamilton and Schuyler, ... from the 16th Infantry at Gover... Island. A 32-piece band from Fort ...locum accompanies the troops. A ...plete commissary department is in ...rge of Lieutenant DeWitt and a ...edical corps under the command of ...aptain N. T. Davie, Major Arturo Ma... is in direct command of the ...ops.

...th the technical advice of the Fed... army officers, Griffith is preparing ... stage with exact accuracy the major ...ttles of the Revolutionary War.

Assemblage of Cavalry.

...e horsemen have been assembled ... reserve cavalry units under the ...mand of Captain Love of the re... forces. It is reported to be per... the largest cavalry unit ever as... ...d outside war manoeuvres, and ...ents an exact duplicate of the ... strength of the American troops ... engagements that are to be repro...

...War Department is taking a ... interest in the manoeuvres, as it ...ing observers for the department ...portunity to study from a milit... ...iewpoint the struggles of the ...an colonists with a precision ...efore made possible because of ...penses involved.

...Battle of Bunker Hill.

...great deal of the action will be ... in the area between Brewster ... Mahopac. The duplication of ...master battle of Bunker Hill will be done ...r Griffith's district as will many oth... ...of Meisterscenes. Some of the scenes ...ve ...t minutes been taken.

Berry (Conn) Herald Oct 5 1923

TO MAKE FILMS IN PUTNAM COUNTY

Carmel, Oct. 4.—The historic hills of Putnam county, over which many battles of the Revolutionary War were fought, will again resound to the tread of hundreds of horses and men and the shrill battle days of the country when a moving picture producer starts work on the picture, "America."

Under the leadership of D. W. Griffith, a corps of actors and soldiers has already arrived on location. The advance party is established in Somers, near this place where an encampment for several thousand players and soldiers, with complete water supply, commissary, electric and sanitation installment. Three farms have surrendered as a site for the encampment which covers a hillside of about a mile.

Secretary of War Weeks has instructed the war department to lend every assistance to the making of the patriotic film which is being undertaken at the suggestion of the Daughters of the American Revolution.

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The United States Army has established an encampment for about one thousand men under the direction of Colonel G. P. Pond, division commander. The men are from the 18th Infantry from Fort Hamilton and Schuyler, and from the 16th Infantry at Governor's Island. A 32-piece band from Fort Slocum accompanies the troops. A complete commissary department is in charge of Lieutenant DeWitt; and a medical corps under the command of Captain N. T. Davis, Major Truro Mareno is in direct command of the troops.

With the technical advice of the Federal army officers, Griffith is preparing to stage with exact accuracy the major battles of the Revolutionary War.

The horsemen have been assembled from reserve cavalry units under the command of Captain Love of the reserve forces. It is reported to be perhaps the largest cavalry unit ever assembled outside war manoeuvres, and represents an exact duplicate of the cavalry strength of the American troops in the engagements that are to be reproduced.

The War Department is taking a keen interest in the manoeuvres, as it is giving observers of the department an opportunity to study from a military viewpoint the struggles of the American colonists with a precision never before made possible because of the expenses involved.

A great deal of the action will be centered in the area between Brewster and Lake Mahopac. The duplication of the battle of Bunker Hill will be done in that district as will many other battle scenes. Some of the scenes have already been taken.

Washington (D.C.) News 10/5/23

Thrilling Films

At the request of the Daughters of the American Revolution, one of the famous movie directors is to produce a film of the Revolution. It is his opinion that the story can be made "as thrilling, as dramatic, and as appealing as any ever told." Indeed it can, and with strict adherence to the truth, too. The Daughters are entitled to the thanks of Americans for conceiving the idea. Their organization has been taking a leading part in the Americanization of school history text books that were "revised" along internationalist lines following the war, and now are supplementing that work with the inspiration of a film of the American Revolution.

Middletown (N.Y.) Times-Press 10/8/23

HILLS OF PUTNAM TO BE SCENE OF MOVIE BATTLE

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Chicago (Ill) American Oct 6 1923

CITY LOSES FIGHT TO STOP GRIFFITH PICTURE

Circuit Judge Francis S. Wilson entered an order restraining the city authorities from interfering with the showing of D. W. Griffith's latest moving picture, "The White Rose." Attorney Weymouth Kirkland, appearing for the United Artists' Corporation of Illinois, said the film had been passed by the local board of censors and a permit had been granted for the showing. He said that $30,000 had already been spent for the presentation when the chief of police asked for a revocation of the license on the grounds that the picture was immoral.

Easton (Pa) Free Press Oct. 6 1923

"AMERICA" WILL BE TITLE OF FILM AS REQUESTED BY D. A. R.

"America" is the title selected for D. W. Griffith's Revolutionary film which he is preparing to make, at the suggestion of the Daughters of the American Revolution. This is the first instance where a film has been requested directly by a public organization.

The title was selected after a poll of six universities, six grade schools six clubs, and six sporting places, where slang is most prevalent, including a prize-fighter's camp, a race track, a pool room, a dance hall, and a boys' playground.

More than ninety per cent of the votes were for "America" with the "Spirit of Seventy-Six" a heavy second choice. Brevity, vividness and comprehension were the standards by which all the returns were judged.

The several hundred people who selected the title, have been invited to take part in the big battle and other group scenes of which there are so many in the film.

Cincinnati (O) Times-Star Oct 6 1923

The Secretary of War Weeks has directed the War Department to assist D. W. Griffith in the making of the Revolutionary War picture, "America," undertaken at the suggestion of the Daughters of the American Revolution.

San Francisco (Cal) Examiner 10/8/23

GRIFFITH PRODUCING BATTLE SCENE OF '76

Has Camp of Several Thousand Actors and Soldiers Ready.

David Wark Griffith has begun the outdoor scenes for his Revolutionary war picture, "America," by establishing an encampment for several thousand players and soldiers at Somers, N. Y., in the hills of Putnam county. Complete equipment for water supply, commissary, lighting and sanitation has been installed. Three farms have been surrendered to the motion picture people as a site for their camp. The site overlooks a valley beaded with small lakes and the action will extent across this country for a mile or more, with incidental action as far away as seven miles.

In accordance with instructions issued by Secretary of War Weeks to the war department to lend every reasonable assistance in the making of the patriotic film, the United States army has established an encampment for about 1000 men under the direction of Colonel G. P. Pond. The men are from the Eighteenth Infantry, from Forts Hamilton and Schuyler and from the Sixteenth Infantry at Governors Island. A thirty-three-piece band from Fort Slocum accompanies the troops. A complete commissary department is in charge of Lieutenant DeWitt and a medical corps unit under the command of Captain N. T. Davis. Major Arturo Mareno is in direct command of the troops.

With the technical advice of the army officers, Griffith is preparing to stage with accuracy the major battles of the Revolution.

The horsemen have been assembled from reserve cavalry units under the command of Captain Love. It is reported to be perhaps the largest cavalry unit ever assembled outside war maneuvers and represents exactly the cavalry strength of the American troops in the engagements that are to be reproduced.

The war department is taking an interest in the maneuvers as it is giving observers for the department an opportunity to study, from a military viewpoint, the struggles of the American colonists with a precision never before made possible because of the expenses involved.

A great deal of the action will be centered in the area between Brewster and Lake Mahopac. The duplication of the battle of Bunker Hill will be done in that district as will many other battle scenes. Some of the scenes have already been taken.

Chicago (Ill) Post Oct 6 1923

D. W. Griffith's New Offering

An artistic and heart-appealing story has been produced by David Wark Griffith in his new feature motion picture, "The White Rose," opening at the Orpheum theater today.

The tale involves an orphan girl and a young divinity student, who meet when the latter is making a walking tour to learn of the world and its ways. The denouement is said to be compliments powerful and tenderly beautiful.

With his company Mr. Griffith journeyed thru the Bayou Teche country of western Louisiana, where many of the scenes were taken.

The orphan girl is played by Mae Marsh, who returns to the screen after a long absence. The young preacher is in the hands of Ivan Abrams. Carol Dempster, cast as the mischievous girl of high family, takes the part of one of the rather naive and intelligent souls that populate the bayous. Lillian Gish is prominent in the picture, appearing and leading in Venus and Cupid dances.

Denver (Colo) Post 10/7/23

AMERICA TO BE GRIFFITH'S NEXT

Portland (Ore) Journal Oct 7 1923

"AMERICA" CHOSEN AS TITLE FOR D. A. R. FILM

"America" Is Title Picked For Big Film

"America" is the title selected for D. W. Griffith's Revolutionary film, which he is producing for the suggestion of the Daughters of the American Revolution. This is the first instance where a film has been requested directly by a public organization.

The title was selected after a poll of six universities, six grade schools, six clubs, and six sporting places, where slang is most prevalent, including a prize-fighter's camp, a race track, a pool room, a dance hall and a boy's playground.

More than 90 percent of the votes were for "America," with "The Spirit of Seventy-Six" a heavy second choice. Brevity, vividness and comprehension were the standards by which all the returns were judged.

The several hundred people who selected the title, have been invited to take parts in the big battle and other group scenes of which there are so many in the film.

Albany (N.Y.) Times Union Oct 7 1923

"America" Title A Griffith New One

Lincoln (Neb) Journal Oct 7 1923

FILM REVOLUTIONARY WAR

Production May Be Entitled 'America' Requested by D. A. R.

"America" is the title selected for which he is preparing to make at the suggestion of the Daughters of the American Revolution. This is the first instance where a film has been requested directly by a public organization.

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San Francisco (Cal) Call-Post 9/29/23

Panorama of Revolution To Be Griffith's Biggest

D. W. Griffith, in letters to friends, reveals some of the details of the most ambitious work he has ever undertaken.

To match and outdo his "Birth of a Nation," he has set out upon the making of the cinema's greatest historical spectacle.

It has been reported that he was to make "a story" of revolutionary days.

He says now that it will be a complete panorama of the fight of the American colonies for independence.

Washington, Arnold, Andre, Hamilton, Hale and all the most famous characters of the war will be portrayed.

Washington will be done by Frank McGlynn, who became noted in Drinkwater's stage version of "Abraham Lincoln" as the martyr-President.

Running through the spectacle will be a love story in which Carol Dempster and Neil Hamilton will be the principals.

Probably nearly a year, including the time on research, will be spent on the production.

Griffith was persuaded by the Daughters of the American Revolution to undertake the...

St Louis (Mo) Globe Democrat 10/7/23

Among the Movies.

D. W. Griffith hasn't been doing much of late or if he has, he has been very quiet about it. Mr. Griffith like Mr. Chaplin, is very secretive about what he does. But now he has started on a picture that takes up so much outdoor space that he coudn't keep it quiet if he wanted to. Riding with a thousand horsemen along the hills of Putnam county, New York, he has begun scenes for his revolutionary war picture, "America." This patriotic film has been undertaken at the suggestion of the Daughters of the American Revolution, and Secretary of War Weeks has instructed the war department to lend every reasonable assistance in its making. The United States army has established an encampment for about a thousand men, a thirty-three piece band accompanying them.

Detroit (Mich) Free Press 10/4/23

GRIFFITH TO MAKE GREAT PATRIOTIC FILM

D. W. Griffith has started work on what promises to be one of the most notable productions of his career, "America," a picture based on the American revolution.

At the present time Griffith can be seen with a thousand horsemen riding along the hills of Putnam county, New York, where most of the outdoor scenes will be filmed.

Secretary of War Weeks has instructed the war department to lend every reasonable assistance to the making of this patriotic film, which was undertaken at the suggestion of the Daughters of the American revolution.

At Somers Griffith has established an encampment of several thousand players and soldiers, with complete water supply, commissionary, electric and sanitation installment. Three farms have been surrended as a site for the camp, which covers a hillside about a mile in length. A site overlooking a valley beaded with lakes has been chosen for the cameras, with the action extending back for one-half mile to a mile, and with incidental action as far away as seven miles.

Lincoln (Neb) Journal Oct 4 1923

REVOLUTIONARY FILM

Picture Being Made at Suggestion of the D. A. R.

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Cleveland (O) News Oct 7 1923

Revolution Panorama To Be Griffith's Biggest

D. W. Griffith is busy in his studio at Mamaroneck, one of the Sound towns, on his latest production, "America." For this work, involved in representing all the more important battles of the Revolutionary War, unusual efforts have been made that all the details of this period be made with absolute fidelity to history.

The task consists of showing the people of the United States, from the time of landing of the Pilgrims to the Civil War, the struggle for independence, the growth of the United States, the settlement of the country, the Indian wars, the Civil War and the period after the Civil War, the development of the country, the Indian wars, the Civil War and the period after the Civil War, the development of the country, the Indian wars, the Civil War and the period after the Civil War, the development

Springfield (Mass.) Herald. Oct. 7 1923

Picture Plays and Players

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With the technical advice of the Federal Army officers, Griffith is preparing to stage with exact accuracy the major battles of the Revolutionary War.

The horsemen have been assembled from Reserve cavalry units under the command of Captain Love of the Reserve forces. It is reported to be perhaps the largest cavalry unit ever assembled outside war manoeuvres and represents an exact duplicate of the cavalry strength of the American troops in the engagements that are to be reproduced.

Preparation for "Dorothy Vernon of Haddon Hall" is 40 per cent complete, according to W. W. Kerrigan, business manager. The first set, a replica of the banquet hall of Haddon, is practically finished and 750 costumes are now being made. Each of the five principals in the cast will wear from five to eight costumes.

Four horses are being trained for their parts, and Starrett Ford, production manager, is scouring the country for 400 more, to be used as "extras."

Variety (Nye) 10/11/23

CENTRAL BUREAU FOR HISTORICAL RESEARCH

Plan to Put It Up to Hays—May Turn It Over to Harvard

A central bureau for historical research backed by the Hays organization is being agitated, the idea being to form a clearing house for "costume play" information to which all the producers may put up their problems, paying pro-rata for the service.

The suggestion comes from D. W. Griffith, who has met a multitude of difficulties in his making of "America," the story of the American revolution. It has been the experience of makers of "period" plays that the principal events of certain times are easily studied, but it is often difficult to get designs of clothes, the sort of a horse Paul Revere rode, the uniforms of Colonial soldiers and the like obscure data.

It calls for a considerable force of librarians to work up this kind of data and the research is an important item in production costs. Griffith's proposal is that the producers and distributors concentrate on the work of this kind so that any producer could secure the best service available at low cost.

The plan awaits the return of Will Hays, who sailed from England Monday, but his aids probably will suggest that the work be turned over to Harvard, which recently has been turning out a number of historical subjects and is believed to have the nucleus for just a scientific organization already working and this could be expanded into a bureau that would cover the ground.

Baltimore Sun Oct 7 1923

Public To See Making Of Big Scenes

Leading Producers Agree To Have People Watch Filming Of Large Scenes In Endeavor To Dispel Disbelief

GALLERIES are to be invited to the taking of the big scenes in motion pictures, according to understanding recently reached by the leading producers. "The purpose of inviting the public is to combat the prevalent impression of 'faking' in production. So much discredit has been cast upon the reality of scenes by various writers that theater owners complained their patrons did not believe any scene in a film was legitimately photographed without 'doctoring.'"

TO INVITE PUBLIC.

SO the producers have decided to invite the public at all scenes where their presence does not interfere with the work, and this policy is being first put into effect with the larger spectacular scenes for D. W. Griffith's next production, "America."

For this work Mr. Griffith is reproducing all the more important battles of the Revolutionary War. Unusual efforts have been made that all the details of this action be made with absolute fidelity to history.

FIRST TEST IMPRESSIVE.

THE first test of inviting the public has been unusually impressive, as galleries varying from 1,000 to 15,000 have followed the action day by day. The hillside near Somers, where the scenes are being staged, offers a perfect stadium for the gallery to view the thousands of soldiers and players in action.

The privilege is being abused by private photographers, who take the action with small motion-picture cameras and sell it to smaller companies for big scenes in minor productions. Saturday afternoon the State police confiscated seven small motion-picture cameras. Captain French, of the State police, made no arrests at Griffith's request, the film and cameras being held in the custody of the police until "America" is released.

My Home News Oct. 7, 1923

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Columbus (Ohio) Oct 7, 1923 Dispatch

While we are posting signboards, we want to point the index finger to D. W. Griffith's article in the September Arts and Decoration, which may be found in the libraries. He hits beautifully on the practice of the movie directors overloading the rooms which are supposed to designate homes of the rich. No producer, not even himself, he admits, has the courage to use absolute good taste in this regard. The public is not yet ready for actualists, it would seem.

Mr. Griffith, in three sentences, has epitomized pleasure-seeking America: "The American life of today is so jazzed that we fly constantly, but don't light. If we would only light long enough to read and think, the golden age of America would arrive. It is a developed sense of beauty that gilds the golden age of a nation."

WHAT WAS COLOR OF HORSE RIDDEN BY PAUL REVERE?

Mr. Griffith Has Spent Hundreds Trying to Find Out

America doesn't know the color of its best known horse, the one ridden by Paul Revere when he made his famous ride to Lexington and Concord to warn the Colonists.

Because of such inaccuracy in historical records the motion picture industry has taken steps for the foundation of an independent historical research bureau, under the direction of Will H. Hays.

Historians have told the main events, but nowhere is there any authentic record of exactly how things looked. For instance, when D. W. Griffith wanted to know what sort of wagons were used with the Northern armies during the Revolutionary War, not a single historical record described them.

As the motion picture industry is planning to make a great number of historical films with absolutely accurate details, the pictorial vagueness of the histories must be corrected and it is for this purpose that the producers will jointly subscribe for the research bureau.

Griffith already has spent hundreds of dollars seeking to learn the color of Paul Revere's horse for the scenes in his next production, "America." Mr. Edwin B. Worthen, president of the Lexington Historical Society, declares there is no available record, although it is known the horse was not white as pictured in illustrations. Griffith's research department is now conducting a search through personal correspondence of that period.

Detroit (Mich) News Oct 14 1923

Director Seeks Color of Paul Revere's Horse

AMERICA doesn't know the color of its best known horse, the one ridden by Paul Revere when he made his famous ride to Lexington and Concord to warn the Colonists. Because of such inaccuracy in historical records, the motion picture industry has taken steps for the foundation of an independent historical research bureau, under the direction of Will H. Hays. Griffith already has spent considerable time and money seeking to learn the color of Paul Revere's horse for the scenes in his next production "America." Edwin B. Worthen, president of the Lexington Historical Society, declares there is no available record, although it is known the horse was not white as pictured in illustrations. Griffith's research department is now conducting a search through personal correspondence of that period.

Oakland (Cal) Tribune Oct 14 1923

Springfield (Mass) Union Oct 12 1923

WHAT WAS THE COLOR OF PAUL REVERE'S HORSE?

Northampton (Mass) Chronicle Oct 12 1923

HAYES TO CONDUCT RESEARCH BUREAU

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M. P. News (New York) Oct 13 1923

Thousand Horsemen For Griffith's "America"

Riding with a thousand horsemen along the hills and through the valleys of Putnam county, New York, D. W. Griffith has begun the big outdoor scenes for his forthcoming Revolutionary War picture for which "America" has been chosen as the title.

Secretary of War Weeks has instructed the War Department to lend every reasonable assistance to the production of this patriotic film which was undertaken at the suggestion of the Daughters of the American Revolution.

At the little town of Somers Mr. Griffith has established an encampment for several thousand players and soldiers, with complete water supply, commissary, electric and sanitation installment. Three farms have been surrendered by their owners as a site for the encampment which covers a hillside for the space of a mile.

My Telegraph Oct 14 1923

SOMERS, N. Y., has been put on the map and by a motion picture company. Never since the days when the revolutionary army in reality passed through this picturesque little town has there been so much excitement and even then the excitement was probably tame compared with what one can see any day now. D. W. Griffith has furnished that excitement. For weeks past he has camped with his army near Somers, attracting the attention of thousands of tourists. It is estimated that fully 30,000 motorists have visited Somers during the last few weeks to have a look at the stockade and other 1776 sets. Sunday, Mrs. Albert Gray telephoned and said that only four more days remained of the filming in this little town and if we wanted to see it we better make haste.

We missed the scenes in the stockade, but we did see the battle of Bunker Hill and learned more about that momentous occasion than all the histories we studied in our childhood.

Picture if you can an Autumn day with the leaves turning golden brown and crimson. The British army dressed in the scarlet uniform and gold braid and the colonists dressed in their simpler homespun outfits charging up Breed's Hill with the Union Jack waving in the breeze. Picture again the background of this scene of Colonial days, a black mass of automobiles wedged in four deep with thousands of people lined up on the grassy knolls watching what David W. Griffith himself says is going to be his best work.

"Louella Parsons," he said, "this is going to be better than 'The Birth of a Nation.'" And although I had only seen him take three or four scenes, I said:

"I believe you." I don't know why I said it. Probably because his earnestness convinced me that he knew what he was talking about. I have known him ten years and I have never before heard him say what he said last Sunday. This is a warning that "America" is going to be the rival of "The Birth of a Nation" and "The Covered Wagon," so far the two best film stories founded on our own American history.

Crowd Furnishes Entertainment.

Remarks of the crowd that gathered to watch Mr. Griffith were both amusing and enlightening. One little old woman, who by great effort had succeeded in getting to the top of the hill, said to her companion:

"I see Griffith."

"Which is he?" asked her companion.

"That's him—giving orders, she answered, pointing to a red-coated general leading his troops up the slippery hay to try and vanquish the struggling colonists.

If she had seen the real Griffith, we are afraid she would have been sadly disappointed. Instead of the brilliant scarlet-coated general, pompous and impressive, the real Griffith was dressed in a pair of light trousers and a light coat that did not match. He wore a battered straw hat and an old green topcoat. He has been so busy making his picture that he had not even had time to get a haircut. His hair hangs long and he is tanned and burned until he is three or four shades darker than his usual complexion. When Griffith works, he works, and a little thing like clothes never bothers him. He is up at six in the morning and he is the last one in bed at night. His company says that he has the strength of ten men.

Hay Used to Hold Back Troops.

The hay which we had always thought was used to form a barricade we learned last Sunday was used to make the British slip when they tried to rush up Breed's Hill and on to Bunker Hill. If it served its purpose in the revolutionary days as well as it did last Sunday it must have been mighty effective. Even with the aid of Carol Dempster and Mae Grey it was almost impossible to get up the hill without slipping. One has to be like a goat to climb these heights and not take a tumble.

The wigs worn by the armies caused considerable consternation because they kept slipping and one of the twentieth century touches was Maston, the hairdresser, who went into the trenches after every skirmish to fix the wigs of the fighters. Griffith, whose sense of humor is good, and who and everybody laughing called to his army:

"Hurry! Don't choke his wig, rubbing his neck. His wig is more important."

Then after this quiet remark, he added: "All those who are not on go ready for the tight scene." This he noticed he forgot and removed the one of the actors who had lost his hat when he was charged by the Hessians of a British officer. We got an exciting scene with Mr. Griffith, Carol Dempster and Lillian Gish. After the scene the Hessians at the Bunkhill. After the scene the Hessians at the British camp had to hand in the ground and sighed.

Patriotism Runs in Our Blood.

If an Irish girl could get an exciting job like this, I'd offer her an Irish.

The patriotism caused by the revolutionary blood and if the people on the people who in the audience felt as much as we felt proud of our Sunday [illegible] we are going to have some [illegible]

Daily Times Reporter 9/27/23

GRIFFITH STARTS ON "AMERICA"

U. S. Department of War Co-operates

Riding with a thousand horsemen along the hills of Putnam Co., N. Y., D. W. Griffith has begun the big outdoor scenes for his Revolutionary War Picture, "America."

Secretary of War Weeks has instructed the War Department to lend every reasonable assistance to the making of the patriotic film which is being undertaken at the suggestion of the Daughters of the American Revolution.

At Somers, Griffith has established an encampment for several thousand players and soldiers, with complete water supply, commissary, electric and sanitation installment. Three farms have been surrendered as a site for the encampment which covers a hillside about a mile.

A site overlooking a valley beaded with lakes has been chosen for the cameras, with the action extending back from one half mile to a mile, with incidental action as far away as seven miles. The latter is for signal fires, etc.

The U. S. Army has established an encampment for about one thousand men under the direction of Col. G. P. Pond, Division Commander. The men are from the 18th Infantry from Forts Hamilton and Schuyler, and from the 16th Infantry at Governor's Island. A thirty-three piece band from Fort Slocum accompanies the troops. A complete commissary department is in charge of Lieut. DeWitt; and a medical corps unit under the command of Capt. N. T. Davie. Major Arturo Mareno is in direct command of the troops.

With the technical advice of the Federal army officers, Griffith is preparing to stage with exact accuracy the major battles of the Revolutionary War.

The horsemen have been assembled from Reserve cavalry units under the command of Captain Love of the Reserve forces. It is reported to be perhaps the largest cavalry unit ever assembled outside of war manoeuvres, and represents an exact duplicate of the cavalry strength of the American troops in the engagements that are to be reproduced.

The War Department is taking a keen interest in the manoeuvres as it is giving observers for the Department an opportunity to study from a military view-point the struggles of the American colonists with a precision never before made possible because of the expenses involved.

Rockland (Ill) Argus Union 9/29/23

Salt Lake (Utah) Telegram 10/2/23

ARMY IS AIDING GRIFFITH WITH AMERICA FILM

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Four horses are being trained for their parts, and Starrett Ford, production manager, is scouring the country for 400 more, to be used as "extras."

War Departments Aid In War Picture Making

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San Francisco (Cal) Organ Oct 10 1923

Crawfordsville (Ind) Journal Sept 29 1923

Hudson (N.Y.) Star Oct. 5, 1923 — Kingston (N.Y.) Advertiser Oct. 5, 1923 — New Orleans La. Times-Picayune 9/9/23 — Muskogee (Okla) Phoenix 9/30/23 — Detroit (Mich) Free-Press 10/6/23

...E A HUGE ... IN PUTNAM

...to 'Shoot' Patriotic 'America' With Aid of United States Army

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...ite of Bunker Hill.

...deal of the action will be ... the area between Brewster ...Mahopac. The duplication of ...e of Bunker Hill will be done ...trict as will many other ...e scenes. Some of the scenes ...ve been taken.

Jersey City (N.J.) News 10/5/23

TO MAKE FILMS IN PUTNAM COUNTY

Carmel Oct. 4.—The historic hills of Putnam county, over which many battles of the Revolutionary War were fought, will again resound to the tread of hundreds of horses and men and the shrill battle days of the country when a moving picture producer starts work on the picture, "America."

Under the leadership of D. W. Griffith, a corps of actors and soldiers has already arrived on location. The advance party is established in Somers near this place where an encampment for several thousand players and soldiers, with complete water supply, commissary, electric and sanitation installment. Three farms have surrendered as a site for the encampment which covers a hillside of about a mile.

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The horsemen have been assembled from reserve cavalry units under the command of Captain Love of the reserve forces. It is reported to be perhaps the largest cavalry unit ever assembled outside war manoeuvres, and represents an exact duplicate of the cavalry strength of the American troops in the engagements that are to be reproduced.

The War Department is taking a keen interest in the manoeuvres, as it is giving observers for the department an opportunity to study from a military viewpoint the struggles of the American colonists with a precision never before made possible because of the expenses involved.

A great deal of the action will be centered in the area between Brewster and Lake Mahopac. The duplication of the battle of Bunker Hill will be done in that district as will many other battle scenes. Some of the scenes have already been taken.

Washington (D.C.) News 10/5/23

I NEVER see a D. W. Griffith picture but what I want to take the heroine out and purchase her a six-inch beefsteak.

Griff's heroines are spiritueile or anemic, according to the sensibilities of the speaker. From his earliest day D. W. has devoted his studio to developing hungry-looking female stars—white sisters. His masterpieces are flickering avertisements for red-meat diets.

Lillian Gish was his first Lily Maid of Astolat. Althe I am a blood relative of the pallid Lil, I cannot definitely say that the Gish has ever eaten a T-bone steak. Griff used to hire Walter Long and Donald Crisp by the hour to beat her white body till she looked like a dainty dear bit of toast. Her little sister Dorothy made showers signs of a hearty appetite, and consequent embarrassment, you will remember that Dot never attained the prominence in Griffith "masterpieces" that the sister Lillian achieved.

Griffith found Carol Dempster somewhere. For five years the Dempster girl has been working for the big boss, and I will take my Bible oath that she has never weighed more than 90 in the shade in that time. Look at her in The White Rose, now at the Columbia. Her shoulderpads haven't yet arrived in season, but her other charms are enough of her other charms to compensate, may I be confounded to hell and damnation for the use of the word.

Some people seem to think that the public loves the sight of hungry people. It is not implied that the public will go to see starving people without paying in advance a sample of their money.

...Y BAND HERE.

...Pleasing Two-Hour ... in Front of Green.

...her army band from Fort ... which is being used ... W. Griffith Co. in the ... photoplay at Somers, N. ... a delightful two-hour ... night in front of the ... It was the first ap... the band in Kingsbury, ... it seems have unan... large audience compa... in the music. The ... during during the two hour ... the band was delighted ...

...were crowded ... the Auditorium ... the band ...

Chicago (Ill.) American Oct. 6, 1923

CITY LOSES FIGHT TO STOP GRIFFITH PICTURE

Circuit Judge Francis S. Wilson entered an order restraining the city authorities from interfering with the showing of D. W. Griffith's latest moving picture, "The White Rose." Attorney Weymouth Kirkland, appearing for the United Artists' Corporation of Illinois, said the film had been passed by the local board of censors and a permit had been granted for the showing. He said that $30,000 had already been spent for the presentation when the chief of police asked for a revocation of the license on the grounds that the picture was immoral.

Easton (Pa) Free Press Oct. 6, 1923

"AMERICA" WILL BE TITLE OF FILM AS REQUESTED BY D. A. R.

"America" is the title selected for D. W. Griffith's Revolutionary film which he is preparing to make, at the suggestion of the Daughters of the American Revolution. This is the first instance where a film has been requested directly by a public organization.

The title was selected after a poll of six universities, six grade schools, six clubs, and six sporting places, where slang is most prevalent, including a prize-fighter's camp, a race track, a pool room, a dance hall, and a boys' playground.

More than ninety per cent of the votes were for "America" with the "Spirit of Seventy-Six" a heavy second choice. Brevity, vividness and comprehension were the standards by which all the returns were judged.

The several hundred people who selected the title, have been invited to take part in the big battle and other group scenes of which there are so many in the film.

Cincinnati (O.) Times-Star Oct 6 1923

"Secretary of War Weeks has instructed the War Department to assist D. W. Griffith in the making of the Revolutionary War picture, "America," under the auspices of the Daughters of the American Revolution.

San Francisco (Cal) Examiner 10/8/23

Thrilling Films

At the request of the Daughters of the American Revolution, one of the famous movie directors is to produce a film of the Revolution. It is his opinion that the story can be made "as thrilling, as dramatic, and as appealing as any ever told." Indeed it can, and with strict adherence to the truth, too. The Daughters are entitled to the thanks of Americans for conceiving the idea. Their organization has been taking a leading part in the Americanization of school history text books that were "revised" along internationalist lines following the war, and now are supplementing that work with the inspiration of a film of the American Revolution.

Middletown (N.Y.) Times-Press 10/8/23

HILLS OF PUTNAM TO BE SCENE OF MOVIE BATTLE

Carmel, Oct. 6—The historic hills of Putnam county, over which many battles of the Revolutionary War were fought, will again resound to the tread of hundreds of horses and men and the shrill battle days of the country, when a moving picture producer starts work on the picture, "America."

Under the leadership of D. W. Griffith, a corps of actors and soldiers has already arrived on location. The advance party is established in Somers, near this place, where an encampment for several thousand players and soldiers, with complete water supply, commissary, electric and sanitation installment. Three farms have surrendered as a site for the encampment which covers a hillside of about a mile.

Secretary of War Weeks has instructed the War Department to lend every assistance to the making of the patriotic film which is being undertaken at the suggestion of the Daughters of the American Revolution.

A site overlooking a valley beaded with lakes has been chosen for the cameras, with the action extending back from one-half mile to a mile, with incidental action as far away as seven miles. The latter is for signal fires, etc.

Aid by Thousand Soldiers.

The United States Army has established an encampment for about one thousand men under the direction of Colonel G. P. Pond, division commander. The men are from the 18th Infantry from Forts Hamilton and Schuyler, and from the 16th Infantry at Governor's Island. A 23-piece band from Fort Slocum accompanies the troops. A complete commissary department is in charge of Lieutenant DeWitt, and a medical corps under the command of Captain N. T. Davie. Major Arturo Mareno is in direct command of the troops.

With the technical advice of the Federal army officers, Griffith is preparing to stage with exact accuracy the major battles of the Revolutionary War.

Assemblage of Cavalry.

The horsemen have been assembled from reserve cavalry units under the command of Captain Love of the reserve forces. It is reported to be perhaps the largest cavalry unit ever assembled outside war manoeuvres, and represents an exact duplicate of the cavalry strength of the American troops in the engagements that are to be reproduced.

The War Department is taking a keen interest in the manoeuvres, as it is giving observers for the department an opportunity to study from a military viewpoint the struggles of the American colonists with a precision never before made possible because of the expenses involved.

A great deal of the action will be centered in the area between Brewster and Lake Mahopac. The duplication of the battle of Bunker Hill will be done in that district as will many other battle scenes. Some of the scenes have already been taken.

Chicago (Ill) Post Oct 6 1923

D. W. Griffith's New Offering

An artistic and heart-appealing story has been produced by David Wark Griffith in his new feature motion picture, "The White Rose," opening at the Orpheum theater today.

The tale involves an orphan girl and a young divinity student, who meet when the latter is making a walking tour to learn of the world and its ways. The denouement is said to be compellingly powerful and tenderly beautiful.

With his company Mr. Griffith journeyed thru the Bayou Teche country of western Louisiana where most of the scenes were taken.

The photo play is placed in March 1918 after a year's stay in the trenches. The young preacher is in the hands of the brothers of the Holy Cross, who are the parents of the young lady, Carol Dempster, cast as the heroine. The young preacher is in the hands of the brothers of the Holy Cross, who are the parents of the young lady, Carol Dempster, cast as the heroine.

Denver (Colo) Post 10/7/23

GRIFFITH PRODUCING BATTLE SCENE OF '76

Has Camp of Several Thousand Actors and Soldiers Ready.

David Wark Griffith has begun the outdoor scenes for his Revolutionary war picture, "America," by establishing an encampment for several thousand players and soldiers at Somers, N. Y., in the hills of Putnam county. Complete equipment for water supply, commissary, lighting and sanitation has been installed. Three farms have been surrendered to the motion picture people as a site for their camp. The site overlooks a valley beaded with small lakes and the action will extent across this country for a mile or more, with incidental action as far away as seven miles.

In accordance with instructions issued by Secretary of War Weeks to the war department to lend every reasonable assistance in the making of the patriotic film, the United States army has established an encampment for about 1000 men under the direction of Colonel G. P. Pond. The men are from the Eighteenth Infantry, from Forts Hamilton and Schuyler and from the Sixteenth Infantry at Governors Island. A thirty-three-piece band from Fort Slocum accompanies the troops. A complete commissary department is in charge of Lieutenant DeWitt and a medical corps unit under the command of Captain N. T. Davie. Major Arturo Mareno is in direct command of the troops.

With the technical advice of the army officers, Griffith is preparing to stage with accuracy the major battles of the Revolution.

The horsemen have been assembled from reserve cavalry units under the command of Captain Love. It is reported to be perhaps the largest cavalry unit ever assembled outside war maneuvers and represents exactly the cavalry strength of the American troops in the engagements that are to be reproduced.

The war department is taking an interest in the maneuvers as it is giving observers for the department an opportunity to study, from a military viewpoint, the struggles of the American colonists with a precision never before made possible because of the expenses involved.

Lincoln (Nebr) Journal Oct 7, 1923

Among the Movies.

D. W. Griffith hasn't been doing much of late, or if he has, he has been very quiet about it. Mr. Griffith like Mr. Chaplin, is very secretive about what he does. But now he has started on a picture that takes up so much outdoor space that he couldn't keep it quiet if he wanted to. Riding with a thousand horsemen along the hills of Putnam county, New York, he has begun scenes for his revolutionary war picture, "America." This patriotic film has been undertaken at the suggestion of the Daughters of the American Revolution, and Secretary of War Weeks has instructed the war department to lend every reasonable assistance in its making. The United States army has established an encampment for about a thousand men, a thirty-three piece band accompanying them.

Portland (Ore) Journal Oct 7, 1923

"America" Is Title Picked For Big Film

"America" is the title selected for D. W. Griffith's Revolutionary film which, in producing, he plans to dedicate to the organization of the Daughters of the American Revolution. Secretary of War Weeks has assisted directly in the making of the film.

The title was selected after a poll of six universities, six grade schools, six clubs, and six sporting places where slang is most prevalent, including a prize-fighter's camp, a race track, a pool room, a dance hall and a boys' playground.

More than 90 percent of the votes were for "America," with "The Spirit of Seventy-Six" a heavy second choice. Brevity, vividness and comprehension were the standards by which all the returns were judged.

The several hundred people who selected the title, have been invited to take parts in the big battle and other group scenes of which there are so many in the film.

FILM REVOLUTIONARY WAR

Production To Be Entitled 'America' Requested by D. A. R.

"America" is the title selected for D. W. Griffith's Revolutionary film which he is preparing to make at the suggestion of the Daughters of the American Revolution. This is the first instance where a film has been requested directly by a public organization.

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The several hundred people who selected the title, have been invited to take parts in the big battle and other group scenes of which there will be many in the film.

San Francisco (Cal) Call-Post 9/29/23

Panorama of Revolution Is Griffith's Biggest

D. W. Griffith, in letters to friends, reveals some of the details of the most ambitious work he has ever undertaken.

To match and outdo his "Birth of a Nation," he has set out upon the making of the cinema's greatest historical spectacle.

It has been reported that he was to make "a story" of revolutionary days.

He says now that it will be a complete panorama of the fight of the American colonies for independence.

Washington, Arnold, Andre, Hamilton, Hale and all the most famous characters of the war will be portrayed.

Washington will be done by Frank McGlynn, who became noted in Drinkwater's stage version of "Abraham Lincoln" as the martyr-President.

Running through the spectacle will be a love story in which Carol Dempster and Neil Hamilton will be the principals.

Probably nearly a year, including the time on research, will be spent on the production.

Griffith was persuaded by the Daughters of the American Revolution to undertake it.

"PIRATE" CAMERAMEN STEAL FILM SCENES

In order to combat the persistent rumors of "faking" in many moving picture scenes, several producers have resorted to the practice of inviting the public to witness the filming of certain outdoor scenes where the presence of a crowd does not interfere with the work of the actors.

Of late so much discredit has been cast on the reality of scenes by various writers as to bring repeated complaints from theater owners, who say that patrons do not believe any scene in a film was photographed without "doctoring."

D. W. Grimth, now filming his patriotic production, "America," in which several of the important battles of the Revolutionary war will be reproduced, is one of the first to invite the public, and crowds of from 5,000 to 15,000 have gathered on the hills in Putnam county, New York, where much of the picture will be made.

Then another trouble developed. Its was discovered that in the crowd were several "pirate" photographers with moving picture cameras who were taking scenes and peddling them among small producers to be used in future pictures. One day the state police confiscated seven cameras, which will be held until the Grimth picture is released.

St Louis (Mo) Globe Democrat 10/7/23

Movie Producers Are Discovering America

Puppy love and hectic crook themes for stories are giving way to the romance of reality.

History has the call. While D. W. Griffith is up in Connecticut filming early scenes for his picture of the revolution, another era of American history has been chosen for a twelve-reel epic picture.

The Rockett Brothers, who have just completed "The Life of Abraham Lincoln," are to produce "Dixie," a sweeping story of the old South.

Its scenes will be far-flung—from the old St. Louis on the west to New Orleans on the south and Richmond on the north.

Steamboat life on the Mississippi as Mark Twain knew it; the charm and gayety of the old plantations; the seething politics of the days when one race did the work and left the other to grand and petty intrigues; the slave marts will be shown with fidelity to the chronicles.

A feature is to be made of the famous race between the steamboat Natchez and the Robert E. Lee, which caught the imagination of the entire country.

The movie makers are discovering America.

Omaha (Nebr) Bee Oct 7 1923

D. W. G... film 'pirate... is being pestered by ... about where he says. They hang ... he is shooting his big ... scenes out of ... doors and shoot scenes ... and sell them ... to fly-by-night ... ducers. Gosh, ... that flatter...

Detroit (Mich) Free-Press 10/4/23

GRIFFITH TO MAKE GREAT PATRIOTIC FILM

D. W. Griffith has started work on what promises to be one of the most notable productions of his career, "America," a picture based on the American revolution.

At the present time Griffith can be seen with a thousand horseman riding along the hills of Putnam county, New York, where most of the outdoor scenes will be filmed.

Secretary of War Weeks has instructed the war department to lend every reasonable assistance to the making of this patriotic film, which was undertaken at the suggestion of the Daughters of the American revolution.

At Somers Griffith has established an encampment of several thousand players and soldiers, with complete water supply, commissionary, electric and sanitation installment. Three farms have been surrendered as a site for the camp, which covers a hillside about a mile in length. A site overlooking a valley beaded with lakes has been chosen for the cameras, with the action extending back for one-half mile to a mile, and with incidental action as far away as seven miles.

Manchester (N.H) Union Leader 10/7/23

Visitors Welcome at Film Studios

Producers Wish To Combat Impression That "Faking" Is Common

GAZERS are to be invited to the filming of the big scenes in motion pictures according to an understanding recently reached by the leading producers.

The purpose of inviting the public is to combat the prevalent impression of "faking" in production. So much discredit has been cast upon the reality of scenes by various writers that theater-owners complained their patrons did not believe any scene in a film was legitimately photographed without "doctoring."

So the producers have decided to invite the public at all scenes where their presence does not interfere with the work, and this policy is being first put into effect with the largest spectacular scenes for D. W. Griffith's next production "America." For this work, Griffith is reproducing all the more important battles of the Revolutionary War. Unusual efforts have been made that all the details of this period be made with absolute fidelity to history.

The idea of inviting the public has been successfully tried on a smaller scale during the past year, and the more recent productions have attracted the crowds day by day. The whole neighborhood where the scenes are being staged after a period enough for the novelty to wear off turns out in force to view the thousands of soldiers and slaves in action.

The attitude, however, is being altered by press photographers who take the action and sneak away into the woods and rush it to the nearest city to be developed and printed.

Omaha (Nebr) Bee Oct 8 1923

Cleveland (O) News Oct 7 1923

Revolution Panorama To Be Griffith's Biggest

D. W. GRIFFITH is going to ... Revolutionary War ... of the U. S. ... and intends ... to be his greatest ... to date. He is ... to film a panorama of the ... of the American colonies ... independence. Washington, Arnold, Andre, Hamilton, Hale and all the most famous characters of the war will be portrayed.

Washington will be done by Frank McGlynn, who became noted in Drinkwater's stage version of "Abraham Lincoln" as the martyr-President.

Running through the spectacle will be a love story in which Carol Dempster and Neil Hamilton will be the principals.

Probably nearly a year, including the time on research, will be spent on the production.

Griffith was persuaded by the Daughters of the American Revolution to undertake it.

Grand Rapids Herald Oct 7 1923

Telegraph Oct 3

D. W. Griffith to Make Revolutionary War Picture; Will Call It America

Cleveland (Ohio) Press Oct 7 1923

"AMERICA" CHOSEN AS TITLE FOR D.A.R. FILM

"America" Title Is Griffith's New One

Cleveland (Ohio) News Oct 7 1923

Springfield (Mass.) Herald. Oct. 7, 1923

Picture Plays and Players

RIDING with a thousand horsemen along the hills of Putnam county, N. Y., D. W. Griffith has begun the big outdoor scenes for his Revolutionary War picture, "America." Secretary of War Weeks has instructed the War Department to lend every reasonable assistance to the making of the patriotic film, which is being undertaken at the suggestion of the Daughters of the American Revolution.

At Somers Griffith has established an encampment for several thousand players and soldiers, with complete water supply, commissary, electric and sanitation installment. Three farms have been surrendered as a site for the encampment, which covers a hillside for about a mile. A site overlooking a valley beaded with lakes has been chosen for the cameras, with the action extending back from one-half mile to a mile, with incidental action as far away as seven miles.

The United States Army has established an encampment for about 1,000 men under the direction of Colonel G. P. Pond, Division Commander. The men are from the Eighteenth Infantry from Forts Hamilton and Schuyler, and from the Sixteenth Infantry at Governors Island. A thirty-three-piece band from Fort Slocum accompanies the troops. A complete commissary department is in charge of Lieutenant DeWitt, and a medical corps unit under the command of Captain N. T. Davie. Major Arturo Mareno is in direct command of the troops.

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Preparation for "Dorothy Vernon of Haddon Hall" is 40 per cent complete, according to W. W. Kerrigan, business manager. The first set, a replica of the banquet hall of Haddon, is practically finished and 750 costumes are now being made. Each of the five principals in the cast will wear from five to eight costumes.

Four horses are being trained for their parts, and Starrett Ford, production manager, is scouring the country for 400 more, to be used as "extras."

Variety (Nye) 10/11/23

CENTRAL BUREAU FOR HISTORICAL RESEARCH

Plan to Put It Up to Hays—May Turn It Over to Harvard

A central bureau for historical research backed by the Hays organization is being agitated, the idea being to form a clearing house for "costume play" information to which all the producers may put up their problems, paying pro-rata for the service.

The suggestion comes from D. W. Griffith, who has met a multitude of difficulties in his making of "America," the story of the American revolution. It has been the experience of makers of "period" plays that the principal events of certain times are easily studied, but it is often difficult to get designs of clothes, the sort of a horse Paul Revere rode, the uniforms of Colonial soldiers and the like obscure data.

It calls for a considerable force of librarians to work up this kind of data and the research is an important item in production costs. Griffith's proposal is that the producers and distributors concentrate on the work of this kind so that any producer could secure the best service available at low cost.

The plan awaits the return of Will Hays, who sailed from England Monday, but his aids probably will suggest that the work be turned over to Harvard, which recently has been turning out a number of historical subjects and is believed to have the nucleus for just a scientific organization already working and this could be expanded into a bureau that would cover the ground.

Baltimore Sun Oct 7 1923

Public To See Making Of Big Scenes

Leading Producers Agree To Have People Watch Filming Of Large Scenes In Endeavor To Dispel Disbelief

GALLERIES are to be invited to the taking of the big scenes in motion pictures, according to understanding recently reached by the leading producers.

"The purpose of inviting the public is to combat the prevalent impression of 'faking' in production. So much discredit has been cast upon the reality of scenes by various writers that theater owners complained their patrons did not believe any scene in a film was legitimately photographed without 'doctoring.'"

TO INVITE PUBLIC.

SO the producers have decided to invite the public at all scenes where their presence does not interfere with the work, and this policy is being first put into effect with the larger spectacular scenes for D. W. Griffith's next production, "America."

For this work Mr. Griffith is reproducing all the more important battles of the Revolutionary War. Unusual efforts have been made that all the details of this action be made with absolute fidelity to history.

FIRST TEST IMPRESSIVE.

THE first test of inviting the public has been unusually impressive, as galleries varying from 1,000 to 15,000 have followed the action day by day. The hillside near Somers, where the scenes are being staged, offers a perfect stadium for the gallery to view the thousands of soldiers and players in action.

The privilege is being abused by pirate photographers, who take the action with small motion-picture cameras and hawk it to smaller companies for big scenes in minor productions. Saturday afternoon the State police confiscated seven small motion-picture cameras. Captain French, of the State police, made no arrests at Griffith's request, the film and camera being held in the custody of the police until "America" is released.

My Home News Oct. 7, 1923

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Columbus (Ohio) Oct. 7, 1923 Dispatch

While we are posting signboards, we want to point the index finger to D. W. Griffith's article in the September Arts and Decoration, which may be found in the libraries. He hits beautifully on the practice of the movie directors overloading the rooms which are supposed to designate homes of the rich. No producer, not even himself, he admits, has the courage to use absolute good taste in this regard. The public is not yet ready for actualists, it would seem.

Mr. Griffith, in three sentences, has epitomized pleasure-seeking America: "The American life of today is so jazzed that we fly constantly, but don't light. If we would only light long enough to read and think, the golden age of America would arrive. It is a developed sense of beauty that gilds the golden age of civilization."

Atlanta (Ga) Georgian 10/7/23

Atlanta (Ga) Constitution 10/7/23

Atlanta (Ga) Journal Oct 7 1923

Pittsburgh (Pa) Gazette Times

Philadelphia Oct 12 1923

WHAT WAS THE COLOR OF PAUL REVERE'S HORSE?

America doesn't know the color of its best known horse, the one ridden by Paul Revere when he made his famous ride to Lexington and Concord to warn the colonists.

Because of such inaccuracy in historical records, the motion picture industry has taken steps for the foundation of an independent historical research bureau, under the direction of Will H. Hays.

Historians have told the main events, but nowhere is there any authentic record of exactly how things looked. For instance, when D. W. Griffith wanted to know what sort of wagons were used by the northern armies during the Revolutionary war, not a single historica record described them.

As the motion picture industry is planning to make a great number of historical films with absolutely accurate details, the pictorial vagueness of the histories must be corrected, and it is for this purpose that the producers will jointly subscribe for the research bureau.

Griffith has already spent hundreds of dollars seeking to learn the color of Paul Revere's horse for the scenes in his next production, "America," Edwin B. Worthen, president of the Lexington Historical Society, declares there is no available record, although it is known the horse was not white as pictured in illustrations. Griffith's research department is now conducting a search through personal correspondence of that period.

Oakland (Cal) Tribune Oct 14 1923

Rockford (Ill) Register Oct 7 1923

Detroit (Mich) News Oct 14 1923

Director Seeks Color of Paul Revere's Horse

AMERICA doesn't know the color of its best known horse, the one ridden by Paul Revere when he made his famous ride to Lexington and Concord to warn the Colonists. Because of such inaccuracy in historical records, the motion picture industry has taken steps for the foundation of an independent historical research bureau, under the direction of Will H. Hays.

Oakland (Cal) Tribune Oct 14 1923

WHAT WAS COLOR OF HORSE RIDDEN BY PAUL REVERE?

Mr. Griffith Has Spent Hundreds Trying to Find Out

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M. P. News (Nye) Oct 13 1923

Thousand Horsemen For Griffith's "America"

Riding with a thousand horsemen along the hills and through the valleys of Putnam county, New York, D. W. Griffith has begun the big outdoor scenes for his forthcoming Revolutionary War picture for which "America" has been chosen as the title.

Secretary of War Weeks has instructed the War Department to lend every reasonable assistance to the production of this patriotic film which was undertaken at the suggestion of the Daughters of the American Revolution.

At the little town of Somers Mr. Griffith has established an encampment for several thousand players and soldiers, with complete water supply, commissary, electric and sanitation installment. Three farms have been surrendered by their owners as a site for the encampment which covers a hillside for the space of a mile.

My Telegraph Oct 14 1923

SOMERS, N. Y., has been put on the map and by a motion picture company. Never since the days when the Revolutionary army in reality passed through this picturesque little town has there been so much excitement and even then the excitement was probably tame compared with what one can see any day now. D. W. Griffith has furnished that excitement. For weeks past he has camped with his army near Somers, attracting the attention of thousands of tourists. It is estimated that fully 20,000 motorists have visited Somers during the last few weeks to have a look at the stockade and other 1776 sets. Sunday, Mrs. Albert Gray telephoned and said that only four more days remained of the filming in this little town and if we wanted to see it we better make haste.

We missed the scenes in the stockade, but we did see the battle of Bunker Hill and learned more about that momentous occasion than all the histories we studied in our childhood.

Picture if you can an Autumn day with the leaves turning golden brown and crimson. The British army dressed in the scarlet uniform and gold braid and the colonists dressed in their simpler homespun outfits charging up Breed's Hill with the Union Jack waving in the breeze. Picture again the background of this scene of Colonial days, a black mass of automobiles wedged in four deep with thousands of people lined up on the grassy knolls watching what David W. Griffith himself says is going to be his best work.

"Lonella Parsons," he said, "this is going to be better than 'The Birth of a Nation.'" And although I had only seen him take three or four scenes, I said:

"I believe you." I don't know why I said it. Probably because his earnestness convinced me that he knew what he was talking about. I have known him for years and I have never before heard him say what he said last Sunday. This is a warning that "America" is going to be the rival of "The Birth of a Nation" and "The Covered Wagon," so far the two best film stories founded on our own American history.

Crowd Furnishes Entertainment.

Remarks of the crowd that gathered to watch Mr. Griffith were both amusing and enlightening. One little old woman, who by great effort, had succeeded in getting to the top of the hill, said to her companion:

"I see Griffith."

"Which is he?" asked her companion.

"That's him—giving orders, she answered, pointing to a red-coated general leading his troops up the slippery hay to try and vanquish the struggling colonists.

If she had seen the real Griffith, we are afraid she would have been sadly disappointed. Instead of the brilliant scarlet-coated general, pompous and impressive, the real Griffith was dressed in a pair of light trousers and a light coat that did not match. He wore a battered straw hat and an old green topcoat. He has been so busy making his picture that he had not even had time to get a haircut. His hair hangs long and he is tanned and burned until he is three or four shades darker than his usual complexion. When Griffith works, he works, and a little thing like clothes never bothers him. He is up at six in the morning and he is the last one in bed at night. His company says that he has the strength of ten men.

Hay Used to Hold Back Troops.

The hay which we had always thought was used to form a barricade we learned last Sunday was used to make the British slip when they tried to rush up Breed's Hill and on to Bunker Hill. If it served its purpose in the revolutionary days as well as it did last Sunday it must have been mighty effective. Even with the aid of Carol Dempster and Mae, first it was almost impossible to get up the hill without slipping. One has to be like a goatie to climb those heights and not take a tumble.

The edge seen by the armies caused considerable annoyance because they kept slipping and one of the twentieth century touches was Mantua, the hairdresser, who went into the trenches after every skirmish to fix the edge of the fighters' curlers, which some of honor to get gone, and who had everybody laughing called to his aims.

"Here! Don't make his wig stand up each. His wig is more important."

Then after this quiet rhetoric, he called: "All those who not get up in ready for the next scene." He was called to order and inquired the cost of the curlers and was told by the man to was charged to the Department of a Boston concern. We got in touch on point with Mr. Griffith, during the rehearsal of the Bunker Hill. After the smoke of the Battle of the British cleared and it lined in the ground and called.

Rockland (Ill) Argus Union 9/29/23

ARMY IS AIDING GRIFFITH WITH AMERICA FILM

Riding with a thousand horsemen along the hills of Putnam county, N.Y., D. W. Griffith has begun the big outdoor scenes for his revolutionary picture, "America."

Secretary of War Weeks has instructed the war department to lend every reasonable assistance to the making of the patriotic film which is being undertaken at the suggestion of the Daughters of the American revolution.

At Somers Griffith has established an encampment for several thousand players and soldiers, with complete water supply, commissary, electric and sanitation installment. Three farms have been surrendered as a site for the encampment which covers a hillside about a mile.

A site overlooking a valley beaded with lakes has been chosen for the cameras, with the action extending back from one-half mile to a mile, with incidental action as far away as seven miles. The latter is for signal fires, etc.

The United States army has established an encampment for about 1000 men under the direction of Colonel G. P. Pond, division commander. The men are from the Eighteenth Infantry from Forts Hamilton and Schuyler, and from the Sixteenth Infantry at Governor's Island. A thirty-three piece band from Fort Slocum accompanies the troops. A complete commissary department is in charge of Lieut. DeWitt; and a medical corps unit under the command of Capt. N. T. Davie. Major Arturo Mareno is in direct command of the troops.

With the technical advice of the Federal army officers, Griffith is preparing to stage with exact accuracy the major battles of the Revolutionary War.

The horsemen have been assembled from Reserve cavalry units under the command of Captain Love of the Reserve forces. It is reported to be perhaps the largest cavalry unit ever assembled outside of war manoeuvres, and represents an exact duplicate of the cavalry strength of the American troops in the engagements that are to be reproduced.

The War Department is taking a keen interest in the manoeuvres as it is giving observers for the Department an opportunity to study from a military view-point the struggles of the American colonists with a precision never before made possible because of the expenses involved.

Daily Home Reporter 9/27/23

GRIFFITH STARTS ON "AMERICA"

U. S. Department of War Co-operates

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Salt Lake (Utah) Telegram 10/2/23

War Departments Aid In War Picture Making

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San Francisco (Cal) Organ Nov 10/6/23

Crawfordsville Ind Journal Sept 29 1923

Makes ... e Of War ... Of Revolution

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Shreveport (La) Times oct 7 1923

The war department will co-operate with D. W. Griffith in the making of the picture, "America." Among the scenes will be reproductions of famous battles of the revolutionary war.

San Francisco (Cal) Journal 10/7/23

...NEW GRIFFITH FILM

"America" is the title selected for ...W. Griffith's Revolutionary film ...ch he is preparing to make at ...suggestion of the Daughters of ...American Revolution. This is ...first instance where a film has ...requested directly by a public ...anization.

...he title was selected after a poll ...ix universities, six grade schools, ...clubs and six sporting places ...e slang is most prevalent. In...ing a prize fighter's camp, a ...track, a pool room, a dance ...and a boys' playground.

...several hundred people who ...ected the title have been invited ...take parts in the big battle and ...other group scenes of which there ...be many in the film.

Chicago (Ill) Post oct 6 1923

...bout Griffith's 'America'

Riding with a thousand horsemen ...ong the hills of Putnam county, N. ..., D. W. Griffith has begun the big ...utdoor scenes for his revolutionary ...ar picture, "America."

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Ny Eve World 10/11/23

...riffith Is on ...nother Big Picture

...MERICA" is the title defi...nitely selected for D. W. Griffith's Revolutionary ...film feature which he now is pre...paring to make at the suggestion ...of the Daughters of the American ...Revolution. This is the first instance where a film has been requested directly by a public organization.

The title was selected after a poll of the membership of six lead...ing universities, six grade schools, ...clubs and six sporting places ...where the slang of the day is most ...prevalent, including a prize-fight...ing training camp, a race track pad...dock and betting ring, a dance hall ...and a boy's playground.

...ty per cent of the ...votes for the title, "Ame...rica," with "The Spirit of Seventy-...six" a heavy second choice. Beav...ty, evidence and broad compre...hension were the standards by ...which all the returns were judged. ...In several hundred persons who ...voted the title, "America," have ...been invited by Mr. Griffith to ...take parts in the big battle and ...other group scenes of which there ...will be many in the film.

A army has established ...an encampment of about 1000 men ...under the direction of Col. G. P. ...Pond, Division Commander. The ...men are from the 18th infantry from ...Fort Hamilton and Schuyler and ...the 16th infantry at Governor's ...Island. A 33-piece band from ...Fort Slocum accompanies the ...troops. A complete commissary ...department is in charge of Lieut. ...DeWitt and a medical corps unit ...under the command of Capt. N. T. ...Davie, Major Arturo Mareno is ...in direct command of the troops.

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Clarksburg (W Va) Telegram 10/11/23

...Was the color of Paul Revere's horse? D. W. Griffith wants the information; research dept. busy.

America doesn't know the color of its best known horse ... one ridden by Paul Revere when ... made his famous ride to Lexington and Concord to warn the Colonists.

Because of such inaccuracy in historical records, the motion picture industry has taken steps for the foundation of an independent historical research bureau, under the direction of Will H. Hays.

Historians have told the main events, but nowhere is there any authentic record of exactly how things looked. For instance, when D. W. Griffith wanted to know what sort of wagons were used with the Northern armies during the Revolutionary War, not a single historical record described them.

As the motion-picture industry is planning to make a great number of historical films with absolutely accurate details, the pictorial vagueness of the histories must be corrected, and it is for this purpose that the producers will jointly subscribe for the research bureau.

Griffith already has spent hundreds of dollars seeking to learn the color of Paul Revere's horse for the scenes in his next production, "America." Edwin B. Worthen, president of the Lexington Historical Society, declares there is no available record, although it is known the horse was not white, as pictured in illustrations. Griffith's research department is now conducting search through personal correspondence of that period.

To Invite Galleries.

Galleries are to be invited to the taking of the big scenes in motion pictures, according to an understanding recently reached by the leading producers.

The purpose of inviting the public is to counteract the prevalent impression of "faking" in production. So much discredit has been cast upon the reality of scenes by various writers that theater owners complained their patrons did not believe any scene in a film was legitimately photographed without "doctoring."

So the producers have decided to invite the public at all scenes where their presence does not interfere with the work, and this policy is being put into effect with the larger spectacular scenes for D. W. Griffith's next production "America." For this work Griffith is reproducing all the more important battles of the Revolutionary war. Thousands of men have been made ready for the battle of the action, on each side, with absolute fidelity to history.

This first test of inviting the public has been successful, the number of people who have followed the action day by day, ...

Portland (Ore) Press Herald 10/12/23

...America has been definitely decided upon as the title for D. W. Griffith's Revolutionary film he is preparing to make at the suggestion of the Daughters of the American Revolution.

Union (N J) Hudson Dispatch oct 11, 1923

WHAT COLOR WAS PAUL REVERE'S HORSE? RESEARCH DEPARTMENTS CAN'T DISCOVER

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Toledo (Ohio) News Bee oct 12 1923

Moving Picture Bureau Will Tell Many Old Truths

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Eugene (Ore) Guard oct 13 1923

GRIFFITH INVITES PEOPLE TO WATCH MAKING OF FILMS

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So the producers have decided to invite the public to all scenes where their presence does not interfere with the work. This policy was first put into effect with the larger spectacular scenes for D. W. Griffith's next production "America." The galleries varied from a thousand to fifteen thousand and they followed the action day by day.

The privilege is being abused by pirate photographers, who take the action with small motion picture cameras, and hawk it to smaller companies for big scenes in minor productions. Whenever these fellows are caught, the police confiscate the film and cameras and hold it in custody until "America" is released.

Lawrence (Mass) Telegram oct 13 1923

Chicago (Ill) News oct 13 1923

Marion (Ohio) Dispatch oct 13 1923

D. W. Griffith to Make Revolutionary War Picture; Will Call It America

Charleston (W Va) Gazette oct 14 1923

START FILM WORK FOR WAR PICTURES

Lincoln (Neb) Star oct 13 1923

Lincoln (Neb) Journal oct 13 1923

GRIFFITH DESIRES TO KNOW COLOR OF PAUL REVERE'S HORSE

Chicago (Ill) Herald oct 13 1923

Chicago (Ill) Post oct 13 1923

Shreveport (La) Times oct 7 1923

Elizabeth (N J) Journal 10/11/23

Oleans (N Y) Times oct 10 1923

Watertown (N Y) Standard oct 12 1923

Newark (N J) Ledger 10/13/23

Pittsburgh (Pa) Sun-Telegraph oct 13 1923

Saginaw (Mich) News-Courier oct 10 1923

Syracuse (N Y) Telegram 10/12/23

Los Angeles (Cal) Record oct 13 1923

Baltimore News oct 11, 1923

Huntington (W Va) Advertiser 10/7/23

Flint (Mich) Journal 10/13/23

Madison (Wis) Wisconsin News oct 9 1923

Milwaukee (Wis) Sentinel oct 10 1923

Los Angeles (Cal) Times 10/7/23

Lewiston (Me) Journal 10/7/23

Vancouver (BC) Province 10/7/23

Morwalk (Conn) Hour oct 12 1923

Toledo (Ohio) News Bee oct 12 1923

WORK ON "AMERICA" BEGINS

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Secretary of War Weeks has instructed the War Department to lend every reasonable assistance to the making of the patriotic film, which is being undertaken at the suggestion of the Daughters of the American Revolution.

At Somers, Griffith has established an encampment for several thousand players and soldiers, with complete water supply, commissary, electric and sanitation installment. Three farms have been surrendered as a site for the encampment which covers a hillside about a mile.

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The War Department is taking a keen interest in the maneuvers as it is giving observers for the department an opportunity to study from a military viewpoint the struggles of the American colonists with a precision never before made possible because of the expenses involved.

The war department will co-operate with D. W. Griffith in the making of the picture, "America." Among the scenes will be reproductions of the famous battles of the revolutionary war.

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RESEARCH BUREAU.

Because so far it has been impossible for D. W. Griffith's investigators to discover just what was the color of Paul Revere's horse, Will H. Hays, head of the movies, will soon organize a big research bureau.

The bureau will be financed by the different picture producers now members of the Hays's organization and will fill a long-felt want in the industry.

With the research bureau functioning and ascertaining just what's what, some of these big historical films will be greatly improved in so far as the history end of it goes.

It has been the case in many instances to put something in a scene to make it more artistic or to add to the lighting effect, but henceforth the makers of historical stories will have the fund of information gathered by the trained searchers of the Hays's outfit to draw upon.

In the future we hope we won't go to a movie dealing with the past and see Lincoln holding a telephone conversation with Grant, Washington wearing a brown derby or the imprint of garters on the calves of Ben Hur.

"ALL MEMBERS!"

WHAT WAS COLOR OF REVERE'S HORSE?

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CHAT OF THE SCREEN AND ITS PLAYERS

Producers Invite Galleries to Witness Filming of Big Scenes in Pictures

GALLERIES are to be invited to the taking of the big scenes in motion pictures according to an understanding reached by the leading producers. The purpose of inviting the public is to combat the prevalent impression of "faking" in production. So much discredit has been cast upon the reality of scenes that theater owners complained their patrons did not believe any scene in a film was legitimately photographed without "doctoring."

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SEEKING COLOR OF HORSE PAUL REVERE RODE

Griffith Wants to Know Exact Shade of Famous Steed for New Production

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Davenport (Iowa) Times 10-6-23

Government Aids Griffith in New Patriotic Picture

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With the technical advice of the federal army officers, Griffith is preparing to stage with exact accuracy the major battles of the Revolutionary war.

The horsemen have been assembled from reserve cavalry units under the command of Captain Love of the reserve forces. It is reported to be perhaps the largest cavalry unit ever assembled outside war maneuvers, and represents an exact duplicate of the cavalry strength of the American troops in the engagements that are to be reproduced.

The war department is taking a keen interest in the maneuvers, as it is giving observers for the department an opportunity to study from a military viewpoint the struggles of the American colonists with a precision never before made possible because of the expenses involved.

Racine (Wis) Journal-News 10-10-23

"America" is the title selected for D. W. Griffith's Revolutionary film, which he is preparing to make at the suggestion of the Daughters of the American Revolution. This is the first instance where a film has been requested directly by a public organization.

Louisville (Ky) Herald oct 14 1923

Joliet (Ill) Herald News 10/11/23

D. W. Griffith is now using 10-cent dyes for local color. His film, "The White Sister," will be dyed sepia for the South American trade.

David Wark Griffith has definitely decided upon "America" as the title for his Revolutionary feature. The picture is being produced at the suggestion of Daughters of the American Revolution.

Cleveland (Ohio) Plain-Dealer oct 14.

D. W. GRIFFITH explaining to Inez Wallace of Cleveland, former screen actor and director, the scene in the new play, "America," which depicts the start of the battle of Lexington. Miss Wallace conducts a column for photo play fans in The Sunday Plain Dealer.

Quincy (Ill) Whig-Journal 10/5/23

Atlantic City (N.J.) Press oct 13 1923

Grand Rapids (Mich) Herald October 14 1923

"America," is the title selected for D. W. Griffith's Revolutionary film, which he has begun filming in Putnam county, New York, at the suggestion of the Daughters of the American Revolution. This is the first instance where a film has been requested directly by a public organization.

The title was selected after a poll of six universities, six grade schools, six clubs and six sporting places where slang is most prevalent, including a prize fighter's camp, a race track, a pool room, a dance hall and a boys' playground.

More than 90 per cent of the votes were for "America," with "The Spirit of '76" a heavy second choice. Brevity, vividness and comprehension were the standards by which the returns were judged. The several hundred people who selected the title have been invited to take parts in the big battle and other group scenes, of which there will be many in the film.

INVITED GUESTS

With all the talk about visitors being barred from all studio lots or locations in the Far West, D. W. Griffith, as usual, has taken the other end of the argument, and again, as usual, has found his idea along these lines working out splendidly.

No sooner did Griffith learn that visitors were not welcome at other studios and on locations than he broadcasted a blanket invitation to the universe to come up and be a gallery while he is shooting the big scenes for "America," his story of the Revolution.

As a result of these invitations we journeyed out to Somers, N. Y., yesterday as R. W.'s guest, and found, to our amazement, that we were but one of some 3,000 who had also journeyed there to watch the big battle scenes being re-enacted.

So, if you're interested in seeing the movie wheels go round and in watching big movies in the making, you'll be perfectly welcome at Somers, providing, of course, you don't walk in on any scenes.

It's the most interesting thing going on around New York these days and is bigger than a three-ring circus.

Public to See Movies Made, Producers Say

Galleries of observers are to be invited to the taking of the big scenes in motion pictures, according to an understanding recently reached by the leading producers.

The purpose of inviting the public is to combat the prevalent impression of "faking" in production.

The producers have decided to invite the public at all scenes where their presence does not interfere with the work, and this policy is being first put into effect with the larger spectacular scenes for D. W. Griffith's next production, "America." For this work Griffith is reproducing all the more important battles of the Revolutionary war.

The first test of inviting the public has been unusually impressive, as galleries varying from 1,000 to 15,000 have followed the action day by day. The hillside near Somers, N. Y., where the scenes are being staged, offer a perfect stadium for the gallery to view the thousands of soldiers and players in action.

Charlestown (W Va) Gazette 10/14/23

Will Invite Galleries to Filming of the Big Scenes

First Test of Permitting Public to See Actual Production Succeeds; Will Correct Mistaken Impressions

Galleries are to be invited to the taking of the big scenes in motion pictures according to an understanding recently reached by the leading producers.

The purpose of inviting the public is to combat the prevalent impression of "faking" in prodcution. So much reality of scenes by various writers that theatre owners complained their patrons did not believe any scene in a film was legitimately photographed without "doctoring."

So the producers have decided to invite the public at all scenes where their presence does not interfere with the work, and this policy is being first put into effect with the larger spectacular scenes for "America." For this work, Griffith is reproducing all the more important battles of the Revolutionary War. Unusual efforts have been made that all the details of this action be made with absolute fidelity to history.

The first test of inviting the public, has been unusually impressive, as galleries varying form a thousand to fifteen thousand have followed the action day by day. The hillside near Somers where the scenes are being staged offer a perfect stadium for the gallery to view the thousands of soldiers and players in action.

The privilege is being abused by pirate photographers who take the action with small motion picture cameras, and hawk it to smaller companies for big scenes in minor productions. Recently the state police confiscated seven small motion picture cameras. Captain French of the state police made no arrests by request, the film and camera being held in the custody of the police until "America" is released.

Toledo (Ohio) Times oct 14 1923

Mansfield (Ohio) 10/14/23

GRIFFITH MAKING BATTLE SCENES

Has Encampment of Several Thousand Ready to Reproduce Revolutionary War.

David Wark Griffith has begun the outdoor scenes for his Revolutionary war picture, "America," by establishing an encampment for several thousand players and soldiers at Somers, N. Y. Complete equipment for water supply, commissary, lighting and sanitation has been installed. Three farms have been surrendered to the motion picture people as a site for their camp. The site overlooks a valley bended with small lakes and the action will extend across the country for a mile or more, with incidental action as far away as seven miles.

In accordance with instructions issued by Secretary of War Weeks to the war department to lend every reasonable assistance in the making of the patriotic film, the United States Army has established an encampment for about 1000 men under the direction of Colonel G. P. Pond. The men are from the 18th Infantry, from Forts Hamilton and Schuyler and from the 16th Infantry at Governors Island. A 33-piece band from Fort Slocum accompanies the troops. A complete commissary department is in charge of Lieutenant DeWitt and a medical corps unit under the command of Captain N. T. Davis. Major Arturo Marono is in direct command of the troops.

With the technical advice of the army officers, Griffith is preparing to stage with accuracy the major battles of the revolution.

The horsemen have been assembled from reserve cavalry units under the command of Captain Love. It is reported to be perhaps the largest cavalry unit ever assembled outside war maneuvers and represents exactly the cavalry strength of the American troops in the engagements that are to be reproduced.

The war department is taking an interest in the maneuvers, as it is giving observers for the department an opportunity to study from a military viewpoint the struggles of the American colonists with a [illegible] never before made possible [illegible]

DETERMINE COLOR OF FAMOUS HORSE

America doesn't know the color of its best known horse, the one ridden by Paul Revere when he made his famous ride to Lexington and Concord to warn the Colonists.

Because of such inaccuracy in historical records, the motion picture industry has taken steps for the foundation of an independent historical research bureau under the direction of Will H. Hays.

Historians have told the main events, but nowhere is there any authentic record of exactly how things looked. For instance, when D. W. Griffith wanted to know what sort of wagons were used with the northern army during the Revolutionary war, not a single historical record described them.

As the motion picture industry is planning to make a great number of historical films with absolutely accurate details, the pictorial vagueness of the histories must be corrected, and it is for this purpose that the producers will jointly subscribe for the research bureau.

Griffith has already spent hundreds of dollars seeking to learn the color of Paul Revere's horse for the scenes in his next production, "America." Edwin B. Worthen, president of the Lexington Historical society declares there is no available record, although it is known the horse was not white as pictured in illustrations. Griffith's research department is now conducting search through personal correspondence [illegible]

Topeka (Kans) Capital October 14, 1

PICTURE PRODUCERS INV[illegible] GALLERIES TO BIG SCE[illegible]

Would Combat General [illegible] pression Scenes Are "Fa[illegible]

Griffith First to "Show 'Em" [illegible] Really See What Can [illegible] Did.

Galleries are to be invited [illegible] taking of the big scenes in mot[illegible] tures according to an unders[illegible] recently reached by the lead[illegible] ducers.

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For this work, Griffith [illegible] ing all the more important [illegible] the Revolutionary war. Unu[illegible] have been made that all th[illegible] this action be made with [illegible] it's to history.

Lincoln (Neb) Jou[illegible] October 14 19[illegible]

Film Accuracy.

America doesn't know the co[illegible] its best known horse, the one r[illegible] by Paul Revere when he ma[illegible] famous ride to Lexington and [illegible] cord to warn the colonists.

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Pittsburg (Pa) Gazette Times Oct 14 1923

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Muskogee (Okla) Shawnee 10/14/23

SPECTATORS AT FILMING

To Permit Public to View Scenes to Pacify Skeptical

Galleries are to be invited to the taking of the big scenes in motion pictures according to an understanding recently reached by the leading producers.

The purpose of inviting the public is to combat the prevalent impression of "faking" in production. So much discredit has been cast upon the reality of scenes by various writers that theater owners complained their patrons did not believe any scene in a film was legitimately photographed without "doctoring."

So the producers have decided to invite the public at all scenes where their presence does not interfere with the work, and this policy is being first put into effect with the larger spectacular scenes for the production "America."

For this work, directors are reproducing all the more important battles of the Revolutionary War. Unusual efforts have been made that all the details of this action be made with absolute fidelity to history.

The first test of inviting the public, has been unusually impressive, as galleries varying from a thousand to to fifteen thousand have followed the action day by day. The hillside near Somers where the scenes are being staged offer a perfect stadium for the gallery to view the thousands of soldiers and players in action.

The privilege is being abused by pirate photographers who take the action with small motion picture cameras, and hawk it to smaller companies for big scenes in minor productions. The state police confiscated seven small motion picture cameras, the film and camera to be held in the custody of the police until "America" is released.

San Francisco (Cal) Bulletin October 14 1923

Griffith Asks the Public to Watch He Doesn't Fake

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Sacramento (Cal) Union 10/14/23

"America" Selected for Title of Griffith Play

"America" is the title selected for D. W. Griffith's revolutionary film, which he is preparing to make at the suggestion of the Daughters of the American Revolution. This is the first instance where a film has been requested directly by a public organization.

The title was selected after a poll of six universities, six grade schools, six clubs and six sporting places where slang is most prevalent, including a prize fighter's camp, a race track, a pool room, a dance hall and a boys' playground.

More than 90 per cent of the votes were for "America," with "The Spirit of '76" a heavy second choice. Brevity, vividness and comprehension were the standards by which the returns were judged. The several hundred people who selected the title have been invited to take parts in the big battle and other group scenes, of which there will be many in the film.

Laconia (N.H.) Evening Times October 14 1923

FILM HISTORY EXPERTS WANT COLOR OF HORSE

RIDDEN BY PAUL REVERE ON HIS FAMOUS RIDE

Washington (DC) Herald oct. 14 1923

Paul Revere Had A Horse; That Much We Know

America doesn't know the color of its best known horse, the one ridden by Paul Revere when he made his famous ride to Lexington and Concord to warn the colonists.

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Reading (Pa) Eagle oct 14 1923

Philadelphia Record oct 14 1923

Public on Hand for Big Scenes

Griffith Invites Visitors

Oakland (Cal) Tribune

PUBLIC INVITED TO SEE FILMS "SHOT"

Laconia (N.H.) News-Courier October 14 1923

PUBLIC ADMITTED TO VIEW SCENES

In Filming "America," D. W. Griffith Encourages "Galleries"

Sacramento (Cal) Union oct 1[illegible]

San Francisco (Cal) Journal 10/14/23

Springfield (Ohio) News 10/14/23

Long Beach (Cal) Telegram oct 1[illegible]

Santa Ana (Cal) Register 10/14/23

Shreveport (La) Times 10/7/23 — Los Angeles (Cal) Times 10/7/23 — Milwaukee (Wis) Wisconsin News Oct 9 1923

Makes ... Of War ... Revolution

... a thousand horse-... hills of Putnam ... W. Griffith has be-... outdoor scenes for his ... War picture, "Amer-

... War Weeks has in-... War Department to ... reasonable assistance ... of the patriotic ... being undertaken at ... of the Daughters ... Revolution.

... Griffith has estab-... ampment for several ... and soldiers, with ... supply, commis-... and sanitation in-... ree farms have been ... a site for the en-... ich covers a hillside

... ooking a valley bead-... has been chosen for ... with the action ex-... from one half mile ... seven miles. The ... signal fires, etc.

... has established ... for about one ... under the direction ... Pond, Division Com-

Chicago (Ill) Post Oct 8 1923

Outdoor Scenes Being Shot for Movie 'America'

Riding with a thousand horsemen along the hills of Putnam county, N. Y., D. W. Griffith has begun the big outdoor scenes for his Revolutionary war picture, "America." Secretary of War Weeks has instructed the war department to lend every reasonable assistance to the making of the film, which is being undertaken at the suggestion of the D. A. R.

At Somers, Griffith has established an encampment for several thousand players and soldiers. Three farms have been surrendered as a site for the encampment which covers a hillside about a mile. A site overlooking a valley beaded with lakes from one half mile to a mile, with incidental action as far away as seven miles.

With the technical advice of the Federal army officers, Griffith is preparing to stage with exact accuracy the major battles of the Revolution. The horsemen have been assembled from reserve cavalry units under command of Captain Love, represents an exact duplicate of the cavalry strength of the American troops in the engagements that are to be reproduced.

Shreveport (La) Times Oct 9 1923

The war department will co-operate with D. W. Griffith in the making of the picture, "America." Among the scenes will be reproductions of famous battles of the revolutionary war.

Elizabeth (N.J.) Journal 10/11/23

"America" has been definitely decided upon as the title for D. W. Griffith's Revolutionary film he is preparing to make at the suggestion of the Daughters of the American Revolution.

My Eve World 10/11/23

WORK ON "AMERICA" BEGINS

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At Somers, Griffith has established an encampment for several thousand players and soldiers, with complete water supply, commissary, electric and sanitation installment. Three farms have been surrendered as a site for the encampment which covers a hillside about a mile.

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The War Department is taking a keen interest in the maneuvers as it is giving observers for the department an opportunity to study from a military viewpoint the struggles of the American colonists with a precision never before made possible because of the expenses involved.

Huntington (W Va) Advertiser 10/7/23

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Saginaw (Mich) News-Courier Oct 10 1923

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Ocean (N.J.) Times Oct 10 1923

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Baltimore News Oct 11, 1923

WHAT WAS COLOR OF REVERE'S HORSE?

America doesn't know the color of its best-known horse, the one ridden by Paul Revere when he made his famous ride to Lexington and Concord to warn the Colonists.

Because of such inaccuracy in historical records, the motion-picture industry has taken steps for the formation of an independent historical research bureau under the direction of Will H. Hays.

Historians have told the main events, but nowhere is there any authentic record of exactly how things looked. For instance, when D. W. Griffith wanted to know what sort of wagons were used with the Northern armies during the Revolutionary War, not a single historical record described them.

As the motion-picture industry is planning to make a great number of historical films with absolutely accurate details, the pictorial vagueness of the histories must be corrected, and it is for this purpose that the producers will jointly subscribe for the research bureau.

Griffith already has spent hundreds of dollars seeking to learn the color of Paul Revere's horse for the scenes in his next production, "America." Edwin B. Worthen, president of the Lexington Historical Society, declares there is no available record, although it is known the horse was not white, as pictured in illustrations. Griffith's research department is now conducting search through personal correspondence with the [illegible]

Syracuse (N.Y.) Telegram 10/12/23

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Los Angeles (Cal) Record Oct 13 1923

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Portland (Ore) Press Herald 10/12/23

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Union (N.J.) Hudson Dispatch Oct 11, 1923

WHAT COLOR WAS PAUL REVERE'S HORSE? RESEARCH DEPARTMENTS CAN'T DISCOVER

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Flint (Mich) Journal 10/13/23

Jersey Topics Oct 11, 1923

Chicago (Ill) News Oct 13 1923

Chicago (Ill) News Oct 13 1923

Camden (N.J.) Post Telegram Oct 13 1923

Elmira (N.Y.) Times Star Oct 13 1923

CHAT OF THE SCREEN AND ITS PLAYERS

Producers Invite Galleries to Witness Filming of Big Scenes in Pictures

GALLERIES are to be invited to the taking of the big scenes in motion pictures according to an understanding reached by the leading producers. The purpose of inviting the public is to combat the prevalent impression of "faking" in production. So much discredit has been cast upon the reality of scenes that theater owners complained their patrons did not believe any scene in a film was legitimately photographed without "doctoring."

So the producers have decided to invite the public to all scenes where their presence does not interfere with the work. This policy was first put into effect with the larger spectacular scenes for D. W. Griffith's next production "America." The galleries varied from a thousand to fifteen thousand and they followed the action day by day.

The privilege is being abused by pirate photographers, who take the action with small motion picture cameras, and hawk it to smaller companies for big scenes in minor productions. Whenever these fellows are caught, the police confiscate the film and cameras and hold it in custody until "America" is released.

Toledo (Ohio) News Bee Oct 12 1923

By EARL AIKEN.

DOES anyone in Toledo know the color of its best known horse—the one ridden by Paul Revere when he made his famous ride to Lexington and Concord?

That is the problem confronting D. W. Griffith who is filming "America." When the scenes were ready for the Revere ride, an episode in the production, it suddenly dawned that no one knew what color of horse to select.

Historical records were searched and no description of the animal could be found. And when Griffith wanted to know what sort of wagons were used with the Northern armies during the Revolutionary War, not a single historical record described them.

A historical research department was organized and the vast search is under way. If you can remember the color of Paul Revere's horse, Griffith undoubtedly will reward you satisfactorily.

Watertown (N.Y.) Standard Oct 12 1923

SEEKING COLOR OF HORSE PAUL REVERE RODE

Griffith Wants to Know Exact Shade of Famous Steed for New Production

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Newark (N.J.) Ledger 10/13/23

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Eugene (Ore) Guard Oct 13 1923

Pittsburgh (Pa) Sun-Spirit Oct 13 1923

Moving Picture Bureau Will Tell Many Old Truths

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Griffith already has spent hundreds of dollars seeking to learn the color of Paul Revere's horse for the scenes in his next production "America."

GRIFFITH INVITES PEOPLE TO WATCH MAKING OF FILMS

Galleries are to be invited to the taking of the big scenes of motion pictures according to an understanding recently reached by the leading producers.

The purpose of inviting the public is to combat the prevalent impression of "faking" in production. So much discredit has been cast upon the reality of scenes that theater owners complained their patrons did not believe any scene in a film was legitimately photographed without "doctoring."

So the producers have decided to invite the public to all scenes where their presence does not interfere with the work. This policy was first put into effect with the larger spectacular scenes for D. W. Griffith's next production "America." For this work, [illegible] reproducing all the more important battles of the Revolutionary War. Thousands of people have been made that all the details of this action be made with absolute fidelity to history.

The first use of inviting the public has been unusually impressive, as galleries varying from a thousand to fifteen thousand have followed the action day by day. The hillsides near Somers where the scenes are being staged offer a perfect stadium for the gallery to view the thousands of soldiers and players in action.

The privilege is being abused by pirate photographers who take the action with small motion picture cameras, and hawk it to smaller companies for big scenes in minor productions. Whenever these fellows are caught, the police confiscated the film and cameras and hold it in custody until "America" is released.

Unusual efforts have been made that all the details of this action be made with absolute fidelity to history.

Many View Scenes.

The first use of inviting the public has been unusually impressive, as galleries varying from a thousand to fifteen thousand have followed the action day by day. The hillsides near Somers where the scenes are being staged offer a perfect stadium for the gallery to view the thousands of soldiers and players in action.

The privilege is being abused by pirate photographers who take the action with small motion picture cameras, and hawk it to smaller companies for big scenes in minor productions. Saturday afternoon, the State Police confiscated seven small motion picture cameras, Captain French of the State Police [illegible]

Lawrence (Mass) Telegram Oct 13 1923

Chicago (Ill) News Oct 13 1923

Maine (Me) Dispatch Oct 13 1923

D. W. Griffith to Make Revolutionary War Picture; Will Call It America

Charleston (W Va) Gazette Oct 14 1923

GRIFFITH DESIRES TO KNOW COLOR OF PAUL REVERE'S HORSE

START FILM WORK FOR WAR PICTURES

Davenport (Ia) Times 10-6-23

Government Aids Griffith in New Patriotic Picture

Building with a thousand men along the hills of Putnam county, New York, D. W. Griffith has begun the big outdoor scenes for his Revolutionary war picture, "America."

Secretary of War Weeks has instructed the war department to lend every reasonable assistance to the making of the patriotic film which is being undertaken at the suggestion of the Daughters of the American Revolution.

At Somers, Griffith has established an encampment for several thousand players and soldiers with complete water supply, commissary, electric and sanitation installment. Three farms have been surrendered as a site for the encampment which covers a hillside about a mile.

A site overlooking a valley beaded with lakes has been chosen for the cameras, with the action extending back from one-half mile to a mile, with incidental action as far away as seven miles. The latter is for signal fires, etc.

The U. S. army has established an encampment for about 1,000 men under the direction of Col. G. P. Pond, division commander. The men are from the Eighteenth infantry from Forts Hamilton and Schuyler, and from the Sixteenth infantry at Governor's Island. A 33-piece band from Fort Slocum accompanies the troops. A complete commissary department is in charge of Lieutenant DeWitt, and a medical corps unit under the command of Captain N. T. Davis. Major Arturo Marano is in direct command of the troops.

With the technical advice of the federal army officers, Griffith is preparing to stage with exact accuracy the major battles of the Revolutionary war.

The horsemen have been assembled from reserve cavalry units under the command of Captain Love of the reserve forces. It is reported to be perhaps the largest cavalry unit ever assembled outside war maneuvers, and represents an exact duplicate of the cavalry strength of the American troops in the engagements that are to be reproduced.

The war department is taking a keen interest in the maneuvers, as it is giving observers for the department an opportunity to study from a military viewpoint the struggles of the American colonists with a precision never before made possible because of the expenses involved.

Racine (Wis) Journal-News 10-12-23

"America" is the title selected for D. W. Griffith's Revolutionary film, which he is preparing to make at the suggestion of the Daughters of the American Revolution. This is the first instance where a film has been requested directly by a public organization.

Louisville (Ky) Herald oct 14 1923

Joliet (Ill) Herald News 10/11/23

D. W. Griffith is now using 10-cent dyes for local color in his film, "The White Sister," will be dyed sepia for the South American trade.

David Wark Griffith has definitely decided upon "America" as the title for his Revolutionary feature. The picture is being produced at the suggestion of Daughters of the American Revolution.

Cleveland (Ohio) Plain-Dealer oct 14.

D. W. GRIFFITH explaining to Inez Wallace of Cleveland, former screen actor and director, the scene in the new play, "America," which depicts the start of the battle of Lexington. Miss Wallace conducts a column for photo play fans in The Sunday Plain Dealer.

Quincy (Ill) Whig-Journal 10/5/23

Atlantic City (N.J.) Press oct 13 1923

Grand Rapids (Mich) Herald October 14 1923

Topeka (Kans) Capital october 14, 1923

"America," is the title selected for D. W. Griffith's Revolutionary film, which he has begun filming in Putnam county, New York, at the suggestion of the Daughters of the American Revolution. This is the first instance where a film has been requested directly by a public organization.

The title was selected after a poll of six universities, six grade schools, six clubs and six sporting places where slang is most prevalent, including a prize fighter's camp, a race track, a pool room, a dance hall and a boys' playground.

More than 90 per cent of the votes were for "America," with "The Spirit of '76" a heavy second choice. Brevity, vividness and comprehension were the standards by which the returns were judged. The several hundred people who selected the title have been invited to take parts in the big battle and other group scenes, of which there will be many in the film.

INVITED GUESTS

With all the talk about visitors being barred from all studio lots or locations in the Far West, D. W. Griffith, as usual, has taken the other end of the argument, and again, as usual, has found his ideas along these lines working out splendidly.

No sooner did Griffith learn that visitors were not welcome at other studios and on locations than he broadcasted a blanket invitation to the universe to come up and be a gallery while he is shooting the big scenes for "America," his story of the Revolution.

As a result of these invitations we journeyed out to Somers, N. Y., yesterday as R. W.'s guest, and found, to our amazement, that we were but one of some 3,000 who had also journeyed there to watch the big battle scenes being re-enacted.

So, if you're interested in seeing the movie wheels go round and in watching big movies in the making, you'll be perfectly welcome at Somers, providing, of course, you don't walk in on any scenes.

It's the most interesting thing going on around New York these days and is bigger than a ninety-ring circus.

Public to See Movies Made, Producers Say

Galleries of observers are to be invited to the taking of the big scenes in motion pictures, according to an understanding recently reached by the leading producers.

The purpose of inviting the public is to combat the prevalent impression of "faking" in production.

The producers have decided to invite the public at all scenes where their presence does not interfere with the work, and this policy is being first put into effect with the larger spectacular scenes for D. W. Griffith's next production, "America." For this work Griffith is reproducing all the more important battles of the Revolutionary war.

The first test of inviting the public has been unusually impressive, as galleries varying from 1,000 to 15,000 have followed the action day by day. The hillside near Somers, N. Y., where the scenes are being staged, offer a perfect stadium for the gallery to view the thousands of soldiers and players in action.

Charlestown (W Va) Gazette 10/14/23

Will Invite Galleries to Filming of the Big Scenes

First Test of Permitting Public to See Actual Production Succeeds; Will Correct Mistaken Impressions

Galleries are to be invited to the taking of the big scenes in motion pictures according to an understanding recently reached by the leading producers.

The purpose of inviting the public is to combat the prevalent impression of "faking" in production. So much discredit has been cast upon the reality of scenes by various writers that theater owners complained their patrons did not believe any scene in a film was legitimately photographed without "doctoring."

So the producers have decided to invite the public at all scenes where their presence does not interfere with the work, and this policy is being first put into effect with the larger spectacular scenes for "America." For this work, Griffith is reproducing all the more important battles of the Revolutionary War. Unusual efforts have been made that all the details of this action be made with absolute fidelity to history.

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The privilege is being abused by pirate photographers who take the action with small motion picture cameras, and hawk it to smaller companies for big scenes in minor productions. Recently the state police confiscated seven small motion picture cameras. Captain French of the state police made no arrests by request, the film and camera being held in the custody of the police until "America" is released.

Toledo (Ohio) Times oct 14 1923

Mansfield (Ohio) 10/14/23

GRIFFITH MAKING BATTLE SCENES

Has Encampment of Several Thousand Ready to Reproduce Revolutionary War.

David Wark Griffith has begun the outdoor scenes for his Revolutionary war picture, "America," by establishing an encampment for several thousand players and soldiers at Somers, N. Y. Complete equipment for water supply, commissary, lighting and sanitation has been installed. Three farms have been surrendered to the motion picture people as a site for their camp. The site overlooks a valley beaded with small lakes and the action will extend across the country for a mile or more, with incidental action as far away as seven miles.

In accordance with instructions issued by Secretary of War Weeks to the war department to lend every reasonable assistance in the making of the patriotic film, the United States Army has established an encampment for about 1000 men under the direction of Colonel G. P. Pond. The men are from the 18th Infantry, from Forts Hamilton and Schuyler and from the 14th Infantry at Governors Island. A 33-piece band from Fort Slocum accompanies the troops. A complete commissary department is in charge of Lieutenant DeWitt and a medical corps unit under the command of Captain N. T. Davis. Major Arturo Marano is in direct command of the troops.

With the technical advice of the army officers, Griffith is preparing to stage with accuracy the major battles of the revolution.

The horsemen have been assembled from reserve cavalry units under the command of Captain Love. It is reported to be perhaps the largest cavalry unit ever assembled outside war maneuvers and represents exactly the cavalry strength of the American troops in the engagements that are to be reproduced.

The war department is taking an interest in the maneuvers, as it is giving observers for the department an opportunity to study, from a military viewpoint, the struggles of the American colonists with a precision never before made possible because of the [illegible]

DETERMINE COLOR OF FAMOUS HORSE

America doesn't know the color of its best known horse, the one ridden by Paul Revere when he made his famous ride to Lexington and Concord to warn the Colonists.

Because of such inaccuracy in historical records, the motion picture industry has taken steps for the foundation of an independent historical research bureau under the direction of Will H. Hays.

Historians have told the main events, but nowhere is there any authentic record of exactly how things looked. For instance, when D. W. Griffith wanted to know what sort of wagons were used with the northern armies during the Revolutionary war, not a single historical record described them.

As the motion picture industry is planning to make a great number of historical films with absolutely accurate details, the pictorial vagueness of the histories must be corrected, and it is for this purpose that the producers will jointly subscribe for the research bureau.

Griffith has already spent hundreds of dollars seeking to learn the color of Paul Revere's horse for the scenes in his next production, "America." Edwin B. Worthen, president of the Lexington Historical society declares there is no available record, although it is known the horse was not white as pictured in illustrations. Griffith's research department is now conducting search through personal correspondence [illegible]

PICTURE PRODUCERS INVITE GALLERIES TO BIG SCENES

Would Combat General Impression Scenes Are "Faked."

Griffith First to "Show 'Em" That He Really See What Camera Did.

Galleries are to be invited to the taking of the big scenes in motion pictures according to an understanding recently reached by the leading producers.

The purpose of inviting the public is to combat the prevalent impression of "faking" in production. So much discredit has been cast upon the reality of scenes by various writers that threater owners complained their patrons did not believe any scene in a film was legitimately photographed without "doctoring".

So the producers have decided to invite the public at all scenes where their presence does not interfere with the work, and this policy is being first put into effect with the larger spectacular scenes for D. W. Griffith's next production "America".

For this work, Griffith is reproducing all the more important battles of the Revolutionary war. Unusual efforts have been made that all the details of this action be made with absolute fidelity to history.

Lincoln (Neb) Journal october 14 1923

Pittsburg (Pa) Gazette Times oct 14 1923

FILM HISTORY EXPERTS WANT COLOR OF HORSE RIDDEN BY PAUL REVERE ON HIS FAMOUS RIDE

America doesn't know the color of its best known horse, the one ridden by Paul Revere when he made his famous ride to Lexington and Concord to warn the colonists.

Historians have told the main events, but nowhere is there any authentic record of exactly how things looked. For instance, when D. W. Griffith wanted to know what sort of wagons were used with the Northern armies during the Revolutionary War, not a single historical record described them.

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Muskogee (Okla) Shawnee 10/14/23

SPECTATORS AT FILMING

To Permit Public to View Scenes to Pacify Skeptical

Galleries are to be invited to the taking of the big scenes in motion pictures according to an understanding recently reached by the leading producers.

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So the producers have decided to invite the public at all scenes where their presence does not interfere with the work, and this policy is being first put into effect with the larger spectacular scenes for the production "America."

For this work, directors are reproducing all the more important battles of the Revolutionary War. Unusual efforts have been made that all the details of this action be made with absolute fidelity to history.

The first test of inviting the public has been unusually impressive, as galleries varying from a thousand to fifteen thousand have followed the action day by day. The hillside near Somers where the scenes are being staged offer a perfect stadium for the gallery to view the thousands of soldiers and players in action.

The privilege is being abused by pirate photographers who take the action with small motion picture cameras, and hawk it to smaller companies for big scenes in minor productions. The state police confiscated seven small motion picture cameras. Captain French of the state police made no arrests by request, the film and camera being held in the custody of the police until "America" is released.

San Francisco (Cal) Bulletin October 14 1923

Griffith Asks the Public to Watch He Doesn't Fake

Galleries are to be invited to the taking of the big scenes in motion pictures, according to an understanding recently reached by the leading producers.

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Sacramento (Cal) Union 10/14/23

"America" Selected for Title of Griffith Play

"America" is the title selected for D. W. Griffith's revolutionary film, which he is preparing to make at the suggestion of the Daughters of the American Revolution. This is the first instance where a film has been requested directly by a public organization.

The title was selected after a poll of six universities, six grade schools, six clubs and six sporting places where slang is most prevalent, including a prize fighter's camp, a race track, a pool room, a dance hall and a boys' playground.

More than 90 per cent of the votes were for "America," with "The Spirit of '76" a heavy second choice. Brevity, vividness and comprehension were the standards by which the [illegible]

San Francisco Cal Journal 10/14/23

PUBLIC ADMITTED TO VIEW SCENES

In Filming "America," D. W. Griffith Encourages "Galleries"

[illegible]

Reading (Pa) Eagle oct 14 1923

Washington (DC) Herald oct. 14 1923

Paul Revere Had A Horse; That Much We Know

America doesn't know the color of its best known horse, the one ridden by Paul Revere when he made his famous ride to Lexington and Concord to warn the colonists.

Because of such inaccuracy in historical records, the motion picture industry has taken steps for the foundation of an independent historical research bureau, under the direction of Will H. Hays.

Historians have told the main events, but nowhere is there any authentic record of exactly how things looked. For instance, when D. W. Griffith wanted to know what sort of wagons were used with the northern armies during the Revolutionary war, not a single historical record described them.

As the motion picture industry is planning to make a great number of historical films with absolutely accurate details, the pictorial vagueness of the histories must be corrected, and it is for this purpose that the producers will jointly subscribe for the research bureau.

Griffith already has spent hundreds of dollars seeking to learn the color of Paul Revere's horse for the scenes in his next production, "America." Edwin B. Worthen, president of the Lexington Historical Society, says there is no available record, although it is known the horse was not white, as pictured in illustrations. Griffith's research department is now conducting search through personal correspondence [illegible]

Lagrange (Ind) News-Courier october 14, 1923

Oakland (Cal) Tribune oct 14 1923

PUBLIC INVITED TO SEE FILMS "SHOT"

Philadelphia Record oct 14 1923

Public on Hand for Big Scenes

Sioux City (Iowa) Tribune 10/14/23

Griffith Invites Visitors

Springfield (Mass) News 10/14/23

Sacramento (Cal) Union oct 14 19[illegible]

Film Accuracy.

America doesn't know the color of its best known horse, the one ridden by Paul Revere when he made his famous ride to Lexington and Concord to warn the colonists.

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Long Beach (Cal) Telegram 10/14/23

Filmfersation

By EARL AIKEN.

REALLY, there are so many different things about "The White Rose" that attracted our attention yesterday at the Valentine that it becomes a bit difficult to center one's interest in any one idea in connection with this latest work of Griffith's.

Perhaps it would be better to mention a few things that are first brought to one's attention, the dreamy scenery, the classic features of Ivor Novello, the work of Mae Marsh.

The story is as old as the incidents with which it deals, often handled—but seldom in the manner D. W. presents it this week.

Even before the story is started, Griffith leads us off the highway and into the bypaths of etheral scenes, where, under lazy cottony trees that guard a stately mansion from Louisiana sunshine, one slowly becomes convinced that something of pathos, of tragedy of intense romance is sure to take place. And one is not disappointed.

It was strangely silent there yesterday, near the end of this southern story. Situations that have come to be known as hokum, somehow had one tied up, bound and intensely interested.

Getting away from the theater and reflecting a bit as to just why one is caught by a situation that has often been tried and often found wanting, one is inclined to blame one man for catching and holding that interest—Griffith.

Some men can tell a new story badly, and some can tell an old story very well. Griffith is one of the few in the latter class.

His cameraman and his players did their work well—very well.

This chap, Novello, is a study. Somehow he baffles any attempt to picture him, typographically. Go see him.

Mae Marsh is better than she has ever been at any time in the past. And she's been wonderful in the past.

Together Mae Marsh and Ivor Novello are irrestible.

Neil Hamilton, formerly with the Toledo Theater Stock Co., has a minor role in the production. He has small opportunity to display his ability, but he's in front of the camera long enough to show that he screens very well.

Paul Revere's Horse

America doesn't know the color or its best known horse, the one ridden by Paul Revere when he made his famous ride to Lexington and Concord to warn the Colonists.

Because of such inaccuracy in historical records, the motion picture industry has taken steps for the foundation of an independent historical research bureau, under the direction of Will H. Hays.

D. W. Griffith already has spent hundreds of dollars seeking to learn the color of Paul Revere's horse for the scenes in his next production, "America."

"America" has been definitely decided upon as the title for D. W. Griffith's Revolutionary film he is preparing to make at the suggestion of the Daughters of the American Revolution.

America is the title selected for D. W. Griffith's revolutionary film, which he is preparing to make at the suggestion of the Daughters of the American Revolution. This is the first instance where a film has been requested directly by a public organization.

Finishes Battle Scenes

D. W. Griffith has completed the battle scenes for "America", shot in and around Somers, N. Y. The company goes South later for more exteriors. The production will not be finished until Spring.

Riding with a thousand horsemen along the hills and through the valleys of Putnam County, New York, D. W. Griffith has begun the big outdoor scenes for his forthcoming Revolutionary War picture for which "America" has been chosen as the title.

"America," has been definitely decided upon as the title for D. W. Griffith's Revolutionary film he is preparing to make at the suggestion of the Daughters of the American Revolution.

DO YOU KNOW COLOR OF PAUL REVERE'S HORSE?

America doesn't know the color of its best known horse, the one ridden by Paul Revere when he made his famous ride to Lexington and Concord to warn the colonists.

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What Color Was Revere's Horse?

AMERICA doesn't know the color of its best known horse, the one ridden by Paul Revere when he made his famous ride to Lexington and Concord to warn the Colonists.

Griffith has already spent hundreds of dollars seeking to learn the color of Paul Revere's horse, for the scenes in his next production, "America." Edwin B. Werthen, president of the Lexington Historical Society, declares there is no available record, although it is known the horse was not white, as pictured in illustrations. Griffith is now conducting search through personal correspondence of that period.

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MOTION PICTURE NEWS AND VIEWS

Louise Fazenda and Freddie, a trained seal, will be the headliners in "The Galloping Fish," the next Thomas H. Ince production. A horse was starred in "The Hottentot" and an elephant in "The Soul of a Beast" and now Ince has found a seal for a performer. "Anna Christie" is now in the cutting room.

Through the co-operation of the war department, D. W. Griffith has enough men on horses in the hills around Somers, N. Y., to use the same number of cavalrymen in his representations of the battles of the Revolution as were actually engaged. Included in the detachment of regular troops helping in the picture is a [illegible]

Zangwill Says Perfect Motion Picture Far Off

Tells Council of Jewish Women American Stage Is Improved.

Even D. W. Griffith has fallen far short of producing the perfect motion picture, Israel Zangwill, author and playwright, said last night in "A Little Chat on the Drama," before the New York Council of Jewish Women in Temple Emanu-El. The perfect picture, he said, will be the one that does away with "immense letters and glaring sub-titles," and flows along in a continuity that is understanding to the audience.

"I can't follow the film at all," he said. "The youngsters seem to know which is the heroine and which the villain, but I don't." He bemoaned what American producers had done to his "beautiful play, 'Merry Mary Ann.'" He hesitated to say his idea of the perfect picture would soon be realized, for he said such a picture could be sold in all languages, and therefore the price would be reduced, which was not what the producers wanted. He added that business is ruining the theater too closely.

Drama is not an abstract thing, he said, but is a concrete visualization of comparatively long periods in life, condensed into the time limit of two and a half hours. He said true drama must not be put second even to religious matters, for great teachings are made through the medium of the stage, and he was not so sure but that the Son of the carpenter, were he to come to earth today, would use the theater rather than parables to teach his lessons.

He accused the majority of modern playgoers as not wanting intellectual plays and consequently not getting them, but he said he was glad the American stage had improved greatly over what it was when he previously visited America in 1912. He said generally an actor helped the play, but too often the actor, despite Euclid, thought the part was greater than the whole. In consequence, he said, America has built up a system where if a play is a success it belongs to the star, and if a failure it belongs to the author.

He poked fun at what he termed freak plays and turned his pointed shafts of satire on the new idea of the apron stage, in which the players mingle with the spectators.

"The freak says one ought to write his plays so the audience feels itself a part of the action," Mr. Zangwill said. "I attended one such in London, 'Pasteur,' in which some of the actors sitting in the audience made all sorts of remarks. So I joined in with various cries that nearly upset the action of the play. I'm going to another soon in which at a certain moment the auctioneer gets no more bids and brings down his hammer. But he's going to get another bid from me. I'm going to be so thrilled with the action of the play I'll help as much as I can."

He laughed also at the idea of elaborate scenery and asserted that producers are attempting to reduce high drama to a puppet show. He said too much money is being spent on scenery and that the play should be so constructed that the audience would know the setting without seeing it, much as one notes a man is well dressed without knowing how he is dressed.

That Jews control the business of the theater he admitted freely, but he also said he had fought the modern stage because business too often interfered with the fine art. His notes, he said, were at random and like the Talmud in that they skipped about.

GRIFFITH GOES TO BOSTON

D. W. Griffith has gone to Boston with 150 members of his staff and players to photograph the incidents of the early war on the actual sites for his next production, "America." By arrangement with several of the historical societies, including in particular the Lexington Historical Society, the weapons, drums, costumes, vehicles, etc., used during the war will be used in the action. It will be the first time these articles have ever been shown to the world through motion pictures.

GRIFFITH HERE TO TAKE SCENES FOR NEW FILM

Scenes for D. W. Griffith's new historical photoplay of the American Revolution, "America," will be made in Boston today and possibly tomorrow. Mr Griffith, accompanied by Charles Mack, an actor in his company, Gerrit J. Lloyd and other officials of D. W. Griffith, Inc. arrived last night at the Parker House, prepared to start work on "America" today. Scenes will be made in the old North Church. Later scenes will be made in Lexington and Concord.

"America" is a story of the Revolutionary War, which Mr Griffith is making at the request of the D. A. R.

The Lexington Historical Society will cooperate with the producer-director in making scenes for the film. Buckman Tavern and the Adams House, where John Hancock and John Adams were asleep the night the British unexpectedly came, will be used as settings.

ON GRIFFITH FILM

John L. E. Pell is making the historical arrangement of the story for Griffith's next picture, "America." Pell is the author of "Down to the Sea in Ships" and is an authority on New England history.

Griffith Here for Photoplay Scenes

D. W. Griffith and his company of film players arrived in Boston last night to [illegible] connection with his new photoplay drama of the American Revolution, "America."

Today scenes will be taken in the old North Church, and later in the day the cameraman will journey to Concord and Lexington, where other episodes will be filmed on the actual sites where battles of the Revolution were fought.

D.W.G. Broadcasts S O S Call

Griffith Is Here

New England has opened its treasures of Revolutionary relics to motion pictures, and Mr. D. W. Griffith has come to Boston with over a hundred members of his staff and players to photograph the incidents of the early war on the actual sites, for his next production, "America."

By arrangement with several of the historical societies, including in particular the Lexington Historical Society, the weapons, drums, costumes, vehicles, etc., used during the war will be used in the action. It will be the first time these articles have ever been shown to the world through motion pictures.

Battle scenes are to be taken on the famous Lexington Common, where the historic "shot heard round the world" was fired. Buckman's Tavern and the Adams house, where John Hancock and John Adams were sleeping on the night the British came, will be used as settings.

The action under Mr. Griffith's direction will continue along the road to Concord, where the battle of the bridge will be fought. It is Griffith's intention that all scenes shall be taken on actual sites, excepting where improvements prohibit, but in every action scene photographs of the actual sites [illegible]

Public Invited to View Filming of D. W. Griffith's 'America'

The public is invited to witness the taking of the big scenes in motion pictures, according to an understanding recently arrived at among the leading producers.

The reason for permitting "galleries" to be present is to combat a prevalent impression of "faking" in film productions. So much discredit has been cast on the reality of scenes by various magazine and newspaper writers that theatre owners report that their patrons did not believe any scene in any picture was legitimately photographed—that is without "doctoring."

Some producers have decided to invite the public to view the shooting of big scenes where their presence does not interfere with the work, and this policy is being put into effect by D. W. Griffith whose next production is "America."

For this screen work Mr. Griffith is reproducing all the more important battles of the Revolutionary War.

Censors Revoke Approval Given "White Rose;" It Was Passed Last July

BY W. WARD MARSH.

No photoplay is "safe" in the state of Ohio under present laws. The law says that the censor board may pass or reject a picture or make eliminations. Further, after the picture has been passed, whole or in part, the censor board may revoke the blessing given the picture, and kill it deader than the proverbial doornail.

It is in that little catch, the right to revoke the pass, that the happiness and longevity of every picture and the contracts made between exhibitors and distributors are in constant jeopardy.

There are only two major instances I can recall wherein the censor board has fallen back on its right to revoke. The board is invested with that right, and therefore the king can do no wrong, but the authority which gives the board that power is not quite fair. Once a man is freed of a charge, he cannot be brought to trial again on the same count. The censor board should work so that revokes aren't necessary. They stir up no end of discontent—among those who do not favor censorship and work an exceeding hardship on exhibitors and distributors.

The two instances I have referred to are Betty Compson in "The Law and the Woman" which, you may recall, played one of the Loew theaters here one day and had been shown elsewhere in Ohio. It was cancelled after its first day's showing here. The second case is D. W. Griffith's "The White Rose," which recently played the Stillman.

"The White Rose" has just finished its third week in Columbus. It had, I am told, played a month in Cincinnati. Contracts have been set here for the showing of this picture in many neighborhood theaters for next week. The picture was condemned early in the week by the censor board on the grounds that it is "immoral." According to Morris Safier, manager of United Artists exchange here,

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This is a pretty late date to discover that "The White Rose" is "immoral." I'm beginning to wonder just what constitutes immorality in the eyes of the censor board. Is it in the picture itself or in the word, authority, and pressure brought to bear by certain groups or cliques who visit the picture at late dates and carry their grief to the director of education who listens, believes and condemns?

What was unusually immoral in "The White Rose"? I agree that the theme was based upon sex, but I declare that in the handling of the theme it was made beautiful, and if morals (that is, lessons) are to be taught on the screen where can you find one to measure up with this picture? True, there was an illegitimate child, but there was that in "Way Down East" in "Tess of the Storm Country," and in many, many other pictures. Surely, that baby could not have caused the film to be condemned.

The hero was a young man who was studying for the ministry. I have heard that the picture has been approved by many ministers. The sudden disgrace in the eyes of the world—into which this too human man fell was introduced before the young man entered the pulpit; therefore, one concludes and I believe rightly, that "The White Rose" constitutes no sorry reflection on the clergy. The hero was intensely human. He never for an instant became above the mass. In that lay his power for whipping up and holding the emotions of his stock. Too, after the advent of the pulpit, the weight of his past life became too much for him. Because he loved his Lord, he acknowledged his errors. Such a man as that is worthy of Love. No, I cannot believe that the cloth was brought into unfavorable light. I did not think of that at the time I saw the picture and now that the case has come up, I do not consider that Mr. Griffith has ground any ax with clergy, Protestant, Catholic, Jewish or any other group.

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"The White Rose" was white. "Six Days" I am holding in mind as the year's most salacious picture. But then, you see, I'm not on the censor board and there is no written law of my own which says that I shall not revoke opinions.

Thousand Horsemen Film Film.

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[illegible]

GRIFFITH LEAVES FOR NEW ENGLAND

Scenes for "America" Will Be Filmed on Sites of Historic Episodes Near Boston.

HISTORICAL SOCIETY AID

[illegible]

Boston (Mass) Traveler Oct 20 1923 — 13 Boston (Mass) Morning Globe Oct 20

Sleepy Lexington Green Again the Scene of an Invasion, but This Time It's by Movie People

"Makin' movies at Lexington." "Paul Revere" at left, played by Harry O'Neil. At right, Mr. Griffith directing a group of Minute Men. Below, left to right, William Gregory as "Hancock"; Miss Harrison as "Dorothy Quincy"; Miss Burke as Dorothy's aunt and James Moy Bennett as "the Rev. Mr. Clark." Mr. Clark's children played by Edwin B. Worthen Jr., and Virginia LaMont of Lexington, are in the oval.

D. W. Griffith Himself Is Handling Megaphone There

By AGNES CARR

Lexington has had a second invasion.

This time it's movies instead of redcoats.

D. W. Griffith, whose "Birth of a Nation," "Hearts of the World" and "Way Down East" placed him in the lead of motion picture directors, has planned a mammoth picture of American independence from the stormy days of '75, down to the present time.

Hence there came into the staid little town of Lexington today a curious group of men and women in the quaint costumes of colonial days, headed by an alert looking gentleman in a grey suit who needed not the labeled megaphone to distinguish him as the master artist, Griffith himself.

CHOOSE BACKGROUND

The old Hancock house, a few minutes walk from historic Lexington green, was chosen as the background for the arrival of Paul Revere on his prancing charger. The house is an old-fashioned frame dwelling, painted brown, with two rows of windows along the front.

The first scene taken was the arrival of John Hancock and John Quincy Adams at the house, which was then occupied by the Rev. Mr. Clark and his family. Greetings were exchanged between Dorothy Quincy, her aunt and the men folks. There were courtly bows and dainty courtesies before the group entered the house.

RAKE UP THE LEAVES

"Let's get those leaves out of the way before we start," Mr. Griffith was remarking, as Jimmy Jones, with his faithful camera, and I arrived. "Never do to have autumn leaves on the ground in April."

So two of the sturdy "Minute Men" laid down their guns and got busy with brooms, on the walk in front of the house. Lilac bushes were on both sides of the walk, but fortunately for the camera's eye, they were still green.

"What about the door? Will it open? Oh, there's a plate on it, that won't do."

Here Mr. Edwin B. Worthen, president of the Lexington Historical Society, came to the rescue.

APPRECIATES CO-OPERATION

"We can take it off, Mr. Griffith," he volunteered, and off it came.

By the way, Mr. Griffith mentioned to me later the gratitude he and his company felt for the co-operation and assistance of Mr. Worthen and the officers of the association.

"They have helped us over many snags," said the great director, "and when you're dealing with history you meet with little slips but usually when it comes to small points, the color of a horse, or what kind of a sermon Dorothy Quincy was supposed to talk on one occasion, Mr. Worthen has made our task much lighter. I can assure you."

"ALL READY! CAMERA!"

The lens covered the vanishing point behind back out of camera range, the place of the door, Mr. Griffith stood ready. "All ready! Mr. La Fonda, ready! Mr. Gregory, in the camera box. Now in the house, the camera. Come on Minute Men, wait for Hancock's door to open, now the greeting, Dorothy's turn, now the group, Dorothy's aunt and the Rev. Mr. Clark, all in the house, and go!"

"That was good, now we'll do it again. The ladies come forward a little after the Hancock greeting. And Parson Clark, don't go into the house at once. Wait for the group. Now, ready. Camera."

REPEAT AND REPEAT

And the actors and actresses walked the scene few yards over and over and over. And Mr. Griffith suggested and ordered and encouraged and urged, while delighted spectators increased in number and the cameras clicked on steadily.

But the director never lost patience even on the 25th repetition of the scene, which on the screen won't last more than a moment or so. I counted, as I sat back of the lens.

And he never changed its element, nearly each time when an actor [illegible] his instructions and [illegible] the house instead of out.

"COME" THE HORSE

Now for the arrival of Revere. Mr. Harry Oneil, from Boston, mounted on a horse, rode down the road, dashed up the walk, leaped to the ground, ran up the steps and pounded on the door. Mr. La Fonda, ready. Mr. Gregory, in the camera box. Now in the house, the camera. Come on Minute Men, wait for Hancock's door to open, now the greeting, Dorothy's turn, now the group, Dorothy's aunt and the Rev. Mr. Clark, all in the house, and go!

Filmforgation

By EARL AIKEN.

REALLY, there are so many different things about "The White Rose" that attracted our attention yesterday at the Valentine that it becomes a bit difficult to center one's interest in any one idea in connection with this latest work of Griffith's.

Perhaps it would be better to mention a few things that are first brought to one's attention, the dreamy scenery, the classic features of Ivor Novello, the work of Mae Marsh.

The story is as old as the incidents with which it deals, often handled—but seldom in the manner D. W. presents it this week.

Even before the story is started, Griffith leads us off the highway and into the bypaths of etheral scenes, where, under lazy cottony trees that guard a stately mansion from Louisiana sunshine, one slowly becomes convinced that something of pathos, of tragedy of intense romance is sure to take place. And one is not disappointed.

It was strangely silent there yesterday, near the end of this southern story. Situations that have come to be known as hokum, somehow had one tied up, bound and intensely interested.

Getting away from the theater and reflecting a bit as to just why one is caught by a situation that has often been tried and often found wanting, one is inclined to blame one man for catching and holding that interest—Griffith.

Some men can tell a new story badly, and some can tell an old story very well. Griffith is one of the few in the latter class.

His cameraman and his players did their work well—very well.

This chap, Novello, is a study. Somehow he baffles any attempt to picture him, typographically. Go see him.

Mae Marsh is better than she has ever been at any time in the past. And she's been wonderful in the past.

Together Mae Marsh and Ivor Novello are irrestible.

Neil Hamilton, formerly with the Toledo Theater Stock Co., has a minor role in the production. He has small opportunity to display his ability, but he's in front of the camera long enough to show that he screens very well.

Zangwill Says Perfect Motion Picture Far Off

Tells Council of Jewish Women American Stage Is Improved.

Even D. W. Griffith has fallen far short of producing the perfect motion picture, Israel Zangwill, author and playwright, said last night in "A Little Chat on the Drama," before the New York Council of Jewish Women in Temple Emanu-El. The perfect picture, he said, will be the one that does away with "immense letters and glaring sub-titles," and flows along in a continuity that is understanding to the audience.

"I can't follow the film at all," he said. "The youngsters seem to know which is the heroine and which the villain, but I don't." He bemoaned what American producers had done to his "beautiful play, 'Merely Mary Ann.'" He hesitated to say his idea of the perfect picture would soon be realized, for he said such a picture could be sold in all languages, and therefore the price would be reduced, which was not what the producers wanted. He added that business is stalking the theater too closely.

Drama is not an abstract thing, he said, but is a concrete visualization of comparatively long periods in life, condensed into the time limit of two and a half hours. He said true drama must not be put second even to religious matters, for great teachings are made through the medium of the stage, and he was not so sure but that the Son of the Carpenter, were he to come to earth today, would use the theater rather than parables to teach his lessons.

He accused the majority of modern playgoers as not wanting intellectual plays and consequently not getting them, but he said he was glad the American stage had improved greatly over what it was when he previously visited America in 1912. He said generally an actor helped the play, but too often the actor, despite Euclid, thought the part was greater than the whole. In consequence, he said, America has built up a system where if a play is a success it belongs to the star, and if a failure it belongs to the author.

He poked fun at what he termed freak plays and turned his pointed shafts of satire on the new idea of the apron stage in which the players mingle with the spectators.

"The freak says one ought to write his plays so the audience feels itself a part of the action," Mr. Zangwill said. "I attended one such in London, 'Pasteur,' in which some of the actors sitting in the audience made all sorts of remarks. So I joined in with various cries that nearly upset the action of the play. I'm going to another soon in which at a certain moment the auctioneer gets no more bids and brings down his hammer. But he's going to get another bid from me. I'm going to be so thrilled with the action of the play I'll help as much as I can."

He laughed also at the idea of elaborate scenery and asserted that producers are attempting to reduce high drama to a puppet show. He said too much money is being spent on scenery and that the play should be so constructed that the audience would know the setting without seeing it, much as one notes a man is well dressed without knowing how he is dressed.

That Jews control the business of the theater he admitted freely, but he also said he had fought the modern stage because business too often interfered with the fine art. His notes, he said, were at random and like the Talmud in that they skipped about.

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Paul Revere's Horse

America doesn't know the color of its best known horse, the one ridden by Paul Revere when he made his famous ride to Lexington and Concord to warn the Colonists.

Because of such inaccuracy in historical records, the motion picture industry has taken steps for the foundation of an independent historical research bureau, under the direction of Will H. Hays.

D. W. Griffith already has spent hundreds of dollars seeking to learn the color of Paul Revere's horse for the scenes in his next production, "America."

"America" has been definitely decided upon as the title for D. W. Griffith's Revolutionary film he is preparing to make at the suggestion of the Daughters of the American Revolution.

America is the title selected for D. W. Griffith's revolutionary film, which he is preparing to make at the suggestion of the Daughters of the American Revolution. This is the first instance where a film has been requested directly by a public organization.

Riding with a thousand horsemen along the hills and through the valleys of Putnam County, New York, D. W. Griffith has begun the big outdoor scenes for his forthcoming Revolutionary War picture for which "America" has been chosen as the title.

Finishes Battle Scenes

D. W. Griffith has completed the battle scenes for "America", shot in and around Somers, N. Y. The company goes South later for more exteriors. The production will not be finished until Spring.

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Historians have told the main events, but nowhere is there any authentic record of exactly how things looked. For instance, when D. W. Griffith wanted to know what sort of army wagons were used during the Revolutionary war, not a single historical record described them.

As the motion picture industry is planning to make a great number of historical films with absolutely accurate details, the pictorial vagueness of the histories must be corrected, and it is for this purpose that the producers will jointly subscribe for the research bureau.

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What Color Was Revere's Horse?

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MOTION PICTURE NEWS AND VIEWS

Louise Fazenda and Freddie, a trained seal, will be the headliners in "The Galloping Fish," the next Thomas H. Ince production. A horse was starred in "The Hottentot" and an elephant in "The Soul of a Beast" and now Dorothy Dalton is expected for a performance in "Anna Christie" [illegible] in a bathing room.

Through the co-operation of the war department, D. W. Griffith has enough men on hand on the hills around Somers, N. Y., to use the same number of cavalrymen in his representations of the battles of the Revolution as were actually engaged. Included in the detachment of regular troops belonging in the picture is a [illegible]

[illegible] which D. W. Griffith will make after he completes "America." It is said that her picture will be made in England if her company materializes.

JOHN GRIFFITH FILM

John L. B. Pell is making the historical arrangement of the story for Griffith's next picture, "America." Pell is the author of "Down to the Sea in Ships" and is an authority on New England history.

New England has agreed to open its treasure of Revolutionary relics to motion pictures, and D. W. Griffith has gone to Boston with 150 members of his staff and players to photograph the incidents of the early war on the actual sites for his next production, "America."

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GRIFFITH HERE TO TAKE SCENES FOR NEW FILM

Scenes for D. W. Griffith's new historical photoplay of the American Revolution, "America," will be made in Boston today and possibly tomorrow. Mr. Griffith, accompanied by Charles Mack, an actor in his company, Gerrit J. Lloyd and other officials of D. W. Griffith, Inc. arrived last night at the Parker House, prepared to start work on "America" today. Scenes will be made in the old North Church. Later scenes will be made in Lexington and Concord.

"America" is a story of the Revolutionary War, which Mr. Griffith is making at the request of the D. A. R.

The Lexington Historical Society will cooperate with the producer-director in making scenes for the film. Buckman Tavern and the Adams House, where John Hancock and John Adams were asleep the night the British unexpectedly came, will be used as settings.

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For this screen work Mr. Griffith is reproducing all the more important battles of the Revolutionary War.

Griffith Here for Photoplay Scenes

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D. W. GRIFFITH.

Today scenes will be taken in the Old North Church, and later in the day the company will journey to Concord and Lexington, where other scenes will be filmed on the actual sites where battles of the Revolution [illegible]

Griffith Is Here

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[illegible]

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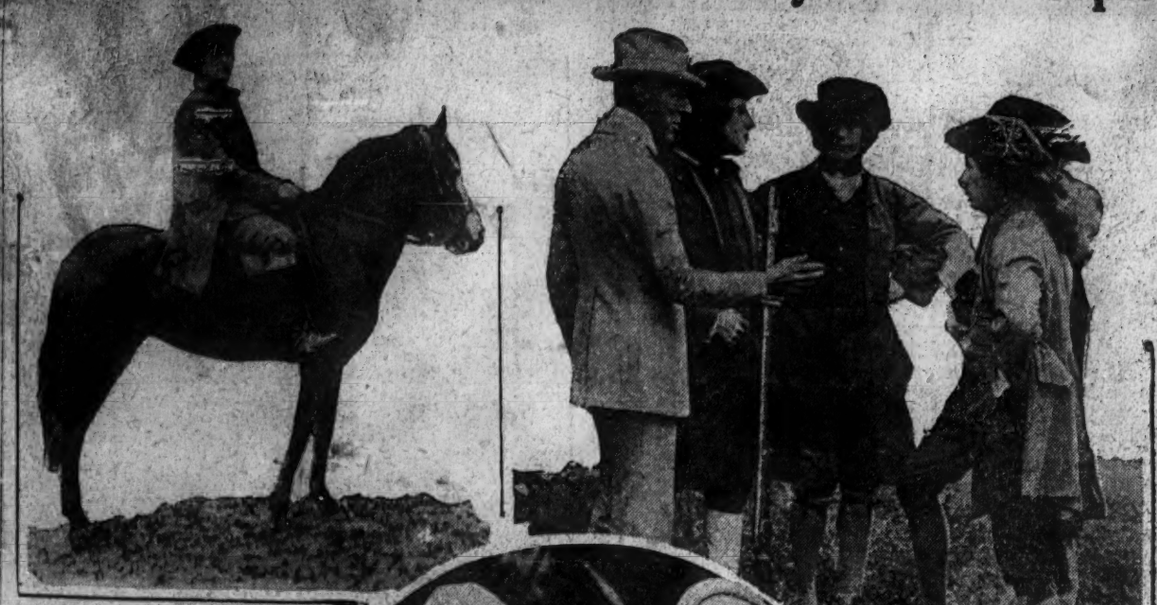
The action under Griffith's direction will continue along the road to Concord, where the battle of the bridge will be fought. It is Griffith's intention that all scenes shall be taken on actual sites, excepting where improvements prohibit, but in every action down [illegible]

Boston (Mass) Traveler Oct 20 1923 — 13 — Boston (Mass) Morning Globe Oct 20

Sleepy Lexington Green Again the Scene of an Invasion, but This Time It's by Movie People



"Makin' movies at Lexington." "Paul Revere" at left, played by Harry O'Neil. At right, Mr. Griffith directing a group of Minute Men. Below, left to right, William Gregory as "Hancock"; Miss Harrison as "Dorothy Quincy"; Miss Burke as Dorothy's aunt and James Moy Bennett as "the Rev. Mr. Clark." Mr. Clark's children played by Edwin B. Worthen Jr., and Virginia LaMont of Lexington, are in the oval.

D. W. Griffith Himself Is Handling Megaphone There

By AGNES CARR

Lexington has had a second invasion.

This time it's movies instead of redcoats.

D. W. Griffith, whose "Birth of a Nation," "Hearts of the World" and "Way Down East" placed him in the lead of motion picture directors, has planned a mammoth picture of American independence from the stormy days of '75, down to the present time.

Hence there came into the staid little town of Lexington today a curious group of men and women in the quaint costumes of colonial days, headed by an alert looking gentleman in a grey suit who needed not the labeled megaphone to distinguish him as the master artist, Griffith himself.

CHOOSE BACKGROUND

The old Hancock house, a few minutes walk from historic Lexington green, was chosen as the background for the arrival of Paul Revere on his prancing charger. The house is an old-fashioned frame dwelling, painted brown, with two rows of windows along the front.

The first scene taken was the arrival of John Hancock and John Quincy Adams at the house, which was then occupied by the Rev. Mr. Clark and his family. Greetings were exchanged between Dorothy Quincy, her aunt and the men folks. There were courtly bows and dainty curtesies before the group entered the house.

RAKE UP THE LEAVES

"Let's get those leaves out of the way before we start," Mr. Griffith was remarking, as Jimmy Jones, with his faithful camera, and I arrived. "Never do to have autumn leaves on the ground in April."

So two of the sturdy "Minute Men" laid down their guns and got busy with brooms, on the walk in front of the house. Lilac bushes were on both sides of the walk, but fortunately for the camera's eye, they were still green.

"What about the door? Will it open? Oh, there's a plate on it, that won't do."

Here Mr. Edwin B. Worthen, president of the Lexington Historical Society, came to the rescue.

APPRECIATES CO-OPERATION

"We can take it off, Mr. Griffith," he volunteered, and off it came.

By the way, Mr. Griffith mentioned to me later the gratitude he and his company felt for the co-operation and assistance of Mr. Worthen and the officers of the association.

"They have helped us over many snags" and the grand director, "and when you're doing this history you meet with little but that stage when it comes to small points, like the color of a house or what kind of a carriage Dorothy Quincy was supposed to ride in on occasion. Mr. Worthen has made our task much lighter, I can assure you."

"ALL READY! CAMERA!"

The time approached for the opening scene which took place at Hancock's house. Mr. Griffith called out "All ready! Mr. Le Picard, right, Mr. Harrison, to the center walk. Miss Burke, Mr. Bennett, Mr. Gregory, Mr. Worthen, wait on Hancock's door step. Miss Harrison, Miss Burke, Mr. Bennett, Mr. Gregory, Mr. Worthen, take your positions. Ready? Camera."

REPEAT AND REPEAT

And the actors and actresses walked the scene two, three, four and five times over. And Mr. Griffith suggested and ordered and encouraged and urged, while delighted spectators increased in number and the camera clicked on apace.

But the director never lost patience even on the 25th repetition of the scene, which on the screen won't last more than a minute or so. I counted, as I watched, 25 times.

And the actors never changed its pleasant, pretty note from start to finish. Mr. Griffith was surrounded by a dozen men who were his friends of long years, and they did their best to please their friend in all.

"GRACE THE HORSE"

Then for the arrival of Revere, a man was sent down town, hunting up a horse. Grace, the horse, was found, and Mr. Harry O'Neil, who looks the part of Revere, was dressed in the costume of the period, and posed for the camera.

Grace, the horse, was quite pleased with the attention she received and behaved like a lady, except that she would not stand still long enough for the camera to get a good picture of her.

Then the scene was taken, the camera man having to wait for Grace's movements, and Mr. Griffith, Mr. Worthen, Mr. Le Picard and Mr. Harrison, who had been in the house, came out and posed for the camera. Then the scene was taken again. The ladies came forward a little after the Hancock greeting. And Parson Clark, don't go into the house at all. Wait for the group. Now, ready.

Trenton (N.J.) State Gazette Oct 15 1923

Toledo (Ohio) News-Bee Oct 15 1923

N.Y. Herald Oct 19, 1923

Cleveland (Ohio) Plain Dealer Oct 19 1923

Filmforgation

By EARL AIKEN.

REALLY, there are so many different things about "The White Rose" that attracted our attention yesterday at the Valentine that it becomes a bit difficult to center one's interest in any one idea in connection with this latest work of Griffith's.

Perhaps it would be better to mention a few things that are first brought to one's attention, the dreamy scenery, the classic features of Ivor Novello, the work of Mae Marsh.

The story is as old as the incidents with which it deals, often handled—but seldom in the manner D. W. presents it this week.

Even before the story is started, Griffith leads us off the highway and into the bypaths of etheral scenes, where, under lazy cottony trees that guard a stately mansion from Louisiana sunshine, one slowly becomes convinced that something of pathos, of tragedy of intense romance is sure to take place. And one is not disappointed.

It was strangely silent there yesterday, near the end of this southern story. Situations that have come to be known as hokum, somehow had one tied up, bound and intensely interested.

Getting away from the theater and reflecting a bit as to just why one is caught by a situation that has often been tried and often found wanting, one is inclined to blame one man for catching and holding that interest—Griffith.

Some men can tell a new story badly, and some can tell an old story very well. Griffith is one of the few in the latter class.

His cameraman and his players did their work well—very well.

This chap, Novello, is a study. Somehow he baffles any attempt to picture him, typographically. Go see him.

Mae Marsh is better than she has ever been at any time in the past. And she's been wonderful in the past.

Together Mae Marsh and Ivor Novello are irrestible.

Neil Hamilton, formerly with the Toledo Theater Stock Co., has a minor role in the production. He has small opportunity to display his ability, but he's in front of the camera long enough to show that he screens very well.

Selected for ... of Griffith Play

... the title selected for ... th's revolutionary film ... preparing to make a ... of the Daughters of ... Revolution. This is ... where a film has ... directly by a public ... was selected after a poll ... ersities, six grade schools ... and six sporting places ... g is most prevalent, in ... prize fighter's camp, a ... pool room, a dance ... boys' playground. ... per cent of the votes ... "America," with "The ... enty-Six" a heavy sec ... Brevity, vividness and ... were the standards ... all the returns were ... ral hundred people who ... title have been invited ... rts in the big battle and ... scenes of which there ... y in the film.

Lowell (Mass) Sun 10/15/23

Paul Revere's Horse

America doesn't know the color of its best known horse, the one ridden by Paul Revere when he made his famous ride to Lexington and Concord to warn the Colonists.

Because of such inaccuracy in historical records, the motion picture industry has taken steps for the foundation of an independent historical research bureau, under the direction of Will H. Hays.

D. W. Griffith already has spent hundreds of dollars seeking to learn the color of Paul Revere's horse for the scenes in his next production, "America."

Florence (Ala) News 10/15/23

"America" has been definitely decided upon as the title for D. W. Griffith's Revolutionary film he is preparing to make at the suggestion of the Daughters of the American Revolution.

Portland (Me) Ex. + Adv. Oct 16 1923

America is the title selected for D. W. Griffith's revolutionary film, which he is preparing to make at the suggestion of the Daughters of the American Revolution. This is the first instance where a film has been requested directly by a public organization.

NY Film Daily 10/16/23

Finishes Battle Scenes

D. W. Griffith has completed the battle scenes for "America", shot in and around Somers, N. Y. The company goes South later for more exteriors. The production will not be finished until Spring.

Detroit (Mich) Free Press Oct 16 1923

Elmira (N.Y.) Gazette Oct 15 1923

Riding with a thousand horsemen along the hills and through the valleys of Putnam County, New York, D. W. Griffith has begun the big outdoor scenes for his forthcoming Revolutionary War picture for which "America" has been chosen as the title.

Boston (Mass) Post Oct 16 1923

'America,' has been definitely decided upon as the title for D. W. Griffith's Revolutionary film he is preparing to make at the suggestion of the Daughters of the American Revolution.

Los Angeles (Cal) Examiner 10/16/23

Hartford (Conn) Courant 10/17/23

DO YOU KNOW COLOR OF PAUL REVERE'S HORSE?

America doesn't know the color of its best known horse, the one ridden by Paul Revere when he made his famous ride to Lexington and Concord to warn the colonists.

Because of such inaccuracy in historical records, the motion picture industry has taken steps for the foundation of an independent historical research bureau, under the direction of Will H. Hays.

Historians have told the main events, but nowhere is there any authentic record of exactly how things looked. For instance, when D. W. Griffith wanted to know what sort of army wagons were used during the Revolutionary war, not a single historical record described them.

As the motion picture industry is planning to make a great number of historical films with absolutely accurate details, the pictorial vagueness of the histories must be corrected, and it is for this purpose that the producers will jointly subscribe for the research bureau.

Griffith already has spent hundreds of dollars seeking to learn the color of Paul Revere's horse for the scenes in his next production, "America." Edwin B. Worthen, president of the Lexington Historical society, declares there is no available record, although it is known the horse was not white, as pictured in illustrations.

Detroit (Mich) News Oct 17 1923

What Color Was Revere's Horse?

AMERICA doesn't know the color of its best known horse, the one ridden by Paul Revere when he made his famous ride to Lexington and Concord to warn the Colonists.

Griffith has already spent hundreds of dollars seeking to learn the color of Paul Revere's horse, for the scenes in his next production, "America." Edwin B. Worthen, president of the Lexington Historical Society, declares there is no available record, although it is known the horse was not white, as pictured in illustrations. Griffith is now conducting search through personal correspondence of that period.

Hartford (Conn) Courant Oct 14 1923

"America" has been definitely decided upon as the title for D. W. Griffith's Revolutionary film he is preparing to make at the suggestion of the Daughters of the American Revolution.

Boston (Mass) Traveler Oct 18 1923

MOTION PICTURE NEWS AND VIEWS

Louise Fazenda and Freddie, a trained seal, will be the headliners in "The Clinging Fish," the next Thomas H. Ince production. A horse was starred in "The Hottentot" and an elephant in "The Boat of a Boozer" and now Doris Kenyon is cast for a part in "Anna Christie" being filmed at the Lasky studio.

Baltimore (Md) News Oct 18 1923

Zangwill Says Perfect Motion Picture Far Off

Tells Council of Jewish Women American Stage Is Improved.

Even D. W. Griffith has fallen far short of producing the perfect motion picture, Israel Zangwill, author and playwright, said last night in "A Little Chat on the Drama," before the New York Council of Jewish Women in Temple Emanu-El. The perfect picture, he said, will be the one that does away with "immense letters and glaring sub-titles," and flows along in a continuity that is understanding to the audience.

"I can't follow the film at all," he said. "The youngsters seem to know which is the heroine and which the villain, but I don't." He bemoaned what American producers had done to his "beautiful play, 'Merely Mary Ann.'" He hesitated to say his idea of the perfect picture would soon be realized, for he said such a picture could be sold in all languages, and therefore the price would be reduced, which was not what the producers wanted. He added that business is stalking the theater too closely.

Drama is not an abstract thing, he said, but is a concrete visualization of comparatively long periods in life, condensed into the time limit of two and a half hours. He said true drama must not be put second even to religious matters, for great teachings are made through the medium of the stage, and he was not so sure but that the Son of the Carpenter, were he to come to earth today, would use the theater rather than parables to teach his lessons.

He accused the majority of modern playgoers as not wanting intellectual plays and consequently not getting them, but he said he was glad the American stage had improved greatly over what it was when he previously visited America in 1912. He said generally an actor helped the play, but too often the actor, despite Euclid, thought the part was greater than the whole. In consequence, he said, America has built up a system where if a play is a success it belongs to the star, and if a failure it belongs to the author.

He poked fun at what he termed freak plays and turned his pointed shafts of satire on the new idea of the apron stage in which the players mingle with the spectators.

"The freak says one ought to write his plays so the audience feels itself a part of the action," Mr. Zangwill said. "I attended one such in London, 'Pasteur,' in which some of the actors sitting in the audience made all sorts of remarks. So I joined in with various cries that nearly upset the action of the play. I'm going to another soon in which, at a certain moment the auctioneer gets no more bids and brings down his hammer. But he's going to get another bid from me. I'm going to be so thrilled with the action of the play I'll help as much as I can."

He laughed also at the idea of elaborate scenery and asserted that producers are attempting to reduce high drama to a puppet show. He said too much money is being spent on scenery and that the play should be so constructed that the audience would know the setting without seeing it, much as one notes a man is well dressed without knowing how he is dressed.

That Jews control the business of the theater he admitted freely, but he also said he had fought the modern stage because business too often interfered with the fine art. His notes, he said, were at random and like the Talmud in that they skipped about.

Boston Traveler Oct. 19. 1923

GRIFFITH HERE

D. W. Griffith arrived here late last night, accompanied by players and technical staff to make scenes for "America." It is planned to take scenes for the battles of Concord and Lexington in the original location, so far as is possible. Considering how modernized the original spots have become, it does seem as if Mr. Griffith had a task ahead of him. One might also wonder how our October landscape can be made to resemble that of the 19th of April in 1775.

Boston (Mass) Post Oct. 19. 1923

GRIFFITH GOES TO BOSTON

D. W. Griffith has gone to Boston with 150 members of his staff and players to photograph the incidents of the early war on the actual sites for his next production, "America." By arrangement with several of the historical societies, including in particular the Lexington Historical Society, the weapons, drums, costumes, vehicles, etc., used during the war will be used in the action. It will be the first time these articles have ever been shown to the world through motion pictures.

Boston (Mass) Morning Globe Oct. 19, 1923

Griffith Is Here

New England has opened its treasures of Revolutionary relics to motion pictures, and Mr. D. W. Griffith has come to Boston with over a hundred members of his staff and players to photograph the incidents of the early war on the actual sites, for his next production, "America."

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Battle scenes are to be taken on the famous Lexington Common, where the historic "shot heard round the world" was fired. Buckman's Tavern and the Adams house, where John Hancock and John Adams were sleeping on the night the British came, will be used as settings.

The action under Mr. Griffith's direction will continue along the road to Concord, where the battle of the bridge will be fought. It is Griffith's intention that all scenes shall be taken on actual sites, excepting where improvements prevent, but to every action, photographs of the actual sites will be made.

Mr. Gt Bostonian Trade Review Oct 20 1923

GRIFFITH HERE TO TAKE SCENES FOR NEW FILM

Scenes for D. W. Griffith's new historical photoplay of the American Revolution, "America," will be made in Boston today and possibly tomorrow. Mr Griffith, accompanied by Charles Mack, an actor in his company, Gerrit J. Lloyd and other officials of D. W. Griffith, Inc. arrived last night at the Parker House, prepared to start work on "America" today. Scenes will be made in the old North Church. Later scenes will be made in Lexington and Concord.

"America" is a story of the Revolutionary War, which Mr Griffith is making at the request of the D. A. R.

The Lexington Historical Society will cooperate with the producer-director in making scenes for the film. Buckman Tavern and the Adams House, where John Hancock and John Adams were asleep the night the British unexpectedly came, will be used as settings.

GRIFFITH HERE TO MAKE FILM

John L. E. Peil is making the historical arrangement of the story for Griffith's next picture, "America." Peil is the author of "Down to the Sea in Ships" and is an authority on New England history.

Boston (Mass) Advertiser Oct 19 1923

Griffith Here for Photoplay Scenes

D. W. Griffith and his company of film players arrived in Boston last night to [illegible] scenes of the American Revolution [illegible]

Today [illegible] in the old North Church, [illegible] Lexington and Concord. [illegible] will be taken on the actual sites where battles of the Revolution [illegible]

Boston (Mass) Herald Oct 20, 1923

Public Invited to View Filming of D. W. Griffith's 'America'

The public is invited to witness the taking of big scenes in motion pictures, according to an understanding recently arrived at among the leading producers.

The reason for permitting "galleries" to be present is to combat a prevalent impression of "faking" in film productions. So much discredit has been cast on the reality of scenes by various magazine and newspaper writers that theatre owners report that their patrons did not believe any scene in any picture was legitimately photographed—that is without "doctoring."

Some producers have decided to invite the public to view the shooting of big scenes where their presence does not interfere with the work, and this policy is being put into effect by D. W. Griffith whose next production is "America."

For this green work Mr. Griffith is reproducing all the more important battles of the Revolutionary War.

Boston (Mass) Herald Oct 20, 1923

PAUL REVERE HAS TO POSTPONE RIDE

Hackney Nag and Calendar Upset Griffith's Plans

[illegible]

Boston (Mass) Herald Oct 20, 1923

GRIFFITH GOES TO BOSTON WITH 'AMERICA' CAST

Scenes Are to Be Reproduced on Actual Historical Sites

[illegible]

Boston (Mass) Herald Oct 20, 1923

D.W.G. Broadcasts S O S Call

[illegible]

Chicago Tribune Oct 18, 1923

Chicago Tribune Oct 18, 1923

Chicago Tribune Oct 18, 1923

Chicago Tribune Oct 20, 1923

Censors Revoke Approval Given "White Rose;" It Was Passed Last July

BY W. WARD MARSH.

No photoplay is "safe" in the state of Ohio under present laws. The law says that the censor board may pass or reject a picture or make eliminations. Further, after the picture has been passed, whole or in part, the censor board may revoke the blessing given the picture, and kill it deader than the proverbial doornail.

It is in that little catch, the right to revoke the pass, that the happiness and longevity of every picture and the contracts made between exhibitors and distributors are in constant jeopardy.

There are only two major instances I can recall wherein the censor board has fallen back on its right to revoke. The board is invested with that right, and therefore the king can do no wrong, but the authority which gives the board that power is not quite fair. Once a man is freed of a charge, he cannot be brought to trial again on the same count. The censor board should work so that revokes aren't necessary. They stir up no end of discontent—among those who do not favor censorship and work an exceeding hardship on exhibitors and distributors.

The two instances I have referred to are Betty Compson in "The Law and the Woman" which, you may recall, played one of the Loew theaters here one day and had been shown elsewhere in Ohio. It was cancelled after its first day's showing here. The second case is D. W. Griffith's "The White Rose," which recently played the Stillman.

"The White Rose" has just finished its third week in Columbus. It had, I am told, played a month in Cincinnati. Contracts have been let here for the showing of this picture in many neighborhood theaters for next week. The picture was condemned early in the week by the censor board on the grounds that it is "immoral." According to Morris Safier, manager of United Artists exchange here.

* * *

This is a pretty late date to discover that "The White Rose" is "immoral." I'm beginning to wonder just what constitutes immorality in the eyes of the censor board. Is it in the picture itself or in the word, authority, and pressure brought to bear by certain groups or cliques who visit the picture at late dates and carry their grief to the director of education who listens, believes and condemns?

What was unusually immoral in "The White Rose"? I agree that the theme was based upon sex, but I declare that in the handling of the theme it was made beautiful, and if morals (that is, lessons) are to be taught on the screen, where can you find one to measure up with this picture? True, there was an illegitimate child, but there was that in "Way Down East" in "Tess of the Storm Country," and in many, many other pictures. Surely, that baby could not have caused the film to be condemned.

The hero was a young man who was studying for the ministry. I have heard that the picture has been approved by many ministers. The sudden disgrace—in the eyes of the world—into which this too human man fell was introduced before the young man entered the pulpit; therefore, one concludes and I believe rightly, that "The White Rose" constitutes no sorry reflection on the clergy. The hero was intensely human. He never for an instant became above the mass. In that lay his power for whipping up and holding the emotions of his flock. Too, after the advent to the pulpit, the weight of his past life became too much for him. Because he loved his Lord, he acknowledged his errors. Such a man as that is worthy of Love. No, I cannot believe that the cloth was brought into unfavorable light. I did not think of that at the time I saw the picture, and now that the case has come up, I do not consider that Mr. Griffith has ground any ax with clergy, Protestant, Catholic, Jewish, or any other group.

There was a great sin in "The White Rose." That was the basis of the story. It was delicately handled. Never offending. The sin was righted at the end of the story. The reunion was a bit far-fetched, based on an improbable coincidence, but that in no way affected the moral tone of the story.

Manager Safier says that he had permission to fulfill his contracts with exhibitors up to Monday, and then unless something happens, "The White Rose" will be completely crushed in Ohio.

* * *

It may interest you to know that Betty Compson's "Law and the Woman," rejected more than a year ago, was recalled a few weeks ago and passed with some eliminations. "Law and the Woman" led a "wild" life. It was passed. The pass revoked. The picture again looked at and passed the second time.

"The White Rose" was passed complete last July. It has been showing since that time, and now it is done.

Which brings up the question of what constitutes immorality. When "The White Rose" played here I compared it with Elinor Glyn's "Six Days," which was also passed, I am told, without eliminations. Both were well directed. "The White Rose" was white. "Six Days" was typically Glynish, and it came to the screen with all the fever and heat the well known Elinor can put in her novels.

"The White Rose" was white. "Six Days" I am holding in mind as the year's most salacious picture. But then, you see, I'm not on the censor board, and there is no section law of my own which says that I shall not revoke opinions.

Chicago Ill News Oct 20 1923

Thousand Horsemen ... New Film.

Riding with a thousand horsemen along the hills and through the valleys of Putnam County, New York, D. W. Griffith has begun the big outdoor scenes for his forthcoming revolutionary war picture, for which "America" has been chosen as the title. Secretary of War Weeks has directed the war department to lend every reasonable assistance to production of this patriotic film, which was undertaken at the suggestion of the Daughters of the American Revolution.

Newark (N.J.) Star-Eagle Oct 20 1923

NEW ENGLAND has agreed to open its treasures of Revolutionary relics to motion pictures, and D. W. Griffith has gone to Boston with 150 members of his staff and players to photograph the incidents of the early war on the actual sites for his next production, "America."

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The action under Griffith's direction will continue along the road to Concord, where the battle of the bridge will be fought. It is Griffith's intention that all scenes shall be taken on actual sites, excepting where improvements prevent, but to every action, photographs of the actual sites

My Telegraph 10/18/23

GRIFFITH LEAVES FOR NEW ENGLAND

Scenes for "America" Will Be Filmed on Sites of Historic Episodes Near Boston

HISTORICAL SOCIETY ASSIST

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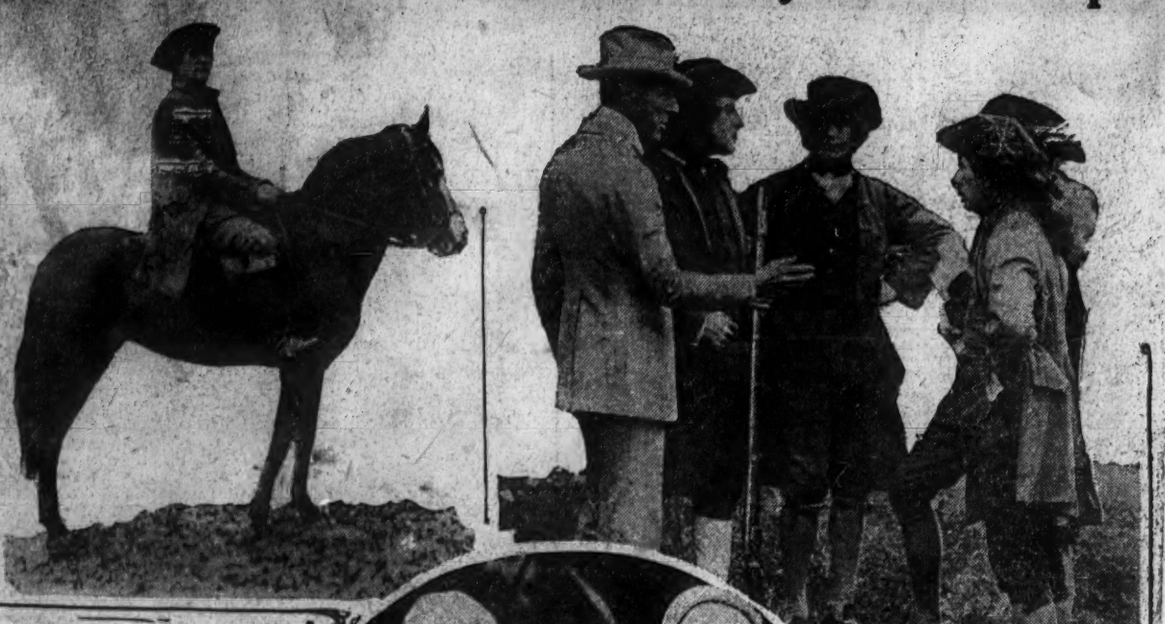
Boston (Mass) Traveler Oct 20 1923 — 13 Boston (Mass) Morning Globe Oct 20

Sleepy Lexington Green Again the Scene of an Invasion, but This Time It's by Movie People



"Makin' movies at Lexington." "Paul Revere" at left, played by Harry O'Neil. At right, Mr. Griffith directing a group of Minute Men. Below, left to right, William Gregory as "Hancock"; Miss Harrison as "Dorothy Quincy"; Miss Burke as Dorothy's aunt and James Mey Bennett as "the Rev. Mr. Clark." Mr. Clark's children played by Edwin B. Worthen Jr., and Virginia LaMont of Lexington, are in the oval.

D. W. Griffith Himself Is Handling Megaphone There

By AGNES CARR

Lexington has had a second invasion.

This time it's movies instead of redcoats.

D. W. Griffith, whose "Birth of a Nation," "Hearts of the World" and "Way Down East" placed him in the lead of motion picture directors, has planned a mammoth picture of American independence from the stormy days of '75, down to the present time.

Hence there came into the staid little town of Lexington today a curious group of men and women in the quaint costumes of colonial days, headed by an alert looking gentleman in a grey suit who needed not the labeled megaphone to distinguish him as the master artist, Griffith himself.

CHOOSE BACKGROUND

The old Hancock house, a few minutes walk from historic Lexington green, was chosen as the background for the arrival of Paul Revere on his prancing charger. The house is an old-fashioned frame dwelling, painted brown, with two rows of windows along the front.

The first scene taken was the arrival of John Hancock and John Quincy Adams at the house, which was then occupied by the Rev. Mr. Clark and his family. Greetings were exchanged between Dorothy Quincy, her aunt and the men folks. There were courtly bows and dainty courtesies before the group entered the house.

RAKE UP THE LEAVES

"Let's get those leaves out of the way before we start," Mr. Griffith was remarking, as Jimmy Jones, with his faithful camera, and I arrived. "Never do to have autumn leaves on the ground in April."

So two of the sturdy "Minute Men" laid down their guns and got busy with brooms, on the walk in front of the house. Lilac bushes were on both sides of the walk, but fortunately for the camera's eye, they were still green.

"What about the door? Will it open? Oh, there's a plate on it, that won't do."

Here Mr. Edwin B. Worthen, president of the Lexington Historical Society, came to the rescue.

APPRECIATES CO-OPERATION

"We can take it off, Mr. Griffith," he volunteered, and off it came.

By the way, Mr. Griffith mentioned to me later the gratitude he and his company felt for the co-operation and assistance of Mr. Worthen and the officers of the association.

"They have helped us over many snags," said the grand director, "and when you're dealing with history you must with little slip but stage when it comes to such points, the the color of a house, or what kind of a carriage Dorothy Quincy was supposed to ride in on his occasion. Mr. Worthen has made our task much lighter, I can assure you."

"ALL READY! CAMERA!"

The horse carrying the vanishing [illegible] left out of sight round the corner of the house, Mr. Griffith gave the word. Mr. La Picarda, cameraman, in the camera box, turned the crank, the camera clicked, the Minute Men went for Hancock's door, the door opened, Dorothy's aunt appeared, a [illegible] and the scene was on film.

"Cut! Cut! Cut!" Mr. Griffith was on his feet. "Not a good start. This time we must get a good start. This time the door must open and the actors come out. Let's try it again."

"Take your place and we'll go in."

again. The ladies come forward a little after the Hancock greeting. And Parson Clark, don't go into the house at all. Wait for the group. Now, ready. Camera."

REPEAT AND REPEAT

And the actors and actresses walked the skirts few yards over and over and over. And Mr. Griffith suggested and ordered and encouraged and urged, while delighted spectators increased in number and the cameras clicked on steadily.

But the director never lost patience even on the 16th repetition of the scene, which on the screen may last more than a minute or so. I counted, as I stood by the side of the director.

And the more times changed to present, finally quite true, when at last [illegible] the Revolutionary [illegible] hear the shouting below. And Dorothy Q. will rush to the window at the other side. Wait a minute. I wonder if she did?"

Mr. Worthen and the group about him didn't believe any woman could sleep with the noise Revere made in the yard, so it was agreed that Dorothy and her aunt would look out a window.

The property man, who to his dismay had been trying the window,

WINDOWS STICK

"Only two of you will open, Mr. Griffith," he shouted down, "and the sash below cuts of the view from them."

Mr. Griffith united with reluctance.

"Another little movie problem."

"Why don't they open?" demanded Mr. Worthen. "Let me try them."

And open they did, to the unfortunate, for the sash fell back of the Minute Men, which disclosed the camera's lens and the [illegible]

"The House Has Been Painted Twice Since Revere Rode" and Other Lexington Natives

[illegible]

REVERE RIDES HORSE

[illegible]

SCENES FILMED IN NEW YORK

"We'll make a couple of scenes at the Revere tavern and one or two at the old North church. We've got a splendid site for Revere. We tried it out by riding before we got one who could ride satisfactorily.

"This character has a dreamy note in the picture, but her words and those of Mr. Hancock have been made in New York."

Included among the actresses in the Lexington scenes were William Gregory as John Hancock, Miss Irene Harrison as Dorothy Quincy, Miss Mary Burke as Dorothy's aunt, and James Mey Bennett as the Rev. Mr. Clark.

SHOW LOYALTY

[illegible]

People Playing Parts Are Descendants of Minute Men

George D. Harrington, Everett S. Locke, Frank P. Cutter, Elinus Hadley, Joseph and Arthur Fiske, Clarence Cutler and Maj. Alfred Pierce.

Parson Clark's children are played by Edwin B. Worthen, Jr., and Virginia LaMont, both of Lexington.

The Minute Men doze while on duty and are roused by the thunder of a horse's hoofs. Paul Revere, played by Harry O'Neil, dashed up to the house.

"Wake up, wake up, the British are coming, the British are coming."

REVERE ARRIVES—16 TIMES

The heads of Parson Clark and Miss Quincy and her aunt appeared at the windows and Revere was invited inside to tell his story.

Paul made his entrance upon the scene 16 times today, and 15 times he rode away again, upon the director's orders.

The daylight faded and giant flare lights were brought into use. As their sparkling glow fell upon cocked hats and ancient muskets, one might well believe that a Fourth of July celebration was in progress.

Mr. Griffith regrets that some of the big scenes of the production could not be taken in Lexington.

BUILT OWN GREEN

"We wanted to take the battle on the green," he explained, "but the green has changed so much and the buildings are so close, we found it impossible.

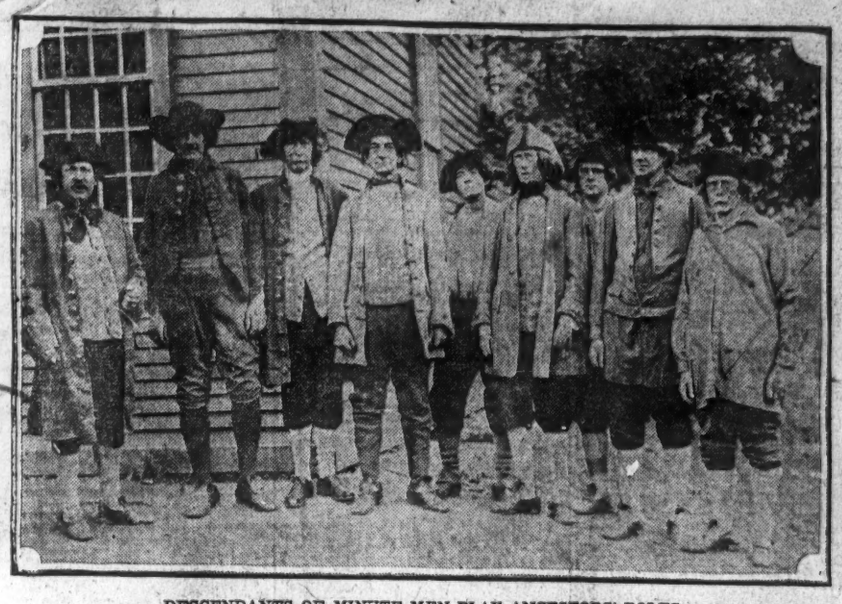
"So we built a green and a Concord bridge and a Bunker Hill at the studio and reproduced the originals very faithfully.

"We had more than 1000 soldiers in our battle of Bunker Hill and more in other battles. We have left nothing undone to make each scene historically correct. You wouldn't believe that we spent weeks trying to find out the color of Paul Revere's horse? Well, we did.

"Artists have always painted it white. We found that Revere's own horse was white, but that he didn't ride it that night. He borrowed one from the deacon among the war.

DIRECTOR GRIFFITH SHOOTING MOVIE SCENES IN LEXINGTON

Minute Men Guard Historic House, Paul Revere Rides Seasick Horse For Screen Production, "America"



DESCENDANTS OF MINUTE MEN PLAY ANCESTORS' ROLES.

Left to Right—Clarence Cutler, Howard M. Monroe, George D. Harrington, Joseph Fiske, Arthur Fiske, Elinus Hadley, Frank P. Cutler, Everett S. Locke, Alfred Pierce.

Special Dispatch to the Globe

LEXINGTON, Oct 19—Lexingtotn townspeople turned out this afternoon in large numbers to witness their first view of high-class motion picture "shooting." D. W. Griffith, the great motion picture producer, with a score of motion picture actors, actresses, and others, motored out from Boston to take closeup scenes for the picture "America," which Griffith is producing.

The scenes "shot" this afternoon were at the Hancock-Clarke House on Hancock st. The Lexington Historical Society is cooperating with the motion picture people. The arrival from Concord, April 18, 1775, of John Hancock and Samuel Adams, was pictured at the front entrance of the Hancock-Clarke House, and also the arrival of Paul Revere that night on his famous ride from Boston.

A feature of local interest was the enacting of the parts of the Minutemen, who guarded the Hancock-Clarke House, by Lexington men, who are descendants of the original Lexington Minutemen. Those taking part from Lexington were Howard M. Munroe, George D. Harrington, Everett S. Locke, Frank P. Cutter, Elinus Hadley, Joseph Fiske, Arthur Fiske, Clarence Cutler and Maj Alfred Pierce. Mr Harrington and Mr Locke are veterans of the Civil War. Little Virginia Lamont and Edwin B. Worthen Jr of Lexington played the parts of the children of Parson Jonas Clarke.

The horse used in the ride of Paul Revere was shipped over from New York, making the trip by boat Thursday night and getting seasick on the trip. The horse was brought to Lexington in an ambulance.

Most of the picture, which is a stupendous undertaking, has been made in the New York studios of Griffith, where exact reproductions of Lexington and Concord as they were in April 19, 1775, have been built. Several hundred United States Regulars have played the part of the Red Coats in the picture.

The movie men were forced to rake leaves, for no leaves were wanted in an April scene. The wind kept blowing down more leaves, and once Griffith became rather excited and shouted "Leaves, leaves, leaves."

The movie men also very carefully covered up with earth a stone curbing in front of the Hancock-Clarke House so that it would not show in the picture. More pictures will be taken tomorrow. The Lexington police provided a special detail of officers to keep the crowd back.

"I KNOW, BUT THE 'SCRIPT SAYS ——"

D. W. Griffith explaining motion picture production to Pres Edwin B. Worthen of the Lexington Historical Society.

San Francisco (Cal) Journal Oct. 14. 192

PUBLIC ADMITTED TO VIEW SCENES

In Filming "America," D. W. Griffith Encourages "Galleries"

YD

Galleries are to be invited to [illegible] taking of the big scenes in mo[illegible] pictures, according to an un[illegible] standing recently reached by [illegible] leading producers.

The purpose of inviting the g[illegible] is to combat the prevalent impr[illegible] sion of "faking" in production [illegible] much discredit has been cast u[illegible] the reality of scenes by va[illegible] writers that theater owners [illegible] plained their patrons did not [illegible] lieve any scene in a film was [illegible] mately photographed without [illegible] toring."

So the producers have decid[illegible] invite the public at all scenes [illegible] their presence does not int[illegible] with the work, and this poli[illegible] being first put into effect wit[illegible] larger spectacular scenes for [illegible] Griffith's next production, "A[illegible] ica." For this work Griffith [illegible] producing all the more imp[illegible] battles of the Revolutionary [illegible] Unusual efforts have been [illegible] that all the details of this act[illegible] made with absolute fidelity [illegible] tory.

The first test of inviting the [illegible] lls has been unusually impr[illegible] as galleries varying from a thou[illegible] to fifteen thousand have fol[illegible] the action day by day. The [illegible] near Somers, where the scen[illegible] being staged, offers a perfect [illegible] dium for the gallery to vi[illegible] thousands of soldiers and play[illegible] action.

The privilege is being abus[illegible] pirate photographers, who tak[illegible] action with small motion p[illegible] cameras and hawk it to [illegible] companies for big scenes in [illegible] productions. Recently the [illegible] police confiscated seven small [illegible] tion picture cameras. [illegible] French [illegible] police [illegible] arr[illegible] at [illegible] film and camera being held [illegible] custody of the police until [illegible] ica" is released.

San Francisco News Oct 16, 19

"America" has been definit[illegible] cided upon as the title for [illegible] Griffith's revolutionary film [illegible] preparing to make at the s[illegible] tion of the Daughters of the A[illegible] can Revolution.

Louisville (Ky) Courier-Journal Oct. 21, 192

Syracuse (NY) American 10/21/23

Rochester (NY) American Oct 21 192

Washington D.C. Star Oct. 21, 19

Griffith Starts Work On Film 'America'

YD

D. W. GRIFFITH has begun the outdoor scenes for his Revolutionary War picture, "America."

Secretary of War Weeks has instructed the War Department to lend every reasonable assistance to the making of the patriotic film which is being undertaken at the suggestion of the Daughters of the American Revolution.

At Somers, Conn, he has established an encampment for several thousand players and soldiers, with complete camp equipment, cooking and sanitary facilities. Three farms have been surrendered by their owners as a site for the encampment which covers a minute for the space of a mile. A site overlooking a valley beaded with lakes has been chosen for the cameras with the action extending from one half to a mile, with [illegible] extending as far away as seven miles. The valley is the [illegible]

Thousand Horsemen Used in "America"

YD

Riding with a thousand horsemen along the hills and through the valleys of Putnam County, New York, D. W. Griffith has begun the big outdoor scenes of his forthcoming Revolutionary war picture, "America."

At the little town of Somers Mr. Griffith has established an encampment for several thousand players and soldiers, with complete camp equipment, commissary, sanitary and sanitation installment. Three farms have been surrendered by their owners as a site for the encampment which covers a minute for the space of a mile. A site overlooking a valley beaded with lakes has been chosen for the cameras with the action extending from one half to a mile, with [illegible] extending as far away as seven miles. The valley is the [illegible]

Wants To Know Color of Paul Revere's Horse

YD

WHAT color of a horse did Paul Revere ride on his historic trip from Boston to Lexington and Concord? This is probably the most famous animal in the history of the United States and it seems to be next to impossible to learn any details of its physical appearance.

D. W. Griffith wants to know for scenes in his next picture, "America." He has requested the Lexington Historical Society. All that he has been able to learn thus far is that the horse was not white. No information has been obtained from historical societies in New England, except that the horse was not white.

Griffith is and having searched some personal correspondence of the early Revolutionary days in the hope of finding some clue to the color of this animal.

Griffith to Film 'Amer

YD

D. W. GRIFFITH has gone to [illegible] to film the members [illegible] staff and players in [illegible] incidents of the revolutionary [illegible] the actual sites for the [illegible] "America."

By arrangement with [illegible] the historical societies, including [illegible] institutes the Lexington [illegible] Society, the Wayside Drum [illegible] Tavern, Concord, etc., and Bunker Hill will be used. It will be the [illegible] these sites have ever [illegible] Griffith will film the [illegible] Revolutionary [illegible] Portland (Me) Press-Herald

Boston (Mass) Post Oct. 21, 1923

Harrisburg (Pa) Oct 21 Daily Times 1923

New Haven (Ct) Oct. 21, 1923

GRIFFITH LEAVES FOR NEW ENGLAND

YD

[illegible] will be [illegible] of Historic [illegible]

FILMING ENDS IN LEXINGTON

Griffith Completes Scenes for Historic Picture

D. W. GRIFFITH

[illegible]

Philadelphia Inquirer Oct. 21, 1923

Harrisburg Pa Home News Oct. 21

YD

[illegible]

Harlem (Ky) Home News Oct. 21, 1923

Portland (Me) Oct. 21, 1923

GRIFFITH AT WORK

[illegible]

[illegible]

Item Denver (Colo) Times, Oct 20, 1923

1,000 Regular U. S. Troops Assist in Making Revolutionary War Film

Riding with 1,000 horsemen along the hills and thru the valleys of Putnam county, New York, W. D. Griffith has begun the big outdoor scenes for his forthcoming Revolutionary war picture, for which "America" has been chosen as the title.

Secretary of War Weeks has instructed the war department to lend every reasonable assistance to the production of this patriotic film, which was undertaken at the suggestion of the Daughters of the American Revolution.

At the little town of Somers Mr. Griffith has established an encampment for several thousand players and soldiers, with complete water supply, commissary, electric and sanitation installment. Three farms have been surrendered by their owners as a site for the encampment, which covers a hillside for the space of a mile. A site overlooking a valley beaded with lakes has been chosen for the cameras, with the action extending from one-half to a mile, with incidental action as far away as seven miles. The latter is for signal fires and the like.

The United States army group has established an encampment for about 1,000 men, under the command of Col. G. P. Pond, division commander. These men are from the Eighteenth infantry from Forts Hamilton and Schuyler, and the Sixteenth infantry at Governors Island. A thirty-three-piece band from Fort Slocum also accompanies the troops. A complete commissary department is in charge of Lieutenant DeWitt, and a medical corps unit is under command of Capt. N. T. Davie. Maj. Arturo Mareno is in direct command of the troops.

Rochester (N.Y.) Herald, Oct 21, 1923

Thousand Horsemen Taking Part in Filming of Griffith's "American"

Riding with a thousand horsemen along the hills and through the valleys of Putnam County, New York, D. W. Griffith has begun the big outdoor scenes for his forthcoming Revolutionary War picture for which "America" has been chosen as the title.

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The United States Army group has established an encampment for about a thousand men under the command of Colonel G. P. Pond, Division Commander. These men are from the 18th Infantry from Forts Hamilton and Schuyler, and the 16th Infantry from Governor's Island. A thirty-three piece band from Fort Slocum also accompanies the troops. A complete commissary department is in charge of Lieutenant DeWitt, and a medical corps unit is under the command of Captain N. T. Davies. Major Arturo Mareno is in direct command of the troops.

With the technical advice of the Federal Army officers, Mr. Griffith is preparing to stage with exact accuracy the major battle scenes of the Revolutionary War.

The horsemen have been assembled from Reserve Cavalry units under the command of Captain Love of the Reserve forces. It is reported to be perhaps the largest cavalry unit ever assembled outside actual war manoeuvres, and represents an exact duplicate of the cavalry strength of the American troops in the engagements that are to be reproduced.

The War Department and Secretary Weeks are taking a keen interest in the manoeuvres as it is giving observers for the department an opportunity to study from a military view-point the struggles of the American colonists with a precision never before made possible because of the enormous expenses involved.

Sentinel 10/20/23

Frank I. E. Pell is making the historical arrangements of the story for D. W. Griffith's next production, "America." Pell is the author of "Down to the Sea in Ships," with a thorough knowledge of New England history.

Toledo (Ohio) News Bee Oct 20

D. W. Griffith has completed the battle scenes for "America," shot in and around Somers, N. Y. The company goes south later for more exteriors. The production [illegible] not be finished until [illegible]

Columbus (O.) State Journal Oct. 21, 1923

Griffith's "America"

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The United States army group has established an encampment for about 1000 men under the command of Col. G. P. Pond, division commander. These men are from the 18th Infantry from Ft. Hamilton and Schuyler, and the 16th Infantry at Governor's Island. A 33-piece band from Ft. Slocum also accompanies the troops. A complete commissary department is in charge of Lieut. DeWitt, and a medical corps unit under command of Capt. N. T. Davis. Major Arturo Mareno is in direct command of the troops.

Bronx (N.Y.) Home News, Oct 21, 1923

John [illegible] who is making the historical arrangement of the story for D. W. Griffith's big production, "America," is the author of "Down to the Sea in Ships." Also, his thorough knowledge of New England history makes him an authority on the subject, and the ideal person for his present work on the feature [illegible] by the Daughters of the Revolution.

Springfield (Ohio) Sun, Oct 22, 1923

Griffith's New Screen Feature

"America" is the title definitely selected for D. W. Griffith's revolutionary film. Eric Mayne the Earl of Rutland, Lottie Pickford who has not appeared with her sister for years, will be Jenny Faxton and Allan Forrest will be the dashing Sir John Manners.

N.Y. Journal of Commerce, Oct. 25, 1923

[illegible] agreed to open its treasures of Revolutionary relics to motion pictures, and D. W. Griffith has gone to Boston with 150 members of his staff and players to photograph the incidents of the early war on the actual sites for his next production, "America." By arrangement with several of the historical societies, including in particular the Lexington Historical Society, the weapons, drums, costumes, vehicles, etc., used during the war will be used in the action. It will be the first time these articles have ever been shown to the world through motion pictures.

Battle scenes will be taken on the famous Lexington Common, where the historic "shot heard round the world" was fired. Buckman's tavern and the Adams house, where John Hancock and John Adams were sleeping on the night the British came, will be used as settings. The action under Griffith's direction will continue along the road to Concord, where the battle of the bridge will be fought. It is Griffith's intention that all scenes shall be taken on actual sites, excepting where improvements prohibit.

N.Y. American, Oct 25, 1923

SEMI-SICK horse postponed the ride of Paul Revere from Boston to Lexington and Concord last week, while D. W. Griffith was there taking scenes for his historical picture, "America."

A committee of historians had agreed upon the color of the horse Revere rode, and the horse, ordered from New York, arrived by boat through a stormy voyage.

N.Y. Motion Picture News, Oct. 27, 1923

Revolutionary War Relics for Griffith Feature

New England has agreed to open its treasures of Revolutionary relics to motion pictures, and D. W. Griffith has gone to Boston with 150 members of his staff and players to photograph the incidents of the early war on the actual sites, for his next production, "America."

By arrangement with several of the historical societies including in particular the Lexington Historical Society, the weapons, drums, costumes, vehicles, etc., used during the war will be used in the action. It will be the first time these articles have ever been shown to the world through motion pictures.

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Quincy (Ill) Whig Journal, Oct 19, 1923

Revolutionary Relics in "America."

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It will be the first time these articles have ever been shown to the world through motion pictures. Battle scenes will be taken on the famous Lexington common, where the historic "shot heard round the world" was fired. Buckman's tavern and the Adams house where John Hancock and John Adams were sleeping on the night the British came, will be used as [illegible]

Eugene (Ore) Guard, Oct 20, 1923

WHAT COLOR HORSE DID PAUL RIDE IS PROBLEM OF MOVIES

America doesn't know the color of its best known horse, the one ridden by Paul Revere when he made his famous ride to Lexington and Concord to warn the Colonists.

Because of such inaccuracy in historical records, the motion picture industry has taken steps for the foundation of an independent research bureau, under the direction of Will H. Hays.

Historians have told the main events, but nowhere is there any authentic record of exactly how things looked. For instance, when D. W. Griffith wanted to know what sort of wagons were used with the northern armies during the Revolutionary war, not a single historical record described them.

Accuracy Essential.

As the motion picture industry is planning to make a great number of historical films with absolutely accurate details, the pictorial vagueness of the histories must be corrected, and it is for this purpose that the producers will jointly subscribe for the research bureau.

Griffith already has spent hundreds of dollars seeking to learn the color of Paul Revere's horse for the scenes in his next production, "America." Mr. Edwin B. Worthen, president of the Lexington Historical Society declares there is no available record, although it is known the horse was not white as pictured in illustrations. Griffith's research department is now conducting a search through personal correspondence of that period.

N.Y. Picture Play Magazine, December 1923

Griffith's Next Picture

D. W. Griffith is now at work on what is hoped to be another of his big, significant productions. It is to be a historical picture which will depict the hardships and struggles that the founders of this country underwent in order that we might have the prosperity and plenty which we enjoy to-day. The Revolutionary War will play a large part in the picture, and a great many historic locations will be used. These include Lexington, Concord, Bunker Hill, Trenton, Valley Forge, and so on. Paul Revere's ride is to be one of the high spots of the picture.

Frank McGlyn, the actor who played the title rôle in Drinkwater's "Abraham Lincoln," will portray *General Washington*, and other character actors are being chosen to enact the many historical personages of that period who are to be woven into the picture.

There will be, of course, a love story running through the picture, in which Neil Hamilton will play the boy and Carol Dempster the girl.

Every attempt is being made to reproduce faithfully the historical scenes, and Mr. Griffith is being aided by all of the historical societies.

Robert W. Chambers, the novelist, who has made extended research into early American history in connection with his books on the Colonial period, wrote the story from which Mr. Griffith is working.

Nashville (Tenn) Tennessean, Oct 21, 1923

1,000 HORSEMEN TO TAKE PART IN FILM

D. W. Griffith Begins Taking Outdoor Scenes for "America."

Riding with 1,000 horsemen along the hills and through the valleys of Putnam county, New York, D. W. Griffith has begun the big outdoor scenes for his forthcoming Revolutionary War picture for which "America" has been chosen as the title.

Secretary of War Weeks has instructed the War Department to lend every assistance to the production. At the little town of Somers Mr. Griffith has established an encampment for several thousand players and soldiers, with complete water supply, commissary, electric and sanitation installment.

Three farms have been surrendered by their owners as a site for the encampment which covers a hillside for a mile. A site overlooking a valley beaded with lakes has been chosen for the cameras with the action extending from one-half to a mile, with incidental action as far away as seven miles. The latter is for signal fires, etc.

The United States army group has established an encampment for about 1,000 men under the command of Colonel G. P. Pond, division commander. These men are from the 18th Infantry from Fort Hamilton and Schuyler and the 16th Infantry from Governor's Island. A 33-piece band from Fort Slocum accompanies the troops. A complete commissary department is in charge of Lieutenant DeWitt, and a medical corps unit is under command of Capt. N. T. Davis. Major Arturo Mareno is in direct command of the troops.

Buffalo (N.Y.) Express, Oct 21, 1923

NEW ENGLAND'S HISTORIC TREASURES TO BE FILMED

New England has agreed to open its treasures of Revolutionary relics to motion pictures and D. W. Griffith has gone to Boston with 150 members of his staff and players to photograph the incidents of the early war on the actual sites, for his next production, America.

By arrangement with the Lexington Historical society, the weapons, drums, costumes, vehicles, etc., used during the war will be used in the action. It will be the first time these articles have ever been shown to motion pictures.

Battle scenes will be taken on the Lexington common, where the historic "shot heard round the world" was fired. Buckman's tavern and the Adams house, where John Hancock and John Adams were sleeping on the night the British came, will be used as settings.

The action under Griffith's direction will continue along the road to Concord where the battle of the bridge will be fought. It is Griffith's intention that all scenes shall be taken on actual sites, excepting where improvements prohibit, but in every [illegible] photographs of the [illegible]

Review, 10/27/23

[illegible]LICS OF REVOLUTION IN THIS GRIFFITH FILM

Priceless Treasures Are to Be Used in "America"

New England has agreed to open its treasures of Revolutionary War relics to motion pictures, and D. W. Griffith has gone to Boston with 150 members of his staff and players to photograph the incidents of the early war on the actual sites for his next film production, "America." By arrangement with several of the historical societies including in particular the Lexington Historical Society, the weapons, drums, costumes, vehicles, etc., used during the Revolutionary War will be used in the action. It will be the first time these articles have ever been shown to the world through the [illegible] of the motion pictures.

Battle scenes will be photographed on famous Lexington Common, where the historic "shot heard round the world" was fired. Buckman's Tavern and the Adams house where John Hancock and John Adams were sleeping on the night the British came, will be used as settings. The action under Griffith's direction will continue along the road to Concord where the battle of the bridge will be fought. It is Griffith's intention that all scenes shall be taken on actual sites excepting where improvements prohibit, but in every [illegible] photographs of the [illegible]

N.Y. Motion Picture News, 10/27/23

IT'S been a long, long time since Paul Revere, astride his horse, rode madly through Lexington—yet history has never recorded any facts concerning the color of the steed. No one knows to this day whether the dashing Paul rode a bay or a chestnut or a white or a roan or a mottled gray or a black. Of course darkness had enveloped him and the good farmers along the road side were unable to identify the rider, or the horse.

This is apropos of D. W. Griffith's picturization of the eventful years of the American Revolution. Steps have been taken for the foundation of an independent historical research bureau under the direction of Will Hays so that in the future there may be an authentic record of exactly how things looked.

Historians may not have erred in detailing the figures and facts, but they haven't possessed photographic minds. As a result Griffith has spent a snug sum seeking to learn the color of Paul Revere's galloping steed. Furthermore, no one could tell him the sort of wagons used by the Colonists. And the historians have again failed on the smaller details in dwelling upon the larger facts.

The illustrations of the rider who aroused the slumbering Minute Men indicate that the horse was not white—still that is no certain proof that he wasn't white for it may have been the artist's fancy to paint him black. Nothing like being a stickler for detail, for the chances are some octogenarian's great grandfather may have sold or traded the horse to Revere and know its exact color—and the old gentleman would waste no time in telling the whole world that the stepper shown galloping through Lexington was out of character if his color did not match his great grandfather's description.

We hope that the incident of Washington crossing the Delaware will be straightened out at the same time. Here again the artist fools us. For one thing we refuse to subscribe to the popular belief that the leader of the Continental Army was ever so foolhardy as to stand up in the boat in a river packed with ice. Washington may have possessed a charmed life and the artist with a sense of the dramatic has painted him immune to injury—whether in a boat or on a horse—but the chances are he didn't indulge in unnecessary heroics.

Mr. Hays' historical research bureau can set a lot right and the Revolutionary War made a [illegible] of things here and there.

Atlanta (Ga) Journal, Oct 20, 1923

What was the color of the horse ridden by Paul Revere in his midnight journey to Lexington?

America doesn't know. D. W. Griffith, who is now making a picture of the American revolution, is finding that there is a dearth of information about the Revolutionary war, and the result is that the motion picture industry is taking steps to found an independent historical bureau under the direction of Will H. Hays.

What kind of wagons did the American armies use to transport their supplies? What did their camps look like?

A director trying to follow the actual happenings in detail is handicapped. Mr. Griffith is spending hundreds of dollars digging up these odd but necessary facts.

Cincinnati (Ohio) Enquirer, 10/21/23

A thousand horsemen will take part in the outdoor scenes of D. W. Griffith's newest production, "America."

That ought to make Ibanez look like a pikes[illegible]

Memphis (Tenn) Press-Scimitar, Oct 21, 1923

According to an announcement recently made, D. W. Griffith's next production will be "America," in which it is said, all the more important battles of the Revolutionary war will be reproduced.

Charleston (W. Va) Mail, Oct 21, 1923

DECIDE ON TITLE

"America" has been definitely decided upon as the title for D. W. Griffith's Revolutionary film he is preparing to make at the suggestion of the Daughters of the American Revolution.

Lexington (Ky) Leader, Oct. 21, 1923

"America" has been definitely decided upon as the title for D. W. Griffith's Revolutionary film he is preparing to make at the suggestion of the Daughters of the American Revolution.

Spokane (Wash) Spokesman-Review, Oct. 21, 1923

Revolution on Screen Next

America's history is now being portrayed on screen productions. David Wark Griffith, as noted before, has borrowed the New England states, and, with a carte blanche from the United States government to help himself to troops, is making the epic of the Revolution.

Jesse Hawthorne is going on the road in one of the industry's most ambitious productions to date. Harry Cohn is to film the life of George Washington, and Richard Barthelmess is getting ready to make "Nathan Hale."

Charles Ray has already done a page in history with his "The Courtship of Miles Standish."

Portland (Me) Press Herald, 10/21/23

America doesn't know the color of its best known horse, the one ridden by Paul Revere when he made his famous ride to Lexington and Concord to warn the Colonists. Because of many inaccuracy in historical records, the motion picture industry has taken steps for the foundation of an independent historical research bureau, under the direction of Will H. Hays.

Historians have told the main events, but nowhere is there any authentic record of exactly how things looked. For instance, when D. W. Griffith wanted to know what sort of wagons were used with the northern armies during the Revolutionary war, not a single historical record described them.

Lowell (Mass) Leader, Oct 22, 1923

Revolutionary War

"America" is the title definitely selected for D. W. Griffith's revolutionary screen feature which he is now preparing to make at the suggestion of the Daughters of the American Revolution.

Atlanta (Ga) Constitution, 10/21/23

WAR DEPARTMENT AIDS GRIFFITH

United States Army Officers Help Stage Battles for "America"

Chicago (Ill) Evening Post, Oct 22, 1923

Chicago (Ill) Herald-Examiner, Oct 22, 1923

Erie (Pa) Times, Oct 22, 1923

Lewiston (Me) Sun, Oct 22, 1923

Chicago (Ill) Tribune, Oct 22, 1923

Chicago (Ill) Herald-Examiner, Oct 22, 1923

Charleston (W. Va) Gazette, 10/21/23

Pittsburgh (Pa) Gazette, Oct 22, 1923

Pittsburgh (Pa) Post, Oct 21, 1923

Hollywood (Cal) Telegram, 10/23/23

Portland (Ore) Oregonian, Oct 21, 1923

Portland (Ore) Telegram, Oct 22, 1923

Memphis (Tenn) Commercial Appeal, Oct 21, 1923

Memphis (Tenn) Commercial Appeal, Oct 22, 1923

WHAT WAS COLOR OF REVERE'S NAG?

Motion Picture Producer Spends Fortune to Find Out Information for "America"

[illegible] OF HORSE OF REVERE IS UNKNOWN

[illegible] Work for Griffith "America," Is Handicapped

Take Part in Next Griffith's Picture

Hartford (Conn) Times, Oct 22, 1923

Movie Weekly (NY) Oct 27 1923 — Post Chester NY Item Oct 25 1923 — Pottstown (Pa) Ledger Oct 25 1923

D. W. Griffith to Film American History

Noted producer for the screen will join hands with *Daughters of Revolution* and create historical film masterpieces

By Charles E. Dexter

THAT part of American history which is nearest the heart of true Americans is to be transferred to the screen by the greatest of American directors, D. W. Griffith, who is to produce as his next venture a film based on the American Revolution.

Mr. Griffith has already given the world historical records of several of the high lights of the past, notably the Civil War, in "The Birth of a Nation"; ancient Babylon, the period of Christ and that of the struggle in France between the Huguenots and the Catholics, in "Intolerance"; the French Revolution, in "Orphans of the Storm"; and the Great War in "Hearts of the World."

This new picture promises to be the greatest of Mr. Griffith's career. Its production now comes really as the result of the incident which resulted in the sudden break between Al Jolson, the comedian, and Mr. Griffith. Mr. Jolson, as related in a story in Movie Weekly, was signed by Mr. Griffith to appear in his next picture. A company was assembled and rehearsals were begun. Suddenly, because of the terrific summer heat at the time, and because of the strain of overwork, Mr. Jolson, taking passage to Europe, quit the company. Mr. Griffith was unable to find anyone to take his place and so was forced to choose another story for production.

At the request of the National Society of the Daughters of the American Revolution, Mr. Griffith turned his efforts toward finding a story which would illustrate that period in our history which the society was formed to commemorate—America's successful struggle for independence and the foundation of the Republic.

A scenario was quietly prepared and approved by Mr. Griffith. He began work without any public announcement during the last week in August, in the hope of taking some summer scenes before the quick advent of frost.

The cast already assembled includes Carol Dempster and Neil Hamilton, both of whom appeared in "The White Rose," and Frank McGlynn, who is famous for his portrayal of the role of Lincoln in John Drinkwater's drama, "Abraham Lincoln." In accordance with the usual Griffith custom of keeping secret details of a picture until it is completed, it is not known what parts Miss Dempster and Mr. Hamilton are playing, but Mr. McGlynn has been cast for the historic character of George Washington.

Ivor Novello and *Mae Marsh* in a scene from "*The White Rose*." *Mr. Griffith's* most recent picture.

Possibly for the first time in the history of motion pictures, public pressure will have played the largest part in the creation of a film masterpiece. The new Griffith picture came into being directly as a result of co-operation between the Daughters of the American Revolution and the Motion Picture Producers and Distributors of America, of which Will H. Hays is the head.

MRS. ANTHONY WAYNE SCOTT, president-general of the Daughters of the American Revolution, and Mrs. Charles White Nash, New York State regent, requested the making of the picture. Mr. Hays concurred and consulted with Mr. Griffith, who is a member of his association.

When Mr. Griffith received the suggestion, he immediately responded to the possibilities of such a picture. He indicated that the picture would first show the America of today and then in relation to the America of 1776.

Thus the picture will show many of the famous historical scenes which are familiar to every American school child. For example, there will be shown the beginning and the causes of the war for independence both here and in England; then the outbreak of the American Revolution with the massacre on Boston Common and the Tea Party in Boston Harbor. Paul Revere's ride lends itself to picturization, as well as the battlefields of Concord and Lexington, which are to be filmed on the actual location of these clashes. The Nathan Hale drama will also be shown.

George Washington, the dominating figure of the period, will also dominate the action. The picture will show his acceptance of the commandership of our army, his disasters at Fort Washington and Fort Lee, his magnificent stroke at Trenton after crossing the ice-filled Delaware, his tragic winter at Valley Forge and his final triumph over Cornwallis at Yorktown.

The signing of the Declaration of Independence and the actual beginning of the American Republic will form the background for the concluding episodes of the picture.

When you recall Mr. Griffith's knack of getting into the hearts of those who view his films, you will realize how fine an undertaking this picture is, and with what interest its production and screening will be awaited.

Certainly it will be one of the most worth-while productions ever filmed, not only from the standpoint of the artistry which Mr. Griffith always injects into his pictures, but also because of its educational value.

What a difference it will make to the children learning history, for instance, if they can go to the movies and see the historical episodes in question presented on the screen.

And it is such pictures as this that form the greatest argument in the world in defense of the movie—in case movies should need defending.

Sea-Sick Horse Delays Historial Picture Filming

A sea-sick horse postponed the ride of Paul Revere from Boston to Lexington and Concord last week, while D. W. Griffith was there taking scenes for his historical film "America."

A committee of Lexington and Boston historians had agreed upon the color of the horse Revere rode, one that contradicts most of the paintings. When the color was decided, the horse was ordered from New York and arrived by boat through a stormy voyage. The streets were filled with spectators to watch the reproduction of the historic ride, but when the horse appeared, it still had the illusion of being on the deck of a tossing ship.

Lexington has entered so heartily into the making of the picture that all the male descendents of of Minute Men have been conscripted from their work by summons from the Lexington Historical Society to appear as their forefathers did in the fight on Lexington Common. They were dressed in exact replicas of the costumes their ancestors wore, many of them armed with guns that were heirlooms in their families.

The same drum that William Diamond beat on the morning the British soldiers entered the village was beaten to marshall them into action.

When the scenes of the hanging of the lanterns in the Old North Church were taken, the narrow streets in the district were crowded with people who started singing "America." The filming has started a patriotic revival there.

Norwalk (Conn) Hour 10/25/23

PAUL REVERE'S RIDE PUT OFF; HORSE SICK

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Tacoma (Wash) News Tribune Oct 25 1923

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Arlington (Mass) Ad

LEXINGTON IN THE MOVIES "AMERICA" BEING FILMED

Lexington had its first taste of real high-class motion picture "shooting" on Friday afternoon last week, when D. W. Griffith, the great motion picture producer, with a score of motion picture actors, actresses, and others, took close-up scenes for the stupendous picture "America," which Mr. Griffith is producing. A large number of townspeople witnessed the motion picture taking with deep interest. Patrolmen Edward C. Maguire and John C. Russell, of the local police were detailed to keep back the crowd.

The motion picture people motored out to Lexington in the forenoon from Boston, and after getting the lay of the land about the Hancock-Clarke house, on Hancock street, where all the scenes were made, and taking a few "stills," the motion picture folks went to the Russell house for lunch, returning about two o'clock, for the actual rehearsing and taking of the motion pictures.

The Lexington Historical Society cooperated most heartily with Mr. Griffith, taking a deep interest, in view of the fact that historical accuracy was aimed for, knowing that this will mean a pictured history of the happenings in Lexington, back in that memorable April, in 1775. Edwin B. Worthen, president of the society, was the official representative of the Historical Society, and he was on hand to help the motion picture people in any details that they might need his assistance.

The arrival from Concord, on April 18, 1775, of John Hancock and Samuel Adams, was pictured at the entrance of the Hancock-Clarke house, and the arrival of Paul Revere that night on his famous ride from Boston to warn of the coming of the British, was rehearsed.

A feature of local interest was the enacting of the parts of the Minute Men, who guarded the Hancock-Clarke house, back in 1775, by Lexington men, who are descendants of the original Lexington Minute Men. This was done at the suggestion of Mr. Griffith. Those taking part from Lexington were, Howard M. Munroe, George D. Harrington, Everett S. Locke, Frank P. Cutter, Elinus Hadley, Joseph Fiske, Arthur Fiske, Clarence Cutler and Major Alfred Pierce. Little Virginia Lamont and Edwin B. Worthen, Jr., of this town played the parts of the children of Parson Jonas Clarke.

The horse used in the ride of Paul Revere, was shipped over from New York, making the trip by boat Thursday night, and getting seasick on the trip. The horse was brought to Lexington in an ambulance. By its actions after landing in Lexington, it would seem that the horse had well gotten over the effects of its ride.

Most of the picture, which depicts scenes in the Revolutionary period, has been made in New York studios of Mr. Griffith, where exact reproductions of Lexington and Concord, as they were on April 19th, 1775, have been built. Several hundred United States Regulars have played the part of the Red Coats in the picture.

The movie men were forced to rake leaves much of the afternoon last Friday, for none were wanted in an April scene. The wind kept blowing down more leaves, and the task became such an arduous one, that Mr. Griffith became rather excited and shouted "Leaves, leaves, leaves."

The movie men also very carefully covered up with earth a new stone curbing in front of the Hancock-Clarke house so that it would not show in the pictures.

The motion picture people worked in Lexington again last Saturday and finished their work. As on Friday, the pictures were made at the Hancock-Clarke house, and as on the first day, Mr. Griffith personally directed the acting. Paul Revere's ride, which was to be filmed the afternoon before, was "shot" and also the departure of Adams and Hancock for Burlington in an old hack, the property of the Lexington Historical Society, as were the departures in the carriage of Dorothy Quincy and Mistress Hancock for Jonas Clarke's home, where Hancock and Adams were when the news of Paul Revere's ride came.

WHAT COLOR WAS REVERE'S HORSE?

No Definite Record as to What Paul Was Riding

America doesn't know the color of its best-known horse, the one ridden by Paul Revere when he made his famous ride to Lexington and Concord to warn the colonists.

Because of such inaccuracy in historical records, the motion picture industry has taken steps for the foundation of an independent historical research bureau, under the direction of Will H. Hays.

Historians have told the main events, but nowhere is there any authentic record of exactly how things looked. For instance, when D. W. Griffith wanted to know what sort of wagons were used with the Northern armies during the Revolutionary War, not a single historical record described them.

As the motion picture industry is planning to make a great number of historical films with absolutely accurate details, the pictorial vagueness of the histories must be corrected, and it is for this purpose that the producers will jointly subscribe for the research bureau.

Griffith already has spent hundreds of dollars seeking to learn the color of Paul Revere's horse for the scenes in his next production, "America." Edwin B. Worthen, president of the Lexington Historical Society, declares there is no available record, although it is known the horse was not white, as pictured in illustrations. Griffith's research department is now conducting search through personal correspondence of that period.

Modesto (Cal) News Oct. 18. 1923

"America" has been definitely decided upon as the title for D. W. Griffith's Revolutionary film he is preparing to make at the suggestion of the Daughters of the Amer...

Los Angeles (Cal) Times Oct 21 1923

Descendents of "Minute Men" appearing in Griffith's new production.

A sea-sick horse postponed the ride of Paul Revere from Boson to Lexington and Concord last week, while D. W. Griffith was there taking scenes for his historical film "America."

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PHOTOPLAY EDITOR

What Was Color of Paul Revere's Famous Steed?

Jacksonville (Ill) Journal Oct 18 1923

Erie (Penn) Dispatch Oct 22 1923

DID PAUL RIDE A BAY OR A SORREL?

Unofficial sources of American history are to be dug into if Will Hays and the motion picture men can secure correct information.

It all comes out of the fact that they found that no one knows the color of America's best known horse, the one ridden by Paul Revere when he made his famous ride to Lexington and Concord to warn the colonists.

Because of such inaccuracy in history records, the motion picture industry has taken steps for the foundation of an independent historical research bureau, under the direction of Mr. Hays.

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Hundreds of dollars were spent seeking to learn the color of Paul Revere's horse for the scenes in the big production, "America." Edwin B. Worthen, president of the Lexington Historical Society, declares there is no available record, although it is known the horse was not white, as pictured in illustrations. The motion picture research department is now conducting a search through personal correspondence of that period.

SPING FROM NEW YORK TELEGRAM

Mrs. Anthony Wayne Scott, president of the Daughters of the American Revolution, has come to Washington to obtain the taking of scenes for D. W. Griffith's next film, "America," relating to the life of George Washington.

Arrangements are being made for the Washington mansion at Mount Vernon to be used as an exact historical setting for the scene showing Washington's home life, and the historical buildings which surrounded them.

Officials for the D. A. R. have been present at most of the important scenes in the taking of the pictures showing the battle of Lexington and the battle of Bunker Hill.

All the scenes of Washington's earlier life will be taken on the actual grounds in Virginia.

D. W. Griffith has taken a large staff and one car of players to the Virginia location, where he will spend several weeks.

COOLIDGE VIEWS FILM 'AMERICA'

Introduced by Cong. Treadway Griffith Shows Scenes

WASHINGTON, Oct. 23.—Congressman Charles Allen Treadway of Massachusetts today showed President Coolidge Paul Revere's midnight ride, George Washington and Lexington, who directed the Revolutionary war, and the history of the Colonists, in a series of scenes from the motion picture "America" which D. W. Griffith is producing for the Daughters of the American Revolution.

The President said he was much pleased with the pictures and asked Representative Treadway to take them to the Red House to show to Mrs. Coolidge.

Mr. Treadway said Griffith had taken a large staff and one car of players to the Virginia location, where he will spend several weeks.

Tacoma (Wash) News Tribune Oct 18 1923

Elmira (N.Y.) Star Gazette Oct 28 1923

Sacramento (Cal) Bee Oct 25 1923

Bell Gardens (Ind) Inq Oct 18 1923

Ind Oregonian (Portland) Oct 25 1923

Pasadena (Cal) Star News Oct 25 1923

Pasadena (Cal) Star News Oct 25 1923

Chicago (Ill) Tribune Oct 21 1923

Chicago (Ill) Tribune Oct 21 1923

Chicago (Ill) Tribune Oct 21

1,000 Regular U. S. Troops Assist in Making Revolutionary War Film

Riding with 1000 horsemen along the hills and thru the valleys of Putnam county, New York, W. D. Griffith has begun the big outdoor scenes for his forthcoming Revolutionary war picture, for which "America" has been chosen as the title.

Secretary of War Weeks has instructed the war department to lend every reasonable assistance to the production of this patriotic film, which was undertaken at the suggestion of the Daughters of the American Revolution.

At the little town of Somers Mr. Griffith has established an encampment for several thousand players and soldiers, with complete water supply, commissary, electric and sanitation installment. Three farms have been surrendered by their owners as a site for the encampment, which covers a hillside for the space of a mile. A site overlooking a valley beaded with lakes has been chosen for the cameras with the action extending from one-half to a mile, with incidental action as far away as seven miles. The latter is for signal fires and the like.

The United States army group has established an encampment for about 1,000 men, under the command of Col. G. P. Pond, division commander. These men are from the Eighteenth infantry from Forts Hamilton and Schuyler, and the Sixteenth Infantry at Governors Island. A thirty-three-piece band from Fort Slocum also accompanies the troops. A complete commissary department is in charge of Lieutenant DeWitt, and a medical corps unit is under command of Capt. N. T. Davis. Maj. Arturo Mareno is in direct command of the troops.

Thousand Horsemen Taking Part in Filming of Griffith's "American"

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The United States Army group has established an encampment for about a thousand men under the command of Colonel G. P. Pond, Division Commander. These men are from the 18th Infantry from Forts Hamilton and Schuyler, and the 16th Infantry from Governor's Island. A thirty-three piece band from Fort Slocum also accompanies the troops. A complete commissary department is in charge of Lieutenant DeWitt, and a medical corps unit is under the command of Captain N. T. Davies. Major Arturo Mareno is in direct command of the troops.

With the technical advice of the Federal Army officers, Mr. Griffith is preparing to stage with exact accuracy the major battle scenes of the Revolutionary War.

The horsemen have been assembled from Reserve Cavalry units under the command of Captain Love of the Reserve forces. It is reported to be perhaps the largest cavalry unit ever assembled outside actual war manoeuvres, and represents an exact duplicate of the cavalry strength of the American troops in the engagements that are to be reproduced.

The War Department and Secretary Weeks are taking a keen interest in the manoeuvres as it is giving observers for the department an opportunity to study from a military view-point the struggles of the American colonists with a precision never before made possible because of the enormous expenses involved.

Griffith's "America"

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Griffith's Next Picture

D. W. Griffith is now at work on what is hoped to be another of his big, significant productions. It is to be a historical picture which will depict the hardships and struggles that the founders of this country underwent in order that we might have the prosperity and plenty which we enjoy to-day. The Revolutionary War will play a large part in the picture, and a great many historic locations will be used. These include Lexington, Concord, Bunker Hill, Trenton, Valley Forge, and so on. Paul Revere's ride is to be one of the high spots of the picture.

Frank McGlyn, the actor who played the title rôle in Drinkwater's "Abraham Lincoln," will portray *General Washington*, and other character actors are being chosen to enact the many historical personages of that period who are to be woven into the picture.

There will be, of course, a love story running through the picture, in which Neil Hamilton will play the boy and Carol Dempster the girl.

Every attempt is being made to reproduce faithfully the historical scenes, and Mr. Griffith is being aided by all of the historical societies.

Robert W. Chambers, the novelist, who has made extended research into early American history in connection with his books on the Colonial period, wrote the story from which Mr. Griffith is working.

Revolutionary War Relics for Griffith Feature

New England has agreed to open its treasures of Revolutionary relics to motion pictures, and D. W. Griffith has gone to Boston with 150 members of his staff and players to photograph the incidents of the early war on the actual sites, for his next production "America."

By arrangement with several of the historical societies including in particular the Lexington Historical Society, the weapons, drums, costumes, vehicles, etc., used during the war will be used in the action. It will be the first time these articles have ever been shown to the world through motion pictures.

Battle scenes will be taken on the famous Lexington Common, where the historic "shot heard round the world" was fired. Buckman's tavern and the Adams house where John Hancock and John Adams were sleeping on the night the British came, will be used as settings.

A SEA-SICK horse postponed the ride of Paul Revere from Boston to Lexington and Concord last week, while D. W. Griffith was there taking scenes for his historical picture, "America."

Hope Hampton

A committee of historians had agreed upon the color of the horse Revere rode, and the horse, ordered from New York, arrived by boat through a stormy voyage.

WHAT COLOR HORSE DID PAUL RIDE IS PROBLEM OF MOVIES

America doesn't know the color of its best known horse, the one ridden by Paul Revere when he made his famous ride to Lexington and Concord to warn the Colonists.

Because of such inaccuracy in historical records, the motion picture industry has taken steps for the foundation of an independent research bureau, under the direction of Will H. Hays.

Historians have told the main events, but nowhere is there any authentic record of exactly how things looked. For instance, when D. W. Griffith wanted to know what sort of wagons were used with the northern armies during the Revolutionary war, not a single historical record described them.

Accuracy Essential.

As the motion picture industry is planning to make a great number of historical films with absolutely accurate details, the pictorial vagueness of the histories must be corrected, and it is for this purpose that the producers will jointly subscribe for the research bureau.

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1000 HORSEMEN TO TAKE PART IN FILM

D. W. Griffith Begins Taking Outdoor Scenes for "America."

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NEW ENGLAND'S HISTORIC TREASURES TO BE FILMED

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Battle scenes will be taken on the famous Lexington common, where the historic "shot heard round the world" was fired. Buckman's tavern and the Adams house where John Hancock and John Adams were sleeping on the night the British came, will be used as settings.

Take Part in Next Griffith's Picture

WHAT WAS COLOR OF REVERE'S NAG?

Boston Prize Professor Needs Patrons to Find the Information for "America"

WAR DEPARTMENT AIDS GRIFFITH

United States Army Officers Help Stage Battles for "America"

Revolutionary Relics in "America."

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DECIDE ON TITLE

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Accordingly to an announcement recently made, D. W. Griffith's next production will be "America," in which it is said, all the more important battles of the Revolutionary war will be reproduced.

A thousand horsemen will take part in the outdoor scenes of D. W. Griffith's newest production, "America."

That ought to make Ibanez look like a pikes.

What was the color of the horse ridden by Paul Revere in his midnight journey to Lexington?

America doesn't know. D. W. Griffith, who is now making a picture of the American revolution, is finding that there is a dearth of information about the Revolutionary war, and the result is that the motion picture industry is taking steps to found an independent historical bureau under the direction of Will H. Hays.

What kind of wagons did the American armies use to transport their supplies? What did their camps look like?

A director trying to follow the actual happenings in detail is handicapped. Mr. Griffith is spending hundreds of dollars digging up these odd but necessary facts.

Revolutionary War Relics for Griffith Feature

New England has agreed to open its treasures of Revolutionary relics to motion pictures, and D. W. Griffith has gone to Boston with 150 members of his staff and players to photograph the incidents of the early war on the actual sites, for his next production "America."

By arrangement with several of the historical societies including in particular the Lexington Historical Society, the weapons, drums, costumes, vehicles, etc., used during the war will be used in the action. It will be the first time these articles have ever been shown to the world through motion pictures.

Battle scenes will be taken on the famous Lexington Common, where the historic "shot heard round the world" was fired. Buckman's tavern and the Adams house where John Hancock and John Adams were sleeping on the night the British came, will be used as settings.

IT'S been a long, long time since Paul Revere, astride his horse, rode madly through Lexington—yet history has never recorded any facts concerning the color of the steed. No one knows to this day whether the dashing Paul rode a bay or a chestnut or a white or a roan or a mottled gray or a black. Of course darkness had enveloped him and the good farmers along the road side were unable to identify the rider, or the horse.

This is apropos of D. W. Griffith's picturization of the eventful years of the American Revolution. Steps have been taken for the foundation of an independent historical research bureau under the direction of Will Hays so that in the future there may be an authentic record of exactly how things looked.

Historians may not have erred in detailing the figures and facts, but they haven't possessed photographic minds. As a result Griffith has spent a snug sum seeking to learn the color of Paul Revere's galloping steed. Furthermore, no one could tell him the sort of wagons used by the Colonists. And the historians have again failed on the smaller details in dwelling upon the larger facts.

The illustrations of the rider who aroused the slumbering Minute Men indicate that the horse was not white—still that is no certain proof that he wasn't white for it may have been the artist's fancy to paint him black. Nothing like being a stickler for detail—for the chances are some octogenarian's great-grandfather may have sold or traded the horse to Revere and knew its exact color—and the old gentleman would waste no time in telling the whole world that the stepper shown galloping through Lexington was out of character if his color differed from his great-grandfather's description.

We hope that the incident of Washington crossing the Delaware will be straightened out at the same time. Here again the artist fools us. For one thing we refuse to subscribe to the popular belief that the leader of the Continental Army was so foolhardy as to stand up in the boat in a river packed with ice. Washington may have possessed a charmed life and the artist with a sense of the dramatic has painted him immune to injury—whether in a boat or on a horse—but the chances are he didn't indulge in unnecessary heroics.

Mr. Hays' historical research bureau can set a lot of things right and the Revolutionary War people may have had a few things right, and the Revolutionary War people may have had a few things wrong.

Movie Weekly (N.Y.) Oct 27 1923

D. W. Griffith to Film American History

Noted producer for the screen will join hands with *Daughters of Revolution* and create historical film masterpieces

Ivor Novello and Mae Marsh in a scene from "The White Rose." Mr. Griffith's most recent picture.

By Charles E. Dexter

THAT part of American history which is nearest the heart of true Americans is to be transferred to the screen by the greatest of American directors, D. W. Griffith, who is to produce as his next venture a film based on the American Revolution.

Mr. Griffith has already given the world historical records of several of the high lights of the past, notably the Civil War, in "The Birth of a Nation"; ancient Babylon, the period of Christ and that of the struggle in France between the Huguenots and the Catholics, in "Intolerance"; the French Revolution, in "Orphans of the Storm"; and the Great War in "Hearts of the World."

This new picture promises to be the greatest of Mr. Griffith's career. Its production now comes really as the result of the incident which resulted in the sudden break between Al Jolson, the comedian, and Mr. Griffith. Mr. Jolson, as related in a story in Movie Weekly, was signed by Mr. Griffith to appear in his next picture. A company was assembled and rehearsals were begun. Suddenly, because of the terrific summer heat at the time, and because of the strain of overwork, Mr. Jolson, taking passage to Europe, quit the company. Mr. Griffith was unable to find anyone to take his place and so was forced to choose another story for production.

At the request of the National Society of the Daughters of the American Revolution, Mr. Griffith turned his efforts toward finding a story which would illustrate that period in our history which the society was formed to commemorate—America's successful struggle for independence and the foundation of the Republic.

A scenario was quietly prepared and approved by Mr. Griffith. He began work without any public announcement during the last week in August, in the hope of taking some summer scenes before the quick advent of frost.

The cast already assembled includes Carol Dempster and Neil Hamilton, both of whom appeared in "The White Rose," and Frank McGlynn, who is famous for his portrayal of the role of Lincoln in John Drinkwater's drama, "Abraham Lincoln." In accordance with the usual Griffith custom of keeping secret details of a picture until it is completed, it is not known what parts Miss Dempster and Mr. Hamilton are playing, but Mr. McGlynn has been cast for the historic character of George Washington.

Possibly for the first time in the history of motion pictures, public pressure will have played the largest part in the creation of a film masterpiece. The new Griffith picture came into being directly as a result of co-operation between the Daughters of the American Revolution and the Motion Picture Producers and Distributors of America, of which Will H. Hays is the head.

MRS. ANTHONY WAYNE SCOTT, president-general of the Daughters of the American Revolution, and Mrs. Charles White Nash, New York State regent, requested the making of the picture. Mr. Hays concurred and consulted with Mr. Griffith, who is a member of his association.

When Mr. Griffith received the suggestion, he immediately responded to the possibilities of such a picture. He indicated that the picture would first show the America of today and then in relation to the America of 1776.

Thus the picture will show many of the famous historical scenes which are familiar to every American school child. For example, there will be shown the beginning and the causes of the war for independence both here and in England; then the outbreak of the American Revolution with the massacre on Boston Common and the Tea Party in Boston Harbor. Paul Revere's ride lends itself to picturization, as well as the battlefields of Concord and Lexington, which are to be filmed on the actual location of these clashes. The Nathan Hale drama will also be shown.

George Washington, the dominating figure of the period, will also dominate the action. The picture will show his acceptance of the commandership of our army, his disasters at Fort Washington and Fort Lee, his magnificent stroke at Trenton after crossing the ice-filled Delaware, his tragic winter at Valley Forge and his final triumph over Cornwallis at Yorktown.

The signing of the Declaration of Independence and the actual beginning of the American Republic will form the background for the concluding episodes of the picture.

When you recall Mr. Griffith's knack of getting into the hearts of those who view his films, you will realize how fine an undertaking this picture is, and with what interest its production and screening will be awaited.

Certainly it will be one of the most worth-while productions ever filmed, not only from the standpoint of the artistry which Mr. Griffith always injects into his pictures, but also because of its educational value.

What a difference it will make to the children learning history, for instance, if they can go to the movies and see the historical episodes in question presented on the screen.

And it is such pictures as this that form the greatest argument in the world in defense of the movie—in case movies should need defending.

Erie (Penn) Dispatch Oct 22 1923

DID PAUL RIDE A BAY OR A SORREL?

Unofficial sources of American history are to be dug into if Will Hays and the motion picture people can get proper information.

It all comes out of the fact that they found that no one knows the color of America's best known horse, the one ridden by Paul Revere when he made his famous ride to Lexington and Concord to warn the colonists.

Because of such inaccuracy in historical records, the motion picture industry has taken steps for the foundation of an independent historical research bureau, under the direction of Mr. Hays.

Historians have told the main events, but nowhere is there any authentic record of exactly how things looked. For instance, when D. W. Griffith wanted to know what sort of wagons were used with the northern armies during the Revolutionary war, not a single historical record described them.

Hundreds of dollars were spent seeking to learn the color of Paul Revere's horse for the scenes in the Griffith production, "America." Edwin B. Worthen, president of the Lexington Historical society, declares there is no available record, although it is known the horse was not white, as pictured in illustrations. Griffith's research department is now conducting a search through personal correspondence of that period.

Fort Chester (N.Y.) Item Oct 25 1923

Sea-Sick Horse Delays Historical Picture Filming

A sea-sick horse postponed the ride of Paul Revere from Boston to Lexington and Concord last week, while D. W. Griffith was there taking scenes for his historical film "America."

A committee of Lexington and Boston historians had agreed upon the color of the horse Revere rode, one that contradicts most of the paintings. When the color was decided, the horse was ordered from New York and arrived by boat through a stormy voyage. The streets were filled with spectators to watch the reproduction of the historic ride, but when the horse appeared, it still had the illusion of being on the deck of a tossing ship.

Lexington has entered so heartily into the making of the picture that all the male descendents of of Minute Men have been conscripted from their work by summons from the Lexington Historical Society to appear as their forefathers did in the fight on Lexington Common. They were dressed in exact replicas of the costumes their ancestors wore, many of them armed with guns that were heirlooms in their families.

The same drum that William Diamond beat on the morning the British soldiers entered the village was beaten to marshall them into action.

When the scenes of the hanging of the lanterns in the Old North Church were taken, the narrow streets in the district were crowded with people who started singing "America." The filming has started a patriotic revival there.

Norwalk (Conn) Hour 10/25/23

Descendents of "Minute Men" appearing in Griffith's new production.

A sea-sick horse postponed the ride of Paul Revere from Boson to Lexington and Concord last week, while D. W. Griffith was there taking scenes for his historical film "America."

A committee of Lexington and Boston historians had agreed upon the color of the horse Revere rode, one that contradicts most of the paintings. When the color was decided, the horse was ordered from New York and arrived by boat through a stormy voyage. The streets were filled with spectators to watch the reproduction of the historic ride, but when the horse appeared, it still had the illusion of being on the deck of a tossing ship.

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When the scenes of the hanging of the lanterns in the Old North Church were taken, the narrow streets in the district were crowded with people who started singing "America." The filming has started a patriotic revival there.

Fottstown (Pa) Leader Oct 25 1923

PAUL REVERE'S RIDE PUT OFF; HORSE SICK

A sea-sick horse postponed the ride of Paul Revere from Boston to Lexington and Concord last week, while D. W. Griffith was there taking scenes for his historical film "America."

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Tacoma (Wash) News Tribune Oct 25 1923

WHAT COLOR WAS REVERE'S HORSE?

No Definite Record as to What Paul Was Riding

America doesn't know the color of its best-known horse, the one ridden by Paul Revere when he made his famous ride to Lexington and Concord to warn the colonists.

Because of such inaccuracy in historical records, the motion picture industry has taken steps for the foundation of an independent historical research bureau, under the direction of Will H. Hays.

Historians have told the main events, but nowhere is there any authentic record of exactly how things looked. For instance, when D. W. Griffith wanted to know what sort of wagons were used with the Northern armies during the Revolutionary War, not a single historical record described them.

As the motion picture industry is planning to make a great number of historical films with absolutely accurate details, the pictorial vagueness of the histories must be corrected, and it is for this purpose that the producers will jointly subscribe for the research bureau.

Griffith already has spent hundreds of dollars seeking to learn the color of Paul Revere's horse for the scenes in his next production, "America." Edwin B. Worthen, president of the Lexington Historical Society, declares there is no available record, although it is known the horse was not white, as pictured in illustrations. Griffith's research department is now conducting search through personal correspondence of that period.

Modesto (Cal) News Oct. 18. 1923

"America" has been definitely decided upon as the title for D. W. Griffith's Revolutionary film he is preparing to make at the suggestion of the Daughters of the Ameri

Los Angeles (Cal) Times Oct. 26 1923

What Was Color of Paul Revere's Famous Steed?

Arlington (Mass) Advocate 10/25

LEXINGTON IN THE MOVIES; "AMERICA" BEING FILMED

Lexington had its first taste of real high-class motion picture "shooting" on Friday afternoon of last week, when D. W. Griffith, the great motion picture producer, with a score of motion picture actors, actresses, and others, took close-up scenes for the stupendous picture "America," which Mr. Griffith is producing. A large number of townspeople witnessed the motion picture taking with deep interest. Patrolmen Edward C. Maguire and John C. Russell, of the local police were detailed to keep back the crowd.

The motion picture people motored out to Lexington in the forenoon from Boston, and after getting the lay of the land about the Hancock-Clarke house, on Hancock street, where all the scenes were made, and taking a few "stills," the motion picture folks went to the Russell house for lunch, returning about 2 o'clock, for the actual rehearsing and taking of the motion pictures.

The Lexington Historical Society cooperated most heartily with Mr. Griffith, taking a deep interest, in view of the fact that historical accuracy was aimed for, knowing that this will mean a pictured history of the happenings in Lexington, back in that memorable April, in 1775. Edwin B. Worthen, president of the society, was the official representative of the Historical Society, and he was on hand to help the motion picture people in any details that they might need his assistance.

The arrival from Concord, on April 18, 1775, of John Hancock and Samuel Adams, was pictured at the entrance of the Hancock-Clarke house, and the arrival of Paul Revere that night on his famous ride from Boston to warn of the coming of the British, was rehearsed.

A feature of local interest was the enacting of the parts of the Minute Men, who guarded the Hancock-Clarke house, back in 1775, by Lexington men, who are descendants of the original Lexington Minute Men. This was done at the suggestion of Mr. Griffith. Those taking part from Lexington were, Howard M. Munroe, George D. Harrington, Everett S. Locke, Frank P. Cutter, Elinus Hadley, Joseph Fiske, Arthur Fiske, Clarence Cutler and Major Alfred Pierce. Little Virginia Lamont and Edwin B. Worthen, Jr., of this town played the parts of the children of Parson Jonas Clarke.

The horse used in the ride of Paul Revere, was shipped over from New York, making the trip by boat Thursday night, and getting seasick on the trip. The horse was brought to Lexington in an ambulance. By its actions after landing in Lexington, it would seem that the horse had well gotten over the effects of its ride.

Most of the picture, which depicts scenes in the Revolutionary period, has been made in New York studios of Mr. Griffith, where exact reproductions of Lexington and Concord, as they were on April 19th, 1775, have been built. Several hundred United States Regulars have played the part of the Red Coats in the picture.

The movie men were forced to rake leaves much of the afternoon, last Friday, for none were wanted in an April scene. The wind kept blowing down more leaves, and the task became such an arduous one, that Mr Griffith became rather excited and shouted "Leaves, leaves, leaves."

The movie men also very carefully covered up with earth a few stone curbing in front of the Hancock-Clarke house so that it would not show in the picture.

The motion picture people were out in Lexington again last Saturday and finished their work. As on Friday, the pictures were made at the Hancock-Clarke house, and as on the first day, Mr Griffith personally directed the acting. Paul Revere's special, which was rehearsed the afternoon before, was shot, and also the departure of Adams and Hancock for Burlington in an old Hack, the property of the Lexington Historical Society, as were the departures in the same place of Dorothy Dalton and Mae Marsh, for Paul, and the arrival in Boston, from Burlington, took place after the period of Paul Revere.

The capture of Prescott's horse and the real events that took place in the Hancock-Clarke house on the night of April 18th, 1775, and also the ride of Paul Revere, were also shot, and the Paul Revere's ride, being the last of the pictures. That night also were made of the Minute Men.

Sunbury (Pa) Telegram 10/25

COOLIDGE VIEWS FILM 'AMERICA'

Introduced by Cong. Treadway Griffith Shows Scenes

Boston Traveler Oct. 3

GRIFFITH HERE TO "SHOOT" SCENES

Mrs. Anthony Wayne Scott, president of the Daughters of the American Revolution, has come to Washington to confer with the taking of scenes for D. W. Griffith's next film, "America," relating to the life of George Washington.

Arrangements are being made for the Washington mansion of Mount Vernon to be used as an exact historical setting for the scenes showing Washington's home life, and the historical buildings which abounded there.

Whenever the D. A. R. have been present at most of the important events in the taking of the scenes including the laying of Lexington and the battle at Bunker Hill.

All the scenes of Washington earlier life will be taken on the actual grounds at Virginia.

D. W. Griffith has taken a large staff and full cast of players to the Washington grounds, where he will spend several weeks.

Jonesville (Ark) Chronicle 10/26/23

"America" has been definitely decided upon as the title for D. W. Griffith's Revolutionary film he is preparing to make at the suggestion of the Daughters of the Ameri

Eureka (Nev) Sun Oct 26 1923

Screen News Sacramento (Cal) Oct 29 1923

Bellingham (Wash) Herald 10/25/23

Long Beach (Cal) Press Telegram Oct 27 1923

Great Falls (Mont) Tribune 10/28/23

GRIFFITH DEPARTS FOR NEW ENGLAND

Chicago Tribune Oct 28 1923

Chicago Sun Oct 28 1923

Chicago Herald Oct 28 1923

Chicago Tribune

Producers "Scout" New England for Historic Film Locations

Beauty and Interest in Country and City Reward Search for New Settings

Fitfully, and not to its full beauty, Boston has been utilized for screen play locations. But during the last two weeks there has appeared a tendency to "scout," as the saying has it, for suitable surroundings in which to produce new pictures.

The obvious first selection is of historic settings.

David Wark Griffith has recently been here, taking exteriors for his "America," sponsored, it is said, by the Daughters of the American Revolution, and research for which Mr. Griffith has been making intermittently since 1915. Lexington and Concord are beautiful in their own right, without the rich background of a history that has purpled the years between. Any number of times Scarsdale, N. Y., and the Westchester Hills, and parts of Long Island have been used as locations for pictures which would have been more beautiful set in the serenities of New England. Thus far the tendency toward utilizing New England for scenes has been limited mainly to the necessities of history. Boston has, however, beautiful modernities as well as quaintness.

A second group of film people, however, have been searching Boston and neighboring towns this week for suitable locations. So it is possible that in time Boylston Street and the Public Gardens will partly do away with the boresome Fifth Avenue and Central Park, and that Wellesley and the low, mauve slopes of Sudbury and the remotenesses of Chestnut Hill may displace happily the monotonies of "country estates on fashionable Long Island" or the Sound. Astonishing assertions are noted constantly concerning the expenditures made on most current pictures. Transportation costs for companies to the regions about Boston might well be balanced by the freshening, scenically, that films would find generally in discarding the old threadbare backgrounds for the flavor and atmosphere of the quaint suavities and the dignity of New England, of which Boston is a part.

Film stars happily are not above an intense interest in historic sites for their own sake. One of the trio, who have been spending several days here looking over the ground for a production shortly to be made, said that she was accustomed to what she dared call the aridities of California for such long periods of time that it was exasperating to be torn away from even the most advertised historic sites, to say nothing of those which take searching and a specialized interest to find, and to which she wanted to give days.

In the course of his visit in Boston, Elliott Dexter came across the extra-theater, as it might be called, belonging to the children of the North and West Ends. Saturday afternoons they gather in a room over the Lancaster Theater where they entertain themselves under the shepherding of Charles Dimick. Prizes are offered in singing competitions. An unmercenary premium is placed on politeness and manners. The children are induced to various forms of self-expression. Mr. Dexter was much interested in the potentialities of such a venture for youth and this afternoon is speaking to the children at his own request.

The Washington Elm did not topple to the ground until after the visitors had seen it.

What the Name Griffith Means to Picture World

Ever a Pioneer, Working Independently, Celebrated Producer and Director Stands Out Boldly as One Who Has Led in Photoplay Development to Its Present Status.

D. W. Griffith was born at La Grange, Kentucky, January 16, 1830. His father was Brigadier General Jacob Wark Griffith of the Second Kentucky Cavalry, known as "Roaring Jake" because it was reputed his commands carried two miles along the valleys. So far as known, his father is the only commanding officer who led a cavalry charge riding in a buggy. His mount was shot, his right leg and left arm broken. He was put in a buggy and raced at the head of his troops. He was one of few who did not surrender, merely returned home, and was a member of Jeff Davis' bodyguard.

D.W. GRIFFITH

Got a job in a stock company theater. His mother and sister had directed his reading and study toward his becoming a Baptist minister. When church heard of his going into theater, meeting was held to read him out of the church.

The prayers of his mother not to publicly accept his youthful fascination for theater by casting him out, availed, and his name was continued on church rolls, on probation.

He joined small traveling companies out of Louisville, salary $5 a week and "cakes."

Played once in Barney Bernard's company and every pay day Bernard started poker game, winning all salaries back.

Began practicing playwrighting from start. Wrote 39 plays. One produced by James K. Hackett, entitled "The Fool and The Girl," Fannie Ward played lead. Never learned a line—all prompt. Play failed in Washington. Other plays rejected as "too strong." William Winter sent telegram after he had read a play with Frohman, saying Griffith had greatest potentialities of any young playwright. Griffith had one dollar.

Worked in a coal mine, as peddler in steel mill, scraped girders on subway, etc.

Worked up to places in company of Mansfield, Nance O'Neill, etc. No particular success. Studied operatic singing. Lived 28 weeks on $18 while studying voice.

Went to Biograph studios to sell scenarios. Became an actor; induced the acting one week, and became director. Immediate success. Only gross part of a picture to Griffith, and immediate success.

All his experience added up to qualify him for this job, especially character, vitality and energy, imagination, stage experience and an ear for beauty.

Made his stamp the rest is photoplay. The company targeted Griffith as the man who could do anything, and Griffith did it.

Griffith's pictures have run the gamut of human emotions, from the sweetness of "Lady Rose's Daughter" to the grim tragedy of "The Birth of a Nation" and "Intolerance." Griffith's pictures have made more money than any other pictures, and have been more discussed than any other pictures.

Griffith's pictures have been the most pretentious, the most costly, the most elaborate, the most spectacular, the most dramatic, the most human, the most universal, the most cosmopolitan, the most educational, the most moral, the most patriotic, the most inspirational, the most entertaining, the most successful, the most beautiful, the most perfect, the most wonderful, the most marvelous, the most stupendous, the most sensational, the most epoch-making, the most revolutionary, the most evolutionary, the most, the most, the most.

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Public Invited To See Filming Of Griffith Picture

Galleries are to be invited to the taking of the big scenes in motion pictures according to an understanding recently reached by the leading producers.

The purpose of inviting the public is to combat the prevalent impression of "faking" in production. So much discredit has been cast upon the reality of scenes by various writers that theatre owners complained their patrons did not believe any scene in a film was legitimately photographed without "doctoring."

So the producers have decided to invite the public at all scenes where their presence does not interfere with the work, and this policy is being first put into effect with the larger spectacular scenes for D. W. Griffith's next production "America." For this work, Griffith is producing all the more important battles of the Revolutionary War. Unusual efforts have been made that all the details of this action be made with absolute fidelity to history.

The first test of inviting the public, has been unusually impressive, as galleries varying from a thousand to fifteen thousand have followed the action day by day. The hillside at Somers where the scenes are being staged offer a perfect amphitheatre for the gallery to view the thousands of soldiers and artillery in action.

Gone to Boston for Film Scenes

New England has agreed to open its treasures of Revolutionary relics to motion pictures, and D. W. Griffith has gone to Boston with 150 members of his staff and players to photograph incidents of the early war on actual sites for his next production, "America." By arrangement with several historical societies, including in particular the Lexington Historical Society, weapons, drums, costumes, vehicles, etc., used during the war will be employed in the action. It will be the first time these articles have ever been shown to the world through motion pictures.

Battle scenes will be taken on Lexington Common, where the "shot heard round the world" was fired. Buckman's tavern and the Adams house, where John Hancock and John Adams were sleeping on the night the British came, will be used as settings. The action under Griffith's direction will continue along the road to Concord, where the battle of the bridge will be fought. It is Griffith's intention that all scenes shall be taken on actual sites, exceptions where improvements prohibit, but in every action some photograph of the actual site will be included.

To Film America.

New England has agreed to open its treasures of Revolutionary relics to motion pictures, and D. W. Griffith has gone to Boston with 150 members of his staff and players to photograph incidents of the early war on actual sites for his next production "America."

By arrangement with several of the historical societies including in particular the Lexington Historical Society, the weapons, drums, costumes, etc., vehicles, etc., used during the war will be used in this action.

D. W. Griffith and 150 members of his staff and screen players are in Boston where incidents of the Revolutionary war will be pictured on the actual cities where they took place for his next picture, "America." The Griffith picture is being made for the Daughters of the Revolution and Mr. Griffith expects it to excel anything he has ever attempted.

GRIFFITH'S REVOLUTIONARY PLAY.

"America" is the title definitely selected for D. W. Grimth's revolutionary screen feature which he is now preparing to make at the suggestion of the Daughters of the American Revolution.

FAMOUS RIDE POSTPONED

A seasick horse postponed the ride of Paul Revere from Boston to Lexington and Concord last week, while D. W. Griffith was there taking scenes for his historical picture, "America." A committee of historians had agreed upon the color of the horse Revere rode, and the horse, ordered from New York, arrived by boat through a stormy voyage.

Hays to Head Bureau for Film Research

America doesn't know the color of its best known horse, the one ridden by Paul Revere when he made his famous ride to Lexington and Concord to warn the Colonists.

Because of such inaccuracy in historical records, the motion picture industry has taken steps for the foundation of an independent historical research bureau, under the direction of Will H. Hays.

Historians have told the main events, but numbers in these are authentic record of exactly how things looked. For instance, when D. W. Griffith wanted to know what sort of wagons were used with the Northern armies during the Revolutionary War, not a single historical record described them.

As the motion picture industry is planning to make a great number of historical films with authentic backgrounds, the director-general of the movies, Mr. Hays, has taken up the matter with the Daughters of the Revolution, who are the leaders in the movement that will produce the most pretentious film of the Revolutionary War, the D. W. Griffith production "America."

1000 Horsemen Take Part in 'America'

Riding with a thousand horsemen along the hills and through the valleys of Putnam county, New York, D. W. Griffith has begun the big outdoor scenes for his forthcoming Revolutionary War picture for which "America" has been chosen as the title.

Secretary of War Weeks has instructed the War Department to lend every reasonable assistance to the production of this patriotic film which was undertaken at the suggestion of the Daughters of the American Revolution.

At the little town of Somers, Griffith has established an encampment for several thousand players and soldiers, with complete water supply, commissary, electric and sanitation installment. Three farms have been surrendered by their owners as a site for the encampment which covers a hillside for the space of a mile. A site overlooking a valley headed with lakes has been chosen for the cameras with the action extending from one-half to a mile, with incidental action as far away as seven miles. The latter is for signal fires, and the like.

The United States Army group has established an encampment for about a thousand men under the command of Colonel G. P. Pond, Division Commander. These men are from the 18th Infantry from Fort Hamilton and Schuyler, and the 16th Infantry at Governor's Island. A thirty-three piece band from Fort Slocum also accompanies the troops. A complete commissary department is in charge of Lieutenant DeWitt, and a medical corps unit is under command of Captain N. T. Davis. Major Arturo Mareno is in direct command of the troops.

With the technical advice of the Federal Army Officers Mr. Griffith is preparing to stage with exact accuracy the major battle scenes of the Revolutionary War.

The horseman have been assembled from Reserve Cavalry units under the command of Captain Love of the Reserve forces. It is reported to be perhaps, the largest cavalry unit ever assembled outside actual war maneuvres, and represents an exact duplicate of the cavalry strength of the American troops in the engagements that are to be reproduced.

The War Department and Secretary Weeks are taking a keen interest in the maneuvres as it is giving observers for the Department an opportunity to study from a military viewpoint the struggle of the American colonists with a precision never before made possible of the enormous expenses involved.

$85,000 Spent for Gowns Thus Far in Filming "America"

[illegible] than 4,000 costumes ranging in cost from $1 to $60 each have gone to the production of the motion picture "America," now being filmed by David W. Griffith, according to that Allen in an article in the New York Evening [illegible] the least one of [illegible] costumes thus far in films, he asserts.

"In order to avoid the stiff appearance in pictures, these costumes are made of real homespun," Mr. Allen writes. "This expense was considered absolutely necessary, as we felt, because of a certain [illegible] that the majority of the [illegible] would see to it that the [illegible]

Griffith, Movie Producer, Pays Call On Coolidge

By Universal Service.

WASHINGTON, Oct. 31.—D. W. Griffith, motion-picture producer, called at the White House today to meet and talk with President Coolidge. He is filming a picture at a military post near Washington.

Griffith was a warm friend of the late President Harding.

LAWRENCE VETERAN IN GRIFFITH'S "AMERICA"

MARTIN S. FORD

Martin S. Ford, Jr., of 22 Portland street, this city, a former student at Wagner's School of Art and Design in Boston, will take the role of a Revolutionary hero in D. W. Griffith's production of "America" which is now being prepared at one of the famous playwright's studios in New York. He is the son of Mr. and Mrs. Martin S. Ford. During the war he was an armed guard on the battleship Minnesota.

A brother, James Ford, is also associated with the D. W. Griffith productions and is taking an important role in another big production which will shortly be completed.

Both young men will spend the Thanksgiving holidays at their home in this city.

Warren Newcombe Engaged by D. W. Griffith

Warren A. Newcombe has been engaged by D. W. Griffith to work on his picture, "America," which begins in course of production.

Mrs. Anthony Wayne Cook, president of the Daughters of the American Revolution, has gone to Washington to observe the taking of scenes from D. W. Griffith's next film, "America," relating to the life of George Washington.

Arrangements are being made for the Washington mansion at Mount Vernon to be used as an exact historical setting for the scenes showing Washington's home life, and the historical incidents which transpired there.

Observers for the D. A. R. have been present at most of the important scenes in the taking of the picture, including the battle of Lexington and the battle of Bunker Hill.

All the scenes of Washington's earlier life will be taken on the actual settings in Virginia.

D. W. Griffith has taken a large staff and two cars of players to the Washington setting, where he will spend several weeks.

D. W. GRIFFITH, motion picture producer, who is in this city, photographed with Representative Allen T. Treadway, Massachusetts, following a conference yesterday at Capitol.

PLANS FILMS OF "AMERICA"

D. W. Griffith is making arrangements for D. W. Griffith to take scenes of George Washington's home life at his home at Mt. Vernon, Va., for use in "America."

The Lexington Times. Oct. 26-1923

BATTLE OF APRIL 19th REENACTED LAST WEEK

Nine Residents, Descendents of the "Original 77" Act as Guards

Virginia Lamont and Edwin B. Worthen, Jr., Act as Parson Clarke's Children

HISTORICAL SOCIETY'S HELP RESULTS IN ACCURACY OF EVERY DETAIL

Griffith's Smile and Simple "Thank You" Follow Each Little Act in "Close-Ups" in His Big Movie "America."

Lexington again has had the opportunity of seeing enacted some of the stirring scenes of April 19, 1775. Friday and Saturday of last week automobiles hurried through our streets bearing John Hancock, Samuel Adams, minute-men and many others to the old Hancock-Clarke House where they were to portray the events which made that dwelling one of the most venerated memorials in America. Thither also went many of our townspeople, not only to watch the "shooting" of a movie, but to see Mr. David W. Griffith himself, for he had come in person to direct the work. What had brought the greatest movie producer in the world to Lexington? Mutual interest—there is but one Lexington, and there is but one D. W. Griffith—it was inevitable that the producer of the "Birth of a Nation" and "Orphans of the Storm" should sometime reproduce the events which ushered in the independence of the Colonies.

Some two years ago Mr. John L. E. Pell, author of "Down to the Sea in Ships," that glorious picture of whaling days, suggested to Mr. Griffith a movie based on the American Revolution, and almost immediately thereafter the Daughters of Revolution requested him to stage a production covering the same period. The decision was made at once and "America," a romance dealing with the formative period in U. S. history, from the pen of Robert W. Chambers, is the result.

Mr. Griffith says it is the most difficult work he has ever undertaken. Not that the events to be portrayed demanded untold labor in construction work or amazing feats of daring on the part of the actors, but because Mr. Griffith decided that "America" should be accurate in the details of all events to be produced. On his great estate at Maramoneck, N. Y., he has had the Battles of the Revolution fought over and over again on hills and plains and rivers with fidelity to detail which will confound all critics. "Oh, yes," you say, "but they can 'fake' the stuff." "Well," Mr. Griffith answered "We had for the British Army at Bunker Hill 800 soldiers from the U. S. regular army. Drilled them for weeks on military tactics of 1775 and then made the Battle of Bunker Hill and burning of Charlestown sufficiently real so that two men were badly hurt and a third had a hand blown off. You will never say 'fake' after you see the picture."

But what about Lexington? What did Mr. Griffith do about the day that ushered in the Dawn of Liberty? Mr. Pell, who has had charge of all matters of historical accuracy answers us: Lexington. Early in the summer Mr. Griffith and Mr. Pell and his associate were here quietly at work measuring and photographing the Common, Buckman Tavern, the Hancock-Clarke House, etc. Then with the help of Doubtless famous photos of the Battle made a few months after the Regulars were here, they reproduced at Maramoneck the Lexington Common on April 19, 1775. Pages have been written about Paul Revere's ride and the Battle at Lexington so that these scenes could be reproduced with intensity assured to a whole Lexington village, surely assures beauty to artistic effects on our art screen. That is one of the reasons for Lexington's fame at other portrayals. So Mr. Pell, as Mr. Griffith, secured the services of one Mr. Lawrence Langstaff Buckley, who is a descendant of the Colonel of the 77 who fell first in action, by Mr. Frank Wright, president of Lexington Banking Co., a descendant of the 77 and prominent in Lexington. The whole town was interested very keenly in the project and those of us who were fortunate enough to be there felt all those who were in the battle of April 19 were there in spirit.

Mr. Griffith and his assistants

Producers "Scout" New England for Historic Film Locations

Beauty and Interest in Country and City Reward Search for New Settings

Fitfully, and not to its full beauty, Boston has been utilized for screen play locations. But during the last two weeks there has appeared a tendency to "scout," as the saying has it, for suitable surroundings in which to produce new pictures.

The obvious first selection is of historic settings.

David Wark Griffith has recently been here, taking exteriors for his "America," sponsored, it is said, by the Daughters of the American Revolution, and research for which Mr. Griffith has been making intermittently since 1915. Lexington and Concord are beautiful in their own right, without the rich background of a history that has purpled the years between. Any number of times Scarsdale, N. Y., and the Westchester Hills, and parts of Long Island have been used as locations for pictures which would have been more beautiful set in the serenities of New England. Thus far the tendency toward utilizing New England for scenes has been limited mainly to the necessities of history. Boston has, however, beautiful modernities as well as quaintness.

A second group of film people, however, have been searching Boston and neighboring towns this week for suitable locations. So it is possible that in time Boylston Street and the Public Gardens will partly do away with the boresome Fifth Avenue and Central Park, and that Wellesley and the low, mauve slopes of Sudbury and the remotenesses of Chestnut Hill may displace happily the monotonies of "country estates on fashionable Long Island" or the Sound. Astonishing assertions are noted constantly concerning the expenditures made on most current pictures. Transportation costs for companies to the regions about Boston might well be balanced by the freshening, scenically, that films would find generally in discarding the old threadbare backgrounds for the flavor and atmosphere of the quaint suavities and the dignity of New England, of which Boston is a part.

Film stars happily are not above an intense interest in historic sites for their own sake. One of the trio, who have been spending several days here looking over the ground for a production shortly to be made, said that she was accustomed to what she dared call the aridities of California for such long periods of time that it was exasperating to be torn away from even the most advertised historic sites, to say nothing of those which take searching and a specialized interest to find, and to which she wanted to give days.

In the course of his visit in Boston, Elliott Dexter came across the extra-theater, as it might be called, belonging to the children of the North and West Ends. Saturday afternoons they gather in a room over the Lancaster Theater where they entertain themselves under the shepherding of Charles Dimick. Prizes are offered in singing competitions. An unmercenary premium is placed on politeness and manners. The children are induced to various forms of self-expression. Mr. Dexter was much interested in the potentialities of such a venture for youth and this afternoon is speaking to the children at his own request.

The Washington Elm did not topple to the ground until after the visitors had seen it.

What the Name Griffith Means to Picture World

Ever a Pioneer, Working Independently, Celebrated Producer and Director Stands Out Boldly as One Who Has Led in Photoplay Development to Its Present Status.

D. W. Griffith was born at La Grange, Kentucky, January 16, 1830. His father was Brigadier General Jacob Wark Griffith of the Second Kentucky Cavalry, known as "Roaring Jake" because it was reputed his commands carried two miles along the valleys. So far as known, his father is the only commanding officer who led a cavalry charge riding in a buggy. His mount was shot, his right leg and left arm broken. He was put in a buggy and raced at the head of his troops. He was one of few who did not surrender, merely returned home, and was a member of Jeff Davis' bodyguard.

D.W. GRIFFITH

Got a job in a stock company theater. His mother and sister had directed his reading and study toward his becoming a Baptist minister. When church heard of his going into theater, meeting was held to read him out of the church.

The prayers of his mother not to publicly accept his youthful fascination for theater by casting him out, availed, and his name was continued on church rolls, on probation.

He joined small traveling companies out of Louisville, salary $5 a week and "cakes."

Played once in Barney Bernard's company and every pay day Bernard started poker game, winning all salaries back.

Began practicing playwrighting from start. Wrote 29 plays. One produced by James K. Hackett, entitled "The Fool and The Girl." Fannie Ward played lead. Never learned a line—all prompt. Play failed in Washington. Other plays rejected as "too strong." William Winter sent telegram after he had read a play with Frohman, saying Griffith had greatest potentialities of any young playwright. Griffith had one dollar.

Worked in a coal mine, as puddler in steel mill, scraped girders on subway, etc.

Worked up to places in company of Mansfield, Nance O'Neill, etc. No spectacular success. Studied opera singing. Lived 26 weeks on $10 while studying voice.

Went to Biograph studios to sell scenarios. Became an actor; finally played the acting for bread, and finally as director. Immediate success. Finally given part of a protege to develop as director. Immediate success.

All his experiences seemed to qualify him for this job, experience, stories and money, his education, stage experience and to crown all, strong, big heart.

Made history. Made the rest in photoplay, creating the entire technique of the photoplay. Made the rest in photoplay, creating the entire technique of the photoplay. Made the rest in photoplay, creating the entire technique of the photoplay.

Paul Revere's Ride Delayed as Horse Becomes Seasick

A seasick horse postponed the ride of Paul Revere from Boston to Lexington and Concord last week, while D. W. Griffith was there taking scenes for his historical film "America."

A committee of Lexington and Boston historians had agreed upon the color of the horse Revere rode, one that contradicts most of the paintings. When the color was decided the horse was ordered from New York and arrived by boat after a stormy voyage. The streets were filled with spectators to watch the reproduction of the historic ride, but when the horse appeared it still had the illusion of being on the deck of a tossing ship.

Lexington has entered so heartily into the making of the picture that all the male descendants of the Minute Men have been conscripted from their work by summons from the Lexington Historical Society to appear as their forefathers did in the fight on Lexington Common. They were dressed in exact replicas of the costumes their ancestors wore, many of them armed with guns that were heirlooms in their families.

The same drum that William Diamond beat on the morning the British soldiers entered the village was beaten again to marshal them into action.

When the scenes of the hanging lanterns in the Old North Church were taken, the narrow streets in the district were crowded with people who started singing "America." The filming has started a patriotic revival there.

Public Invited To See Filming Of Griffith Picture

Galleries are to be invited to the taking of the big scenes in motion pictures according to an understanding recently reached by the leading producers.

The purpose of inviting the public is to combat the prevalent impression of "faking" in production. So much discredit has been cast upon the reality of scenes by various writers that theatre owners complained their patrons did not believe any scene in a film was legitimately photographed without "doctoring."

So the producers have decided to invite the public at all scenes where their presence does not interfere with the work, and this policy is being first put into effect with the larger spectacular scenes for D. W. Griffith's next production "America." For this work, Griffith is reproducing all the more important battles of the Revolutionary War. Unusual efforts have been made that all the details of this action be made with absolute fidelity to history.

The first test of inviting the public, has been unusually impressive, as galleries varying from a thousand to fifteen thousand have followed the action day by day. The hillside at Somers where the scenes are being staged offer a perfect amphitheatre for the gallery to view the thousands of soldiers and players in action.

Gone to Boston for Film Scenes

New England has agreed to open its treasures of Revolutionary relics to motion pictures, and D. W. Griffith has gone to Boston with 150 members of his staff and players to photograph incidents of the early war on actual sites for his next production, "America." By arrangement with several historical societies, including in particular the Lexington Historical Society, weapons, drums, costumes, vehicles, etc., used during the war will be employed in the action. It will be the first time these articles have ever been shown to the world through motion pictures.

Battle scenes will be taken on Lexington Common, where the "shot heard round the world" was fired. Buckman's tavern and the Adams house, where John Hancock and John Adams were sleeping on the night the British came, will be used as settings. The action under Griffith's direction will continue along the road to Concord, where the battle of the bridge will be fought. It is Griffith's intention that all scenes shall be taken on actual sites excepting where improvements prohibit, but in every action some photographs of the actual site are included.

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D. W. Griffith and 150 members of his staff and screen players are in Boston where incidents of the Revolutionary war will be pictured on the actual cities where they took place for his next picture, "America." The Griffith picture is being made for the Daughters of the Revolution and Mr. Griffith expects it to excel anything he has ever attempted.

GRIFFITH'S REVOLUTIONARY PLAY.

"America" is the title definitely selected for D. W. Griffith's revolutionary screen feature which he is now preparing to make at the suggestion of the Daughters of the American Revolution.

FAMOUS RIDE POSTPONED

A seasick horse postponed the ride of Paul Revere from Boston to Lexington and Concord last week, while D. W. Griffith was there taking scenes for his historical picture, "America." A committee of historians had agreed upon the color of the horse Revere rode, and the horse, ordered from New York, arrived by boat through a stormy voyage.

The Imagination Department of D. W. Griffith announces that a seasick horse postponed the ride of Paul Revere from Boston to Lexington last week. Mr. Griffith is filming scenes for his historical film, "America." It took a committee to decide the color of the horse that Revere rode, and it chances that it is one which contradicts most of the paintings. When the color was agreed upon, the horse, for some reason, was ordered from New York, and it arrived by boat after an alleged stormy passage. The streets were filled with spectators to watch the reproduction of the historic ride, but when the horse appeared, it still possessed the illusion of being on a rocking vessel. Lexington, report has it, entered heartily into the making of this picture and all male descendants were conscripted by summons from the Lexington Historical Society to appear as their fathers did in the fight on Lexington Common. They were dressed in exact copies of the costumes their ancestors wore, many of them armed with guns, heirlooms in their families. The same drum that William Diamond beat on the morning the British soldiers entered the village was beaten again to marshal them into action.

Hays to Head Bureau for Film Research

America doesn't know the color of its best known horse, the one ridden by Paul Revere when he made his famous ride to Lexington and Concord to warn the Colonists.

Because of such inaccuracy in historical records, the motion picture industry has taken steps for the foundation of an independent historical research bureau, under the direction of Will H. Hays.

Historians have told the main events, but nowhere in these any authentic record of exactly how things looked. For instance, when D. W. Griffith wanted to know what sort of wagons were used with the Northern armies during the Revolutionary War, not a single historical record described them.

As the motion picture industry is planning to make a great number of historical films with absolutely accurate details, this historical information is to be made available to all producers.

1000 Horsemen Take Part in 'America'

Riding with a thousand horsemen along the hills and through the valleys of Putnam county, New York, D. W. Griffith has begun the big outdoor scenes for his forthcoming Revolutionary War picture for which "America" has been chosen as the title.

Secretary of War Weeks has instructed the War Department to lend every reasonable assistance to the production of this patriotic film which was undertaken at the suggestion of the Daughters of the American Revolution.

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$85,000 Spent for Gowns Thus Far in Filming "America"

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"In order to avoid the soft appearance in pictures, these costumes are made of real homespun," Mr. Allen writes. "The appearance was considered absolutely necessary, and were built because of a sentiment that the majority of the people desire that the atmosphere of the Revolution shall live to such a degree."

Griffith company in Washington.

Mrs. Anthony Wayne Cook, president of the Daughters of the American Revolution, has gone to Washington to observe the taking of scenes from D. W. Griffith's next film, "America," relating to the life of George Washington.

Arrangements are being made for the Washington mansion at Mount Vernon to be used as an exact historical setting for the scenes showing Washington's home life, and the historical incidents which transpired there.

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Drum That Called Minute Men To War Used in Patriotic Film

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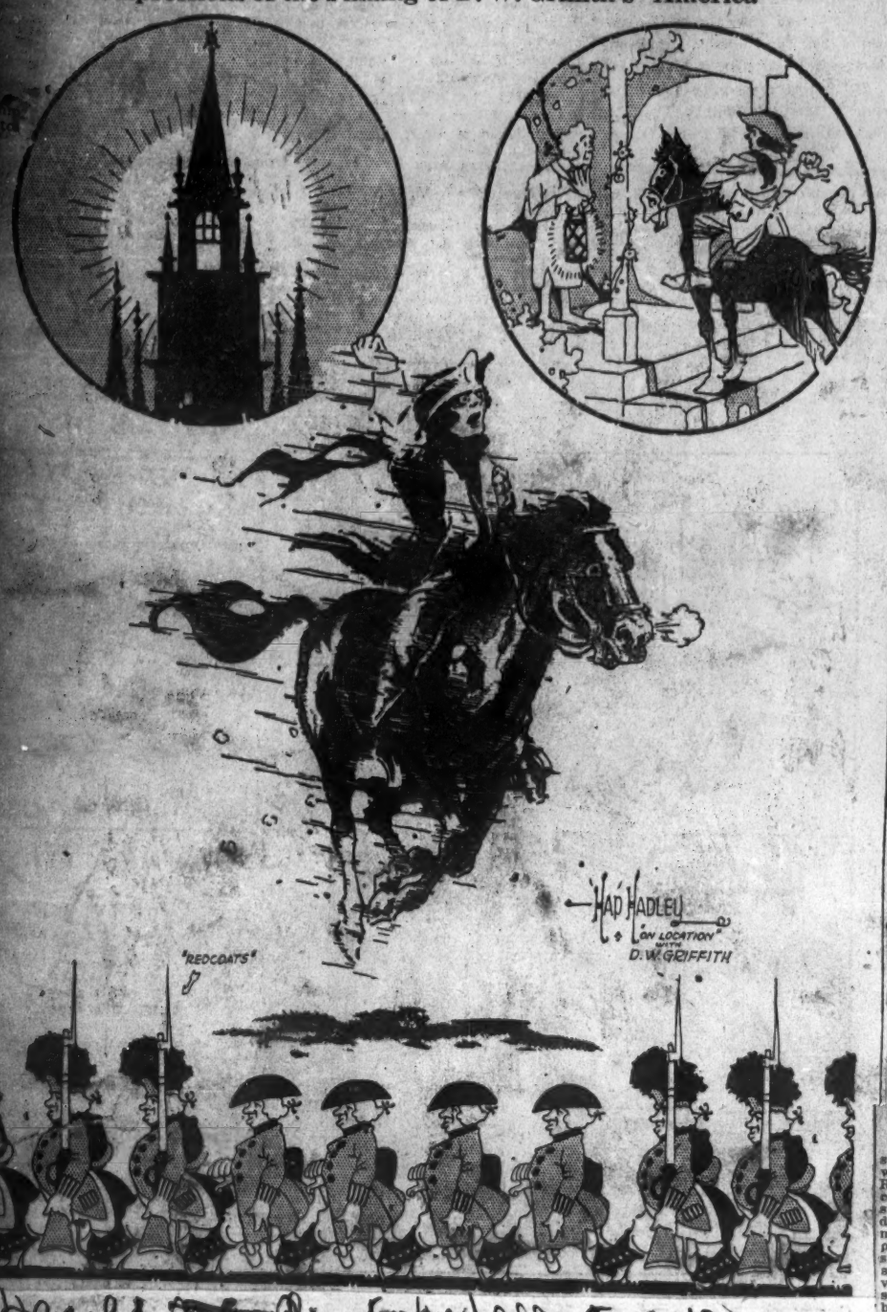
But what about Lexington? What did Mr. Griffith do about the day that ushered in the Dawn of Liberty? Mr. Pell, who has had charge of all matters of historical accuracy concerning Lexington. Early in the summer Mr. Griffith and Mr. Pell and his assistants were here quietly at work measuring and photographing the Common, Buckman Tavern, the Hancock-Clarke House, etc. Then with the help of Doubleday's famous picture of the Battle, made a few months after the Regulars were here, they reconstructed at Maramoneck the Lexington Common on April 19, 1775. Much has been written about Paul Revere's ride and the Battle of Lexington so that these scenes could be reproduced with tolerable accuracy in a rebuilt Lexington village, surely accurate enough to satisfy Harbors critical Mr. Griffith. That is one of the reasons he sought aboard all other producers. So Mr. Pell as Mr. Griffith's personal representative, assisted the re-opening of the Lexington Historical Society. The chief a member of the Council he was advised that to executive. The Battle of April 19, 1775, by Mr. Frank Warren Coburn of Lexington became the textbook of the day for Council as well as for Lexington. The chapter was duly and richly illustrated, bearing Mr. Griffith's approach and those of his staff as well.

Mr. Griffith has labored all these days in Lexington. Early in the morning he was on the ground with his assistants and his cameras. Late in the afternoon he was still there. Not only did he direct the taking of the scenes, but he was ever on the ground to see that every detail was correct. Not only was he there himself, but he had his assistants there to see that every detail was correct. Not only was he there himself, but he had his assistants there to see that every detail was correct. Not only was he there himself, but he had his assistants there

Morning Telegraph Nov Ember 4, 1923

Impressions of the Filming of D. W. Griffith's "America"



Spokane (Wash.) Sp'K'S'man—Review Oct 28 1923

THE COLOR OF PAUL REVERE'S NAG HOLDS UP WHOLE SHOW

Filming American Revolution Stopped While Experts Try to Learn More About Ancient Steed—Griffith Means to Get Exact Movie at Any Price.

The color of one horse has thrown a monkey wrench into the makings of the American Revolution—D. W. Griffith's celluloid version, now being "shot" at Somers, N. Y.—and brought the whole thing to a halt.

It came time for the property man, or whatever they call a man of similar capacity in the movies, to bring on a horse that would undertake to jitney Paul Revere to Lexington-Concord and back for the prescribed amount per day and lunch.

And the property man spoke up and asked, "What color of a horse?"

Mr. Griffith did not know the color of Paul Revere's horse. Neither did Will Hays, nor the production's research department.

The research department fled to Edwin B. Worthen, president of the Lexington Historical society. This historical sage knew only that Paul Revere's horse was not white, said that all the illustrations picturing Paul Revere on a white steed were wrong, but that was all.

But that is not enough for Mr. Griffith. This production is to be so meticulously correct that he refuses even to let a horse go wrong. So the famous director has now set his research department conducting a search through personal correspondence of that period.

Some of the Daughters or Sons of the Revolution, who made the roster from the fact that one of their forefathers "held Paul Revere's horse" ought to be able to offer [illegible]

San Francisco (Cal) Examiner 11/2/23

[illegible] a sick horse postponed the ride of Paul Revere from Boston to Lexington and Concord last week, while D. W. Griffith was there taking scenes [illegible] historical film "America." A committee of Lexington and Boston historians had agreed upon the color of the horse Revere rode, one that contradicts most of the paintings. When the color was decided, the horse was ordered from New York and arrived by boat through a stormy voyage. The streets were filled with spectators to watch the reproduction of the historic ride, but when the horse appeared, it still had the illusion of being on the deck of a tossing ship.

Canton (Ohio) News Nov 2 1923

David Wark Griffith is now conducting negotiations for permission to use George Washington's mansion at Mt. Vernon for some of the scenes of "America," which he is now filming.

So far as is possible all the incidents in the life of Washington were filmed on the actual scenes and episodes of his early life have already been photographed in Virginia. His [illegible] ed, will be filmed [illegible] and about his Mt. Vernon home.

The battle of Lexington and the battle of Bunker Hill have already been photographed, observers of the Daughters of the American Revolution having assisted in preserving historical accuracy. Mrs. Anthony Wayne Cook, president of the D. A. R., has gone to Washington to confer with Griffith on the Mount Vernon scenes.

Waterbury (Conn) Democrat 11/1/23

"America" has been definitely decided upon as the title for D. W. Griffith's Revolutionary film he is preparing to make at the suggestion of the Daughters of the American Revolution.

Manchester (Conn) Herald Nov. 2, 1923

Newark (N J) Ledger 11/1/23

Movies of the Future

DAVID WARK GRIFFITH is perhaps the greatest figure in the movie world. The producer of "The Birth of a Nation" and "Intolerance" may be termed the Napoleon of the screen, and, as such, his views are entitled to more than ordinary consideration.

Mr. Griffith sounds the death knell of the vampire and the pie comedian, two movie characters that have an immense following among the gum-chewing section of the country's population. Soon, he says, these species of screen actors will be as extinct as is the dodo in the animal kingdom.

The historical film, Mr. Griffith believes, tells the fundamental story; all others are simply variations. At the present time the producer is at work on a picture which he will call "America." This picture will depict Colonial and Revolutionary days. George Washington, Patrick Henry and a host of other heroes of that time will stalk across the stage.

"We have had our share of Bolshevism and all forms of doctrine that tend to destroy social order and respect for law and industry," Mr. Griffith comments. "I believe we need a revival of respect for the great men who founded the nation and a realization of what they dared and suffered for posterity. It is this I shall seek to portray in 'America,' which, I hope, will be ready for release in a few months' time."

There is no doubt that moving pictures, potentially, are one of the greatest instruments for good we have in modern times. Their field of achievement is as yet practically untouched. Mr. Griffith probably is stretching it a bit in saying that the vampire and the pie comedian are slated to make their final exeunt, but it is certain the movies of the future are destined to play a great part in the serious work of the world. Nothing they could do would be more valuable than inspiring a people to greater things by keeping before them constantly the examples of worthy forbears.

INTEREST SHOWN IN NEW FILM "AMERICA."

Mrs. Anthony Wayne Cook, president of the Daughters of the American Revolution, has gone to Washington to observe the taking of scenes for D. W. Griffith's next film, "America," relating to the life of George Washington.

Arrangements are being made for the Washington mansion at Mount Vernon to be used as an exact historical setting for the scenes showing Washington's home life, and the historical incidents which transpired there.

Observers for the D. A. R. have been present at most of the important scenes in the taking of the picture, including the battle of Lexington and the battle of Bunker Hill.

All the scenes of Washington's earlier life will be taken on the actual settings in Virginia.

D. W. Griffith has taken a large staff and two cars of players to the Washington setting, where he will spend several weeks.

Washington Post Nov 3 1923

The Film Flapper Says---

By INEZ KLUMPH.

Entering a side box at the Capitol, I stumbled over the Flapper's feet and woke her out of a sound sleep.

"I'm just taking a nap during the slapstick comedy," she protested when I urged that she do her sleeping at home. "This is the most wonderful place in the world to get rested in; it's so soothing. I come up early in the afternoon or early in the evening and catch up with myself, just waking up for my favorite parts of the pictures and the program. I love everything about the Capitol but the gowns the women singers wear.

"It's such a relief to have 'The Follies' actually open. I got the habit of going to rehearsals and simply couldn't get over it. The opening night was wonderful—Mr. Ziegfeld gave a buffet supper, you know, and everybody had the time of their lives. But I think I liked the dress rehearsal even better. Brooke Johns certainly should go into the movies. And so ought that cunning blonde chorus girl that I was telling you about the other day—May Door or Mis D'Or, or however she spells her name! She looks like Marilynn Miller at 16, long yellow curls and all.

"She's what Mae Murray might have been as a very young girl, only she's prettier. She dances beautifully, with every modern edge on each little movement, you know what I mean, my dear! She has a beautiful figure, of course, or she wouldn't be in 'The Follies.' And she seems to photograph like seventeen million dollars. I have a hunch that she's an artists' model—seems to me I've seen her on magazine covers more than once.

"I don't imagine that she can act; she'll need some training. But she could start in pictures where she just had to stand around and look pretty. You mark my words, that girl is going to be a big find for somebody.

"Oh, before I forget it—did you know that some pirate tried to steal some of Mr. Griffith's film in 'The Spirit of '76,' or 'America,' or whatever he's going to call this new picture of his? Well, they did; I hear that there were camera men scattered around in various places, shooting his stuff, but he caught them—by an aeroplane patrol, my dear! and so he's safe."

(Copyright, 1923, by the Wheeler Syndicate, Inc.)

Tacoma (Wash) News Tribune Oct. 30. 1923

Rialto

Tacomans are certainly taxing the seating capacity of the Rialto theater, where D. W. Griffith's "The White Rose" is being shown. The story concerns an orphan girl and a youth studying for the ministry. The student goes away, becomes ordained and meets with immediate success in his pulpit. With the girl, it is the old story. The flapper days are gone, and soon a woeful little mother seeks vainly a home for the child and herself. At last, when she is believed to be dying, the young clergyman is brought to give consolation to her. This he does with unexpected effectiveness, and a marriage ceremony is performed right there, making the way clear for a happy ending to a film that carries much emotional seriousness in some of the episodes.

Mae Marsh is seen as the orphan and Ivor Novello makes his bow to American audiences as the minister. Along the slender and unoriginal thread of the story the producer has strung reels of enchanting Southern scenery, with exquisitely photographed bits of bayous, something of New Orleans and sketches of picturesque negro life. It is a picture entirely worthy of the Griffith name. A special presentation has been arranged with [illegible] Cheney as soloist [illegible] Ernie Russell on the [illegible]

Allentown (Pa) Chronicle 10/26/23

"America" has been definitely decided upon as the title for D. W. Griffith's Revolutionary film he is preparing to make at the suggestion of the Daughters of the American Revolution.

Chicago (Ill) News 11/2/23

[illegible] the Filming of Historic Play.

Mrs. Anthony Wayne Cook, president of the Daughters of the American Revolution, has gone to Washington to observe the taking of scenes for D. W. Griffith's next film, "America," relating to the life of George Washington.

Arrangements are being made for the Washington mansion at Mount Vernon to be used as an exact historical setting for the scenes showing Washington's home life, and the historical incidents which transpired there.

Observers for the D. A. R. have been present at most of the important scenes in the taking of the picture, including the battle of Lexington and the battle of Bunker Hill.

All the scenes of Washington's earlier life will be taken on the actual settings in Virginia.

D. W. Griffith has taken a large staff and two cars of players to the Washington setting, where he will spend several weeks.

Toledo Ohio News Bee Nov 2, 1923

[illegible] Arrangements have been made for the Washington mansion at Mount Vernon to be used as an exact historical setting for scenes showing the home life of George Washington and the historical incidents which transpired there. It is for D. W. Griffith's forthcoming production, "America."

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Sandusky Ohio Star Nov 2 1923

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Recent Motion Pictures.

Admirer Decries the Stories Used Now.

[illegible] THE NEW YORK HERALD: It has been stated in the news columns that many of the moving picture producers are closing down for several months and that this is largely due to a falling off in business. It seems to me that it would be of benefit to the producers and the public if your paper would make an effort to obtain the views of fans on why they have ceased to attend the pictures as they did formerly. There must be some reason, and this reason must lie with the pictures themselves, for we are all lovers of amusement, especially when it can still be had for a few cents a night at the neighborhood motion picture theatre.

I used to go to the pictures from two to four times a week, but for the last year I have gone only about once a month and have then either been forced to attend an expensive theater in order to see a good picture or have found that the one we wanted with the [illegible] in it was not due to any special attraction in our own theater but because it is all there is of the common variety in New York [illegible] you further and think of many friends who are as bitter. The great change appears to have occurred at about the time when the movie "stars" were put on a pedestal and their salaries made so lavish that the producers are not to blame for the high prices charged for pictures, but the fault seems that the industry commenced to [illegible] the standard of acting and attractiveness in pictures so far as to be [illegible]

I wish to say that I am not alone in my views. I have talked with many people who have left the pictures for good because they could not find anything worth while. Perhaps there are some who would like to see the movies continue as they are, but I think they are a very small minority. Perhaps the producers have lost touch with the public and are trying to make pictures for people who are not in the majority. Perhaps they are trying to educate the public to a higher standard of acting and attractiveness in pictures, but if so they are going about it in the wrong way. Perhaps they are trying to make pictures for people who are not in the majority. Perhaps they are trying to educate the public to a higher standard of acting and attractiveness in pictures, but if so they are going about it in the wrong way.

MASTER," I[illegible] COMING TO SHOOT 'AMERICA' SCENES

Will Work With Cavalry on the 'Ginny Side

D. W. GRIFFITH, the Old Master, of Mamaroneck, is due in town today.

Bringing his technical staff, his megaphone and his goodies, Griffith is arriving to make scenes for his big picture of Revolutionary war times, "America."

Over on the Virginia side he will pitch camp, and with the assistance of the third cavalry from Ft. Myer will make cavalry charges for his latest big picture.

In this work, it is said, he has the full advice and cooperation of the war department.

THE cavalry scenes will be the biggest mounted charge ever made for pictures, Everett Lloyd, his press representative, promises.

Griffith has just returned from a stay in Boston and the surrounding countryside, where he made scenes for "America" on the battlefields where Paul Revere rode and the embattled farmers stood and fired the shot heard around the world.

He there he received help from all the New England historical societies, who lent the use of their charts and supplementary properties for pictures.

Work on "America" is being rushed. Griffith has a big film of the people ready to show on Nov. 15. New York state, where he made some of the big scenes, will be left behind and Washington is expected to become second base.

Look out for Harlem people.

Dayton (Ohio) News 10/27/23

D. W. Griffith has gone to Boston with 100 members of his staff to photograph the incidents of the early war on the actual sites for his next production of "America." He has completed arrangements with various historical societies for photographing such articles as figured in the Revolutionary War.

Grand Forks (N D) Herald 10/28/23

[illegible]

Richmond (Va) News Leader Oct. 30, 1923

Petersburg (Va) Progress Oct. 30, 1923

D. W. GRIFFITH PLANS TO MAKE FILM IN VA.

RICHMOND, VA., Oct. 4—David Lloyd George was not the most distinguished visitor who came unannounced to town Monday. The city authorities, however, an international figure in the person of David Wark Griffith, known whenever moving pictures are shown as the producer of "The Birth of a Nation."

With his technical staff and several film stars, who are of course expected to assist in a great production for Washington, Mr. Griffith came to Richmond in a very important mission, one that will cause interest among all lovers of Colonial Virginia, of the setting of its stirring national drama.

Staging a reel of incidents in the life of Patrick Henry, general manager of the war of the Revolution, Mr. Griffith, personal representative of Mr. Lloyd George, and his staff left Richmond after a conference in the Jefferson hotel. It is understood that the film company will be in Virginia a considerable time, making pictures in various parts of Virginia.

Mr. Griffith made short work in getting down to business. He was in the city a few hours only, but he succeeded in getting all the information he desired from the Virginia Historical society, the Richmond Chamber of Commerce and the Virginia Conservation and Development commission.

Waterbury (Conn) Standard 11/2/23

D. A. R. OFFICERS SEE FILMING OF "AMERICA"

Mrs. Anthony Wayne Cook, president of the Daughters of the American Revolution, has gone to Washington to observe the taking of scenes for D. W. Griffith's next film, "America," relating to the life of George Washington.

Observers for the Daughters of the American Revolution have been present at most of the important scenes in the taking of the picture, including the battle of Lexington and Bunker Hill.

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Norwalk Conn Gleaner Nov 2 1923

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Washington Star Nov 1 1923

GRIFFITH MAY BRING CAST HERE TOMORROW

[illegible] Products Leaves for Washington After Viewing Historical Films Here

Peoria (Ill) Journal 10/31/23

[illegible]

Chicago Journal of Commerce Nov 1 1923

[illegible]

19

ENLISTED ONLY FOR THE "DURATION" OF THE FILM: MEMBERS OF THE THIRD UNITED STATES CAVALRY From Fort Myer, Va., Charging at Full Speed Toward the Camera, Dressed Up to Impersonate Morgan's Raiders in Their First and Only Appearance as Screen Actors in the New Griffith Picture, "America," in Which, by Permission of the President, Regular Troops of the Army Took Part in Various Scenes. (*International.*)

THE CONTINENTAL MANUAL OF ARMS AT FORT MYER: D. W. GRIFFITH, Motion-Picture Producer, Giving Directions on How to Hold a Revolutionary Gun to Charles Mack and Estelle Alderson, Before a Scene With Carol Dempster in the Filming of one of the Episodes of "America," a Historical Picture, Part of Which Has Been Produced With Members of the Third Cavalry at "Napoleon." (International.)

Richmond (Va) News Leader
Nov. 3. 1923

RICHMOND GIRLS AID IN TAKING OF SCREEN PLAY

Thirty at Westover Today Taking Part in David Wark Griffith's "America."

Westover, the Byrd mansion on the James, today is rubbing its eyes. Two centuries have fallen away. It is again pre-revolution days. A charming young woman in colonial dress enters unobtrusively at a back door, mounting spiral steps. Neighbors, dressed in the colorful clothing of the early eighteenth century, flock to call. The talk is of politics and other affairs of the day.

But the talk is soon cut short by Miss Mary W. Chamberlayne who calls for it. The charming young woman, mistress of the mansion, rise a bit in the disappointed surprise Miss Chamberlayne and her lover is playing there.

The directions are curt, issued through a megaphone held by a young member of the party, a young man who is the director of the Griffith Company, a D. W. Griffith picture is being made.

The Griffith party left the Boat Club Friday, and for the week they have been at Westover, the Byrd mansion, on the James, near Charles City, Va., where the Griffith company is filming a D. W. Griffith picture.

The Griffith party left the Boat Club in a motor bus for "location." They will be entertained at the Blue Parrot for lunch with members of the Griffith party, Miss Parrish said.

Members of the Griffith group remaining at the hotel expected that today's scenes will be romantic rather than historical. The Little Theatre Lovers "supers" are participating not in a historical incident but in a love story. All will return at 4 P. M.

Costumes were provided for the Richmond girls and they will be used in a number of Revolutionary topics which will appear in the play. Location at this point will last through today and probably Monday.

Mr. Griffith is sparing no effort to make this play as true to historical facts as he succeeded in making "The Birth of a Nation," as "America" is to show the birth and freedom and the dawning of a western leader among nations. The cast for "America" includes, besides over thirty minor characters, such well-known screen stars as Carol Dempster, Niel Hamilton, Charles Mack and Estelle Alderson.

Richmond (Va) Times Dispatch
Nov 3, 1923

Roanoke (Va) Times
Nov 3 1923

GRIFFITH IN RICHMOND WILL TAKE NEW FILM

Denver (Colo) Times
Nov 3 1923

Washington Star 11/1/23

New England Opens Treasures of Revolution for Film Use

Evening Bulletin
Nov 3 1923

Washington Star. Nov. 4, 1923

David Wark Griffith.

DAVID WARK GRIFFITH, the famous film producer, was in Washington during the past week to make scenes for his newest superfeature, "America," which might well have for its slogan "America for America," judging from the ideas Mr. Griffith expressed while in town.

This is an endeavor to establish a picture of the revolutionary period of American history that will equal "The Birth of a Nation," Mr. Griffith's early picture of the civil war period. Many scenes in this new picture, he says, will be of the present day, with a love story of interest aside from the historical scenes.

"We really have been working on 'America' for the past seven years," said Mr. Griffith. "Immediately upon the completion of 'Intolerance' we began work on this picture, not the actual filming, which was begun late recently as last June, but on the involved research work to secure absolutely correct data. On one occasion I myself searched through the official records of nine authorities, both American and British, to determine definitely who really fired the first shot 'heard round the world.' And I discovered that all these authorities differ in the matter.

"Because of the many changes in the historic towns, we have built Lexington and Concord at the studios, but we have taken many scenes in and about Boston and show the ride of Paul Revere to Lexington with the exact type of lanterns hung in the correct windows of the old North Church. Real, present-day soldiers, dressed in the uniforms of that period, fought the battle of Bunker Hill for us. The cavalry troops of Fort Myer, costumed in revolutionary uniforms, are used in the action of the film.

"My chief difficulty right now is to find a man to impersonate George Washington. We have tried under studies so far, and although I have been looking constantly for such a type, I have not yet found a single man who will do, and the picture is to be completed some time in February."

Mr. Griffith gave as his belief the statement that the greatest evil of the film industry at present is the running of feature pictures so that audiences can enter the theater at any time during the showing of the picture.

"I believe that the big features should be run on a two-a-day schedule, and people should not be allowed to come into the theater after the picture was begun, as it spoils the continuity of the story. Many pictures that otherwise would be fine successes fall flat because of the audience's coming and going during the showing."

Mr. Griffith also expressed himself as of the opinion that the man and woman of average means would rather pay 50 cents and sit upstairs to see a big picture than pay the same amount to sit downstairs and see a smaller and less expensive picture.

D. W. Griffith himself has a pleasing personality. He is tall, sandy-haired, with a ruddy complexion and keen blue eyes that have many twinkles when he is amused, and look right through one in serious conversation. He is a man of strong purpose with ideals that he materializes and deep absorption in his work.

Asbury Park N.J. Press Nov. 4, 1923

Detroit Mich Free Press Nov 4, 1923

Sioux City (Ia) Journal 11/4/23

Richmond Va Times Dispatch Nov 5 1923

Washington Boston Traveler Nov. 5, 1923

Thousands Gather to Watch D. W. Griffith Film History of America

The public is invited to witness the taking of the big scene in motion pictures according to an understanding recently arrived at among the leading producers.

The reason for permitting "galleries" to be present is to combat a prevalent impression of "faking" in film productions. So much discredit has been cast on the reality of scenes by various magazine and newspaper writers that theater owners have complained that their patrons did not believe any scene in any picture was legitimately photographed—that is without "doctoring."

So leading producers have decided to invite the public to view the shooting of big scenes where there presence does not interfere with the work, and this policy is being first put into effect with the larger spectacular scenes for D. W. Griffith's next production, "America." For this screen work Mr. Griffith is reproducing all the more important battles of the Revolutionary War. Unusual efforts have been made that all details of these military actions be made with absolute fidelity to history.

The first test of inviting the public to view the shooting of such big scenes has been unusually impressive, as galleries varying from 1,000 to 15,000 have followed the action day by day. The hillside near the village of Somers, in Putnam county, New York, where the scenes are being staged, offer a perfect stadium for the gallery to view the thousands of soldiers and players in action.

The privilege is being abused by private photographers who take parts of the action with small motion picture cameras, and hawk them to smaller companies for big scenes in minor productions. On a recent Saturday afternoon the State police confiscated seven small motion picture cameras. Captain French of the State police made no arrests as a result of a request by Mr. Griffith, but the cameras and their film will be held in custody [illegible] police [illegible] "America" has been finished and released.

SEA-SICK HORSE DELAYS THE RIDE OF PAUL REVERE

A sea-sick horse postponed the ride of Paul Revere from Boston to Lexington and Concord last week, while D. W. Griffith was there taking scenes for his historical film "America."

A committee of Lexington and Boston historians had agreed upon the color of the horse Revere rode, one that contradicts most of the paintings. When the color was decided, the horse was ordered from New York and arrived by boat through a stormy voyage. The streets were filled with spectators to watch the reproduction of the historic ride, but when the horse appeared, it still had the illusion of being on the deck of a tossing ship.

Lexington has entered so heartily into the making of the picture that all the male descendents of the minute men have been conscripted from their work by summons from the Lexington Historical society to appear as their forefathers did in the fight on Lexington Common. They were dressed in exact replicas of the costumes their ancestors wore, many of them armed with guns that were heirlooms in their families.

The same drum that William Diamond beat on the morning the British soldiers entered the village was beaten again to marshal them into action.

When the scenes of the hanging of the lanterns in the Old North church were taken, the narrow streets in the district were crowded with people who started singing "America." The filming has started a patriotic revival there.

GRIFFITH IS WORKING ON FILM, "AMERICA"

Producer Gathering Atmosphere and Shooting Scenes at "Westover."

Getting filled up on Revolutionary War history is David W. Griffith's dish these days. He is producing his biggest picture, "America," and is using "Westover," the James River home of Richard Crane, as a background for some of his most important scenes.

Yesterday Mr. Griffith spent with Dr. J. A. C. Chandler, president of William and Mary College, going over historic spots in Williamsburg, Yorktown and Jamestown. Some of the scenes of America will be taken at Yorktown and probably some at Jamestown.

The drama will continue today, weather permitting, and the staff of movie people, who are quartered at the Jefferson Hotel, are looking forward hopefully to clear skies, but the weather man says there is little to hope for—the prospect is for rain. Since the arrival of the famous producer in Richmond, he has worked incessantly getting material together for his play. He has been a close reader of historic works, in fact, spends half the night lying in bed, propped up with pillows, reading about the romance and history of the Revolution, having supplied himself with books from the State Library.

A number of local "stars" are assisting the cast in producing "America" at Westover. The membership of the Little Theatre League was canvassed and among those who are working from this group are Misses Eleanor Parrish, Martha Waller, Francis and Margaret Heindl, Agnes Mojler, Martha Mary Hoadley, Mildred Ragland, Thelma Hill, Nellie Meade, Alice Cole, Virginia Donnan, Elizabeth Gwathmey, Elizabeth Owens, Catherine Patterson, Elizabeth Knox, Julia Wickham, Ruby Bigger, Anna Cole and Judith Tompkins.

Camera men, principals and extras will leave the Jefferson early this morning to continue their work. They are expected to be here all this week.

GRINS and from the CAPITOL by W. G. GAVIN

All these well intended articles by Will Hays and other citizens of prominence about the need of relieving the President of some of his work to conserve his health are appreciated by the gentleman now in the White House, but he is getting along pretty well. He informs visitors that he never felt so well in his life. That early morning walk of his puts him in good shape for the day's work.

COOLIDGE SEES MOVIES

David W. Griffith recently showed President Coolidge some "stills" from his motion picture "America," which will give the silver sheet a picture story of the war for independence. Griffith believes this will be his masterpiece, far surpassing his famous "Birth of a Nation." A Massachusetts man, John L. E. Pell of Great Barrington, is co-operating with Robert Chambers in writing the story of the film, much of which has been made. Pell wrote the scenario of "Down to the Sea in Ships," and this brought him to Griffith's attention.

Lexington (Ky) Leader Nov 4, 1923.

D. W. Griffith is in Boston completing preliminary arrangements for reproducing the battles of Lexington and Concord on the original sites for his big film, "America."

Zanesville (Ohio) Signal Nov 4, 1923

D. W. Griffith and 150 members of his company have gone to Boston to make scenes for "America" [illegible] "Richard, the Lion Hearted"

Quincy (Mass) Post-Ledger, Nov. 8, 1923

USES MT. VERNON IN FILM

Mrs. Anthony Wayne Cook, president of the Daughters of the American Revolution, has gone to Washington to observe the taking of scenes for D. W. Griffith's next film, "America", relating to the life of George Washington.

Arrangements are being made for the Washington mansion at Mount Vernon to be used as an exact historical setting for the scenes showing Washington's home life, and the historical incidents which transpired here.

Milwaukee (Wis) Sentinel Nov 4 1923

J. S. SOLDIERS AID GRIFFITH FILM "AMERICA"

Some thousand doughboys of the 16th and 18th Infantry regiments got the honor of being the first United States soldiers to appear officially in a dramatic motion picture. These men, from Forts Hamilton, Schuyler, and Governors Island, under command of Colonel G. P. Pond, and accompanied by a 33-piece band from Fort Slocum, have recently been detailed thru the War department, under instructions from Secretary of War Weeks, to aid D. W. Griffith in the making of "America."

"America," upon which Griffith and an army of film folks are now working, with the aid of United States troops from various forts thruout the country, is a patriotic photoplay of the American revolution undertaken at the suggestion and under the auspices of the Daughters of the American Revolution.

At the present time Mr. Griffith and his forces, assisted by the 3rd Cavalry from Fort Myer, are taking pictures at Washington, D. C.

The local infantrymen, accompanied by a complete commissary in charge of Lieut. De Witt and a medical unit under Capt. N. T. Davis, camped at Somers, Putman county, N. Y., for days during the filming of several scenes.

It was a novel experience for the men, for not only were they going thru war maneuvers and getting valuable practice, but under the expert direction of Mr. Griffith they donned costumes of British and Continental troops and went thru formations which have been obsolete since revolutionary days.

Altho at times it was strenuous work, this reenacting of scenes of the War of Independence, the soldiers, none of whom had ever before figured as motion picture actors, found it great sport.

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All the scenes of Washington's earlier life will be taken on the actual settings in Virginia.

D. W. Griffith has taken a large staff and two cars of players to the Washington settings, where he will spend several weeks.

Seattle (Wash) Miner 11/4/23

Reading (Pa) Eagle Nov. 4 1923

Griffith Starts Work on Revolutionary Film

Riding with a thousand horsemen along the hills and through and through the valleys of Putnam county, New York, D. W. Griffith has begun the big outdoor scenes for his forthcoming Revolutionary War picture for which "America" has been chosen as the title.

Secretary of War Weeks has instructed the war department to lend every reasonable assistance to the production of this patriotic film which was undertaken at the suggestion of the Daughters of the American Revolution.

At the little town of Somers, Mr. Griffith has established an encampment for several thousand players and soldiers, with complete water supply, commissary, electric and sanitation installment. Three farms have been surrendered by their owners as a site for the encampment which covers a hillside for the space of a mile. A site overlooking a valley headed with lakes has been chosen for the cameras with the action extending from one-half to a mile, with incidental action as far away as seven miles. The latter is for signal fires, and the like.

The United States army group has established an encampment for about a thousand men under the command of Col. G. P. Pond, division commander. These men are from the 18th Infantry from Fort Hamilton and Schuyler, and the 16th Infantry at Governor's Island. A 33-piece band from Fort Slocum also accompanies the troops. A complete commissary department is in charge of Lieutenant [illegible] and a medical corps unit is under command of Capt. N. T. Davis. Major Arturo Ma[illegible]no is in direct command of that troops.

With the technical advise of the federal army officers, Mr. Griffith is preparing to stage with exact accuracy the major battle scenes of the revolutionary war.

The horsemen have been assembled from reserve cavalry units under the command of Captain Love of the reserve forces. It is reported to be perhaps the largest cavalry unit ever assembled outside actual war manoeuvres, and represents an exact duplicate of the cavalry strength of the American troops in the engagements that are to be reproduced.

The war department and Secretary Weeks are taking a keen interest in the manoeuvres as it is giving observers for the department an opportunity to study from a military view-point the struggles of the American colonists with a precision never before made possible of the enormous expenses involved.

Cleveland Ohio News 11/4/23

D. A. R. LEADER GOES TO SEE AMERICA FILM

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Newark N.J. Star Eagle Nov 5, 1923

SEASICK HORSE DELAYS GRIFFITH

Animal Was Too Wobbly to Go on Paul Revere's Famous Ride.

A seasick horse postponed the ride of Paul Revere from Boston to Lexington and Concord recently, while D. W. Griffith was there taking scenes for his historical film, "America."

A committee of Lexington and Boston historians had agreed upon the color of the horse Revere rode, one that contradicts most of the paintings. When the color was decided the horse was ordered from New York and arrived by boate after a stormy voyage. The streets were filled with spectators to watch the production of the historic ride, but when the horse appeared it still had the illusion of being on the deck of a tossing ship.

Lexington has entered so heartily into the making of the picture that all the male descendants of the Minute Men have been conscripted from their work by summons from the Lexington Historical society to appear as their forefathers did in the fight on Lexington Common. They were dressed in exact replicas of the costumes their ancestors wore, many of them armed with guns that were heirlooms in their families.

Toledo Ohio Times, Nov. 1923

Toledo (Ohio) Times Nov. 4, 1923

WHAT WAS COLOR OF REVERE'S HORSE?

America doesn't know the color of its best known horse, the one ridden by Paul Revere when he made his famous ride to Lexington and Concord to warn the Colonists.

Because of such inaccuracy in historical records the motion picture industry has taken steps for the foundation of an independent historical research bureau, under the direction of Will H. Hays.

Historians have told the main events, but nowhere is there any authentic record of exactly how things looked. For instance, when D. W. Griffith wanted to know what sort of wagons were used with the Hessians around the Revolutionary War, not a single historical record described them.

As the motion picture industry is planning to make a great number of historical films with accuracy, [illegible] the political [illegible] of the American [illegible] and it is for this purpose that the producers will jointly subscribe for the research bureau.

Griffith himself has spent months [illegible] to have the color of the horse Paul Revere rode for the scenes of his film, "America," [illegible] Historical society, Boston, Massachusetts, [illegible] Paul Revere did on the night of April 18, 1775, [illegible] the Revolutionary War.

Wilmington Del. Journal Nov. 5. 1923

18

U. S. ARMY—Aids D. W. Griffith, famous motion picture producer, in his new super-movie, "America." Photo shows Griffith discussing filming of scenes with Col. J. Hamilton Hawkins, commandant at Fort Meyer, Va., where scenes were taken. On horseback is Major Jonathan Wainwright, who led cavalry charge for one "shot."

21 Syracuse (N.Y.) Journal Nov. 5. 1923

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Moline (Ill.) Dispatch. Nov. 5. 1923

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Newport News (Va) Press. Nov. 6. 1923

PENINSULA FEATURE GRIFFITH'S NEW FILM

18

Famous Producer "Birth of a Nation" Will Screen Early Life of Colonies.

DAILY PRESS BUREAU,
Williamsburg, Va., Nov. 5.

David W. Griffith, widely known throughout this country country as the producer of that wonderful screen, "Birth of a Nation," is completing plans for the production of another "pictured" history of the early life of this grand Republic, and this time the background of the play will be laid in Jamestown, Williamsburg and Yorktown. The title of the new film will be "America," and the cost of its production will probably exceed one million dollars. It is expected that the forthcoming film, to be styled "America," will meet with even greater success, for many of its settings will be more realistic and the subject matter of the production of more actual interest to the masses than the "Birth of a Nation."

Mr. Griffith, accompanied by two of his leading ladies, several photographers, and others connected with his studio in New York, visited Williamsburg Sunday. The party spent some time at the college and in going over the town. Mr. Griffith's original plan was to select a street where actors might carry out their roles amid Colonial surroundings, but was greatly disappointed in his failure to find a street with sufficiently colonial features left to make it practical for his purpose. His only alternative is to build a temporary street, and this, very likely, will be done.

The days of the American Revolution will be largely illustrated with scenes obtained in old Yorktown. The two streets between which in the Watson House gardens are, according to Mr. Griffith, the most perfect types of Colonial streets to be found in the United States. He was agreeably pleased when informed that the people of Yorktown have determined to permit no future building in the place other than that of distinct Colonial type.

Mr. Griffith plans to make the new film the greatest production of the kind ever attempted in the history of motion picture industry, and it is said the company works for the camera will spare no expense. It appears to bring a large troop of cavalry to Yorktown, in the way of [illegible] the Civil War. The [illegible] will be utilized in the filming of the battle which at Yorktown and the battle scenes about will appear in the film. Lieutenant Colonel J. Hamilton Hawkins, commandant at Fort Monroe, will be in charge of the troops, and Major Jonathan Wainwright, who led the cavalry charge for one "shot" in the film, "America," will be in charge of the troops.

There are many points of historic interest in Williamsburg, which will be utilized in the film. The Raleigh Tavern, the Governor's Palace, the Capitol, the Powder Magazine, the Bruton Parish Church, the Wren Building, the Brick House, the Wythe House, the Ludwell-Paradise House, the Nicholas House, the Tyler House, the Blair House, the Ewell House, the Lightfoot House, the Tucker House, the Cole House, the Prentis House, the Galt House, the Bracket House, the Chowning's Tavern, the Christiana Campbell Tavern, the Shield's Tavern, the Kimball House, the Charles City Court House, the Williamsburg Court House, the Williamsburg Inn, the Williamsburg Lodge, the Williamsburg Theatre, the Colonial Theatre, the Williamsburg Hotel, the Williamsburg Apartments, the Williamsburg Apartment House, the Williamsburg Apartment House, the Williamsburg Apartment House

Washington Star Nov. 4, 1923

David Wark Griffith.

WARK GRIFFITH, the fa- film producer, was in Wash- uring the past week to make or his newest superfeature, ", which might well have slogan "America for Ameri- ", judging from the ideas Mr. expressed while in town. an endeavor to establish a of the revolutionary period of n history that will equal "The a Nation," Mr. Griffith's early of the civil war period. Many this new picture, he says, ork on the present day, with s of interest aside from the scenes. lly have been working on for the past seven years," Griffith. "Immediately upon pletion of 'Intolerance' we ork on this picture, not the ming, which was begun as last June, but on the fa- search work to secure abso- rect data. On one occasion searched through the official of nine authorities, both and British, to determine who really fired the first rd round the world." And ed that all these authorities the matter. e of the many changes in c towns, we have built Lex- t Concord at the studios. ave taken many scenes in Boston and show the ride vere to Lexington with the of lanterns hung in the indows of the old North Real, present-day soldiers, the uniforms of that pe- ht the battle of Bunker s. The cavalry troops of costumed in revolutionary are used in the action of

f difficulty right now is to n to impersonate George n. We have used under- far, and although I have ng constantly for such a not yet found a single ll do, and the picture is to d some time in February." th gave as his belief the that the greatest evil of dustry at present is the feature pictures so that an enter the theater at uring the showing of the

e that the big features un on a two-a-day sched- ple should not be allowed to the theater after the begun, as it spoils the of the story. Many pic- otherwise would be fine ll flat because of the au- ting and going during the also expressed himself as of the opinion that the man and woman of average means would rather pay 50 cents and sit upstairs to see a big picture than pay the same amount to sit downstairs and see a smaller and less expensive picture.

D. W. Griffith himself has a pleasing personality. He is tall, sandy-haired, with a ruddy complexion and keen blue eyes that have many twinkles when he is amused, and look right through one in serious conversation. He is a man of strong purpose with ideals that he materializes and deep absorption in his work.

Asbury Park N.J. Press Nov. 4, 1923

Ohio Nov. 1923

CK HORSE AYS GRIFFITH

as Too Wobbly to Paul Revere's mous Ride.

horse postponed the ride re from Boston to Lex- ncord recently, while D. as there taking scenes ical film, "America. of Lexington and Bos- had agreed upon the horse Revere rode, one te most of the paint- the color was decided s ordered from New ived by boats after a . The streets were spectators to watch the the historic ride, but appeared it still had being on the deck of

n entered so heartily of the picture that contents of the Mis- ing conscripted from ommons from the ntial military to ap- ourtesters did in the ions. These ent each section of the ssaries were made ent and gave their aces ... William Fra- ing the Battle of the Colonies was Mr. Griffith's ... Historical Society, ... Mr. Griffith, president of the Washington Historical Society, ... There is an available record ... It is known the horse was not white ... in Hillsboro, Ohio ... in Epic

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As the motion picture industry is attempting to make a great number of historical films with absolutely accurate details, the physical appearance of the actors must be considered and it is for this purpose that the producers will gladly subscribe for the research bureau.

Griffith already has spent hundreds

Toledo (Ohio) Times Nov. 4, 1923

U. S. SOLDIERS AID GRIFFITH FILM "AMERICA"

Three thousand doughboys of the 16th and 18th Infantry regiments got the honor of being the first United States soldiers to appear officially in a dramatic motion picture. These men, from Forts Hamilton, Schuyler, and Governors Island, under command of Colonel G. P. Pond, and accompanied by a 33-piece band from Fort Slocum, have recently been detailed thru the War department, under instructions from Secretary of War Weeks, to aid D. W. Griffith in the making of "America."

"America," upon which Griffith and an army of film folks are now working, with the aid of United States troops from various forts thruout the country, is a patriotic photoplay of the American revolution undertaken at the suggestion and under the auspices of the Daughters of the American Revolution.

At the present time Mr. Griffith and his forces, assisted by the 3rd Cavalry from Fort Myer, are taking pictures at Washington, D. C.

The local infantrymen, accompanied by a complete commissary in charge of Lieut. De Witt and a medical unit under Capt. N. T. Davis, camped at So mers, Putman county, N. Y., for days during the filming of several scenes.

It was a novel experience for the men, for not only were they going thru war maneuvers and getting valuable practice, but under the expert direction of Mr. Griffith they donned costumes of British and Continental troops and went thru formations which have been obsolete since revolutionary days.

Altho at times it was strenuous work, this reenacting of scenes of the War of Independence, the soldiers, none of whom had ever before figured as motion picture actors, found it great sport.

Detroit Mich Free Press Nov 4, 1923

Thousands Gather to Watch D. W. Griffith Film History of America

The public is invited to witness the taking of the big scene in motion pictures according to an understanding recently arrived at among the leading producers.

The reason for permitting "galleries" to be present is to combat a prevalent impression of "faking" in film productions. So much discredit has been cast on the reality of scenes by various magazine and newspaper writers that theater owners have complained that their patrons did not believe any scene in any picture was legitimately photographed—that is without "doctoring."

So leading producers have decided to invite the public to view the shooting of big scenes where there presence does not interfere with the work, and this policy is being first put into effect with the larger spectacular scenes for D. W. Griffith's next production, "America." For this screen work Mr. Griffith is reproducing all the more important battles of the Revolutionary War. Unusual efforts have been made that all details of these military actions be made with absolute fidelity to history.

The first test of inviting the public to view the shooting of such big scenes has been unusually impressive, as galleries varying from 1,000 to 15,000 have followed the action day by day. The hillside near the village of Somers, in Putnam county, New York, where the scenes are being staged, offer a perfect stadium for the gallery to view the thousands of soldiers and players in action.

The privilege is being abused by private photographers who take parts of the action with small motion picture camera, and hawk them to smaller companies for big scenes in minor productions. On a recent Saturday afternoon the State police confiscated seven small motion picture cameras. Captain French of the State police made no arrests, as a result of a request by Mr. Griffith, but the cameras and their film will be held in custody [illegible] "America" has been finished and released.

Milwaukee (Wis) Sentinel Nov 4 1923

Mrs. Anthony Wayne Cook, president of the Daughters of the American Revolution, has gone to Washington to observe the taking of scenes for D. W. Griffith's next film, "America," relating to the life of George Washington.

Arrangements are being made for the Washington mansion at Mount Vernon to be used as an exact historical setting for the scenes showing Washington's home life, and the historical incidents which transpired there.

Observers for the D. A. R. have been present at most of the important scenes in the taking of the picture, including the battle of Lexington and the battle of Bunker Hill.

All the scenes of Washington's earlier life will be taken on the actual settings in Virginia.

D. W. Griffith has taken a large staff and two cars of players to the Washington settings, where he will spend several weeks.

Sioux City (Ia) Journal 11/4/23

SEA-SICK HORSE DELAYS THE RIDE OF PAUL REVERE

A sea-sick horse postponed the ride of Paul Revere from Boston to Lexington and Concord last week, while D. W. Griffith was there taking scenes for his historical film "America."

A committee of Lexington and Boston historians had agreed upon the color of the horse Revere rode, one that contradicts most of the paintings. When the color was decided, the horse was ordered from New York and arrived by boat through a stormy voyage. The streets were filled with spectators to watch the reproduction of the historic ride, but when the horse appeared, it still had the illusion of being on the deck of a tossing ship.

Lexington has entered so heartily into the making of the picture that all the male descendents of the minute men have been conscripted from their work by summons from the Lexington Historical society to appear as their forefathers did in the fight on Lexington Common. They were dressed in exact replicas of the costumes their ancestors wore, many of them armed with guns that were heirlooms in their families.

The same drum that William Diamond beat on the morning the British soldiers entered the village was beaten again to marshal them into action.

When the scenes of the hanging of the lanterns in the Old North church were taken, the narrow streets in the district were crowded with people who started singing "America." The filming has started a patriotic revival there.

Richmond Va. Times Dispatch Nov 5 1923

GRIFFITH IS WORKING ON FILM, "AMERICA"

Producer Gathering Atmosphere and Shooting Scenes at "Westover."

Getting filled up on Revolutionary War history is David W. Griffith's dish these days. He is producing his biggest picture, "America," and is using "Westover," the James River home of Richard Crane, as a background for some of his most important scenes.

Yesterday Mr. Griffith spent with Dr. J. A. C. Chandler, president of William and Mary College, going over historic spots in Williamsburg, Yorktown and Jamestown. Some of the scenes of America will be taken at Yorktown and probably some at Jamestown.

The drama will continue today, weather permitting, and the staff of movie people, who are quartered at the Jefferson Hotel, are looking forward hopefully to clear skies, but the weather man says there is little to hope for—the prospect is for rain. Since the arrival of the famous producer in Richmond, he has worked incessantly getting material together for his play. He has been a close reader of historic works, in fact, spends half the night lying in bed, propped up with pillows, reading about the romance and history of the Revolution, having supplied himself with books from the State Library.

A number of local "stars" are assisting the cast in producing "America" at Westover. The membership of the Little Theatre League was canvassed and among those who are working from this group are Misses Eleanor Parrish, Martha Waller, Francis and Margaret Heindl, Agnes Moyler, Martha Mary Hoadley, Mildred Ragland, Thelma Hill, Nellie Meade, Alice Cole, Virginia Donnan, Elizabeth Gwathmey, Elizabeth Owens, Catherine Patterson, Elizabeth Knox, Julia Wickham, Ruby Bigger, Anna Cole and Judith Tompkins.

Camera men, principals and extras will leave the Jefferson early this morning to continue their work. They are expected to be here all this week.

Washington Boston Traveler Nov 5, 1923

GRINS and from the CAPITOL by W. G. GAVIN

All these well intended articles by Will Hays and other citizens of prominence about the need of relieving the President of some of his work to conserve his health are appreciated by the gentleman now in the White House, but he is getting along pretty well. He informs visitors that he never felt so well in his life. That early morning walk of his puts him in good shape for the day's work.

COOLIDGE SEES MOVIES

David W. Griffith recently showed President Coolidge some "stills" from his motion picture, "America," which will give the silver sheet a picture story of the war for independence. Griffith believes this will be his masterpiece, far surpassing his famous "Birth of a Nation." A Massachusetts man, John L. E. Pell of Great Barrington, is co-operating with Robert Chambers in writing the story of the film, much of which has been made. Pell wrote the scenario of "Down to the Sea in Ships," and this brought him to Griffith's attention.

Lexington (Ky) Leader Nov 4, 1923

D. W. Griffith is in Boston completing preliminary arrangements for reproducing the battles of Lexington and Concord on the original sites for his big picture, "America."

Zanesville (Ohio) Signal Nov 4, 1923

D. W. Griffith and 150 members of his company have gone to Boston to make scenes for "America" and "Richard the Lion Hearted"

Syracuse (N.Y.) American 11/4/23

Wants to Know Color of Paul Revere's Horse

WHAT color of a horse did Paul Revere ride on his historic trip from Boston to Lexington and Concord? This is probably the most famous animal in the history of the United States and it seems to be next to impossible to learn any details of its physical appearance.

D. W. Griffith wants to know for scenes in his next picture, "America." He has consulted the Lexington Historical Society. All that he has been able to learn thus far is that the horse was not white. No information has been obtained from historical societies in New England other than that the horse was not white.

Rochester (N.Y.) Herald 11/4/23

Cleveland Ohio News 11/4/23

Film Players to Have Gallery for Big Scenes

GALLERIES are to be invited to the taking of the big scenes in motion pictures according to an understanding recently reached by the leading producers.

The purpose of inviting the public is to combat the prevalent impression of "faking" in production. So much discredit has been cast upon the reality of scenes by various writers that theater owners complained their patrons did not believe any scene in a film was legitimately photographed without "doctoring."

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The first test of inviting the public has been unusually impressive, as galleries ranging from 1,000 to 15,000 have followed the action day by day. The hillside near Somers, where the scenes are being staged, offer a perfect stadium for the gallery to view thousands of soldiers and actors.

Reading (Pa) Eagle Nov. 4 1923

D. A. R. LEADER GOES TO SEE AMERICA FILM

Mrs. Anthony Wayne Cook, president of the Daughters of the American Revolution, has gone to Washington to observe the taking of scenes for D. W. Griffith's next film, "America," relating to the life of George Washington.

Arrangements are being made for the Washington mansion at Mount Vernon to be used as an exact historical setting for the scenes showing Washington's home life, and the historical incidents which transpired there.

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Philadelphia (Pa) Inquirer Nov 4 1923

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Newark N.J. Star Eagle Nov 5, 1923

Talk of the Day ABOUT Footlight and Film

BY H. S.

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Gainesville (Mass) Pat Ledger, Nov. 8, 1923

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Harlowite 11/10

Coolidge Sees "America"

Congressman Treadway presented to President Coolidge David W. Griffith Motion picture Director and producer, who showed the President several scenes of his "America" a picture of the war for Independence which will reproduce Lexington and Bunker Hill as they were in the Revolutionary Days, and will show the battles in which the American farmers and militia men struck the first telling blows for freedom.

American soldiers of today, attired in uniforms of those earlier soldiers, reenacted the battle scenes. Many of the historic relics of those days, [illegible]

New Orleans (La) Item Nov. 4, 1923

New England museums have loaned D. W. Griffith their treasures of Revolutionary relics in motion pictures [illegible] D. W. Griffith has gone to Boston with 150 members of his staff and players to photograph the battlefields of the early war of the actual sites for his next picture, America.

Nashville (Tenn) Banner 11/4/23

D. A. R. Head to View Film of America

D. A. R. OFFICER PRESENT AT FILMING OF "AMERICA"

Tampa (Fla) Tribune Nov 4 1923

Buffalo (N.Y.) Times Nov. 5, 1923

Wilmington Del Journal Nov. 5. 1923

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Newport News (Va) Press. Nov. 6. 1923

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DAILY PRESS BUREAU,
Williamsburg, Va., Nov. 5.

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Mr. Griffith plans to make the new film the greatest production of the kind ever attempted in the history of motion picture industry, and to this end he intends which for the moment will cost a fortune, if needed, to bring a large force of people and equipment to the city of Williamsburg. Mr. Griffith is a man of great energy, of the highest ideals in the history of the motion picture industry, a man of high character, and of great resources, and the people of Williamsburg are proud of the honor which it has conferred upon the town in selecting it as the place in which to film the story of the birth of the American Republic. Mr. Griffith is a man of great genius

New Bedford (Mass) Mercury Nov 9. 1923

"AMERICA" IN THE FILMS.

John L. E. Pell, Scenario Writer of "Down to the Sea in Ships," in Charge of the Historic Arrangement of D. W. Griffith's Production.

(Richmond, Va., Dispatch)

D. W. Griffith and the cast for his motion picture, "America," arrived in Richmond early yesterday afternoon on a special car attached to a Seaboard Air Line train from Washington and are quartered at the Jefferson.

The negotiations for the use of "Westover," as announced exclusively in The Evening Dispatch last Monday, were perfected, and Mr. and Mrs. Richard Crane will do all in their power to make the play, "America," an artistic success.

An invitation has been extended the Little Theatre League to take a prominent part in the scenes near Richmond.

Mr. Griffith and party went on location at "Westover" early this morning and commenced filming scenes in which the historic mansion will have a prominent part. From "Westover" the company will move to "Shirley," where additional pictures will be shot, all of which will help to tell the story of what our forefathers suffered and bled for when they gave this country its birth. To The Evening Dispatch man Mr. Griffith said that he considered "America" to be his greatest opportunity since "The Birth of a Nation." It was suggested to him for reproduction by the Daughters of the Revolution, and the scenario is from the pen of Robert W. Chambers. "America" was conceived with the idea of bringing before the American people in this day of social and national unrest those sterling rights and liberties for which we owe an eternal debt of gratitude to our forbears, and which we, as a people, do not realize or appreciate. The play is being put on at an expense of over a million dollars, and every technical and artistic source has been called on in this country and in England to make it the renaissance of American patriotism.

The first scenes are laid in England prior to the Revolution when in Parliament a few fearless souls dared the wrath of the licentious George III. The action shifts to the Boston Tea Party, Lexington, Trenton and then to a stately mansion on the James and the drama has a wonderful climax at historic Yorktown.

The historic arrangement of Mr. Chamber's scenario is by John L. E. Pell, author of "Down to the Sea in Ships." The production is on such a gigantic scale that a special car is necessary to handle the costumes alone, beside fourteen cameras to make the films.

In Mr. Griffith's studios special coaches of the period have been built and are now en route to "Westover," where they are expected to arrive early this morning.

In producing the Virginia scenes, Mr. Griffith said last night that he was especially anxious that the very best blood in Virginia should be represented, and after a conference with G. Watson James, Jr., general historian, Sons of the Revolution, and his brother, John Q. James, secretary of the Virginia Society, it was decided to enlist the aid of the Little Theatre League. If this is successful, the league will leave the Jefferson Hotel at 8:30 Saturday morning in special cars and will be entertained at lunch by Mr. Griffith on location.

While in Washington taking some of the scenes in "America," Mr. Griffith was given a private audience with President Coolidge, who went over the details of the picture at length with the producer. He will be introduced to Governor Trinkle by Mr. James and will discuss the Virginia side of the play with the State's chief executive.

In Mr. Griffith's cast are Carrol Dempster, who played the lead in "Dream Street" and "One Exciting Night"; Neil Hamilton, who starred in "The White Rose"; Charles Mack and Earville Alderson.

Washington (DC) Star Nov 4. 1923

Girls and Their Affairs.

Conducted by Helen H. Fetter.

D. W. GRIFFITH, who has probably had a hand in making more screen stars, feminine and otherwise, than any other motion picture director in the field today, is in town and has expressed considerable relief that Washington girls don't run around in knickerbockers all the time. Although Mr. Griffith, who is a charming person to listen to, hesitates in true masculine fashion to make definite statements on what women should or shouldn't wear, he showed definite pleasure that the girls of the Capital city don't wear their hiking clothes all the time on the street.

It seems that up in the old puritanical towns of history around Boston, Mass., Mr. Griffith saw many girls wearing knickers for general utility service. They wore them shopping and to work and could be seen in them at all hours of the day.

"Really," said Mr. Griffith, "I was quite surprised and it seemed to me they looked so out of place in the majority of cases."

The Griffith forces were north making scenes for the big new production to be entitled "America," which will have many scenes of the revolutionary war in it, although there will also be a modern story. Now the company is in Washington taking scenes around Alexandria and other Virginia and Maryland towns, as well as in Washington itself.

"It is the way of each generation to hold up its hands in horror at the doings of the succeeding generation," said Mr. Griffith, "but surely in feminine costumes the present-day styles of dresses are much more modest, if not so beautiful as those, say, of the empire period. Women's dress is a matter for women themselves to decide and also other feminine problems.

"If women are going into professional work and don't take care of their children it would seem that Plato's idea would be the correct remedy. He said we should have the state care for the children and bring them up. It is a couple of hundred years now since the fathers did much to care for their children in the actual training of them, and now it looks as though many modern women were going to shift their responsibilities of family upbringing. Some one will have to be responsible for the children or the nation will fail; therefore, it seems these duties are about to devolve upon the state."

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IN speaking of the flapper, Mr. Griffith said that she was just a reflection in her attitude toward life of the unrest, which is prevalent throughout the world today and which must subside.

"There are people who make it their business to tell the young people of today what they must do and what they do that is wrong. I have no time to handle other people's problems," asserted the big producer, "I am too busy trying in my actual work to fulfill the ideals that I have always tried to hold before me. I dare say many of these other folk are more than capable of handling these questions. I know little or nothing about them and do not feel that I should pass opinions on these problems."

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It is a bundle of problems, apparently more tangled than ever before, that lies awaiting the unraveling process by each girl who is ambitious, yet wants married life. And only patient investigation, experimentation and the weighing of all particular factors in the case will result in success for the girl of today.

New Bedford (Mass) Standard Nov. 9. 1923

RICHMOND, VIRGINIA, AND ENVIRONS FIGURE IN HISTORIC MOVIE

"America," Written by Pell, Being Filmed by D. W. Griffith

Just as New Bedford and its history figured prominently in "Down to the Sea in Ships," so Richmond, Va., and its environs will be brought into the historic motion picture, "America," which D. W. Griffith is making from a scenario by Robert W. Chambers, arranged by John L. E. Pell, author of the scenario of "Down to the Sea in Ships." Mr. Griffith's company is just now in Richmond, wher it has obtained the use of two fine old estates for its scenes. The Richmond Dispatch says of Mr. Griffith's undertaking:

"Mr. Griffith and party went on location at Westover early this morning and commenced filming scenes in which the historic mansion will have a prominent part. From Westover the company will move to Shirley, where additional pictures will be shot, all of which will help to tell the story of what our forefathers suffered and bled for when they gave this country its birth. To The Evening Dispatch man Mr. Griffith said that he considered "America" to be his greatest opportunity since "The Birth of a Nation." It was suggested to him for reproduction by the Daughters of the Revolution, and the scenario is from the pen of Robert W. Chambers. "America" was conceived with the idea of bringing before the American people in this day of social and national unrest those sterling rights and liberties for which we owe an eternal debt of gratitude to our forbears, and which we, as a people, do not realize or appreciate. The play is being put on at an expense of over a million dollars, and every technical and artistic source has been called on in this country and in England to make it the renaissance of American patriotism.

"The first scenes are laid in England prior to the Revolution when in Parliament a few fearless souls dared the wrath of the licentious George III. The action shifts to the Boston Tea Party, Lexington, Trenton and then to a stately mansion on the James and the drama has a wonderful climax at historic Yorktown.

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"In producing the Virginia scenes, Mr. Griffith said last night that he was especially anxious that the very best blood in Virginia should be represented, and after a conference with G. Watson James, Jr., general historian, Sons of the Revolution, and his brother, John Q. James, secretary of the Virginia Society, it was decided to enlist the aid of the Little Theatre League. If this is successful, the league will leave the Jefferson Hotel at 8:30 Saturday morning in special cars and will be entertained at lunch by Mr. Griffith on location.

"While in Washington taking some of the scenes in "America," Mr. Griffith was given a private audience with President Coolidge, who went over the details of the picture at length with the producer. He will be introduced to Governor Trinkle by Mr. James and will discuss the Virginia side of the play with the State's chief executive.

"In Mr. Griffith's cast are Carrol Dempster, who played the lead in "Dream Street" and "One Exciting Night"; Neil Hamilton, who starred in "The White Rose"; Charles Mack and Earville Alderson."

Chicago (Ill) Post Nov 10 1923

Cavalry Troop Aids Griffith.

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Erie (Pa) Times Nov 10 1923

DAVID WARK GRIFFITH, noted film producer, was recent caller on President Coolidge. (Int'l Newsreel)

Schenectady (NY) Nor Union-Star. 10. 1923

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Moving Picture World Trade Review Nov 10 1923

One thousand horsemen were used by D. W. Griffith in making the opening scenes of his latest production, which will be titled, "America."

Wilmington (Del) News. Nov. 10. 1923.

DAVID WARK GRIFFITH

Washington (DC) Herald Nov. 11. 1923

D.A.R. Lends Aid to Griffith Film

MRS. ANTHONY WAYNE COOK, president of the Daughters of the American Revolution, is in Washington to observe the taking of scenes for D. W. Griffith's next film, "America," relating to the life of George Washington.

Arrangements are being made for the Washington season at Mt. Vernon to be used as an exact historical setting for the scenes showing Washington's home life, and the historical incidents which transpired there.

Observers for the D. A. R. have been present at most of the important scenes in the making of the picture, including the battle of Lexington and the battle of Bunker Hill.

All the scenes of Washington's farewell life will be taken on the actual acreage in Virginia.

D. W. Griffith and a large staff and two cars of players are in Washington now, where he will spend several weeks.

Oregon Leader Nov. 9. 1923

GRIFFITH FILM NORMALCY AID

Collaborates With Weeks to Spread Contentment Among Americans.

By LAURENCE TODD,
Staff Correspondent Federated Press.

WASHINGTON, Nov. 9.—David Wark Griffith has just completed a big job of collaboration with the Coolidge administration and its militarist allies in "put over" on the American nation most pitiful film intended to make them enthusiastic for nothing.

"There seems to be a tendency among many people for a change, and we want to warn them against this and stamp out militarism," said the producer after calling upon Coolidge at the White House. "We hope to impress upon people that they are better off today than they ever have been before. The military environment in Germany has for many years been the cause of the country first started. Prussian militarism and other elements of the aristocratic class have been growing in prominence so as to put military ideals, ideas, being put forward as well as the more basic ideals of the people, and I think it is time to let the people know that to let militarism grow unchecked means the destruction of the people's liberties. Now the government is in the hands of the people, and we want to warn them against militarism."

Mr. Griffith was among those present in the Coolidge party at the Ford theater in Washington, the night he attended the play put on in respect for the memory of the South's greatest hero, Stonewall Jackson, entered the footlight a few minutes only with a play written around the great emancipator, Abraham Lincoln.

Cohoes (NY) American Nov 9 1923

Pittsburgh (Pa) Gazette Times Nov 11 1923

GRIFFITH MEETS PRESIDENT

Congressman Treadway recently presented President Coolidge David W. Griffith, who showed the President several scenes of his "America," a picture of the war for Independence which will reproduce Lexington and Bunker Hill as they were in the Revolutionary days and will show the battles in which the Americans fought and million men struck the fetters off for freedom.

Moving Picture World Trade Review Nov. 11 1923

Fremont (Ohio) News Oct 30 1923

Moving Picture World Nov. 17. 1923

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Post Times (NY) Times Nov 2 1923

Griffith's "America" Now in Washington

St Paul (Minn) Pioneer Press Nov 4 1923

Salt Lake (Utah) Telegram Nov 2 1923

Oakland (Calif) Tribune 11/4/23

Rock Island (Ill) Argus Nov 3 1923

RECENT VERSION OF TRIUMPHS FOR AMERICA FILM

Louisville (Ky) Courier-Journal Nov 2 1923

St. Paul (Minn) Dispatch Nov 7 1923

Moline (Ill) Dispatch Nov. 10, 1923

Yes, 1924 Home-Coming Has Lure For Griffith, Busy With New Film

That 2 By 4 Creek Near La Grange and Shelby County Fair First In His Memories.

The Courier-Journal Washington Bureau.

Washington, Nov. 1. — If anybody "down home" should quietly invite David Wark Griffith to attend Kentucky's 1924 home-coming, he would be "mighty pleased."

Then, in all probability, he would slip down to Kentucky, steal out to a spot near La Grange and explore once more the mysteries of a certain creek that is bulging with more adventure than all the movies in the world.

This is the way the producer of "The Birth of a Nation" felt about home-comings today after he had visited President Coolidge and "had spent a hard day in the Virginia hills, trying to make a squadron of United States cavalry act like George Washington's pet troopers did in the revolutionary battles.

Mr. Griffith was invited to talk about the Ku Klux Klan and the belief of some that its revival got momentum, though unforeseen, from "The Birth of a Nation." But somehow the conversation always got back to Louisville, or La Grange, and Kentucky home coming plans. The only klan he knew was that of the Old South.

"Why, man," Mr. Griffith exclaimed, "there are just two places in the world that stand out to me now as marking the end of the rainbow. One is my old home place now near La Grange. The other is the Shelby County Fair. Did you ever go to the county fair at Shelbyville, barefoot, and stand around and eat popcorn? Did you ever—?"

Mr. Griffith smacked his lips. And then he remembered something else.

"And there's a certain creek up around that old place," he went on, "just a little two by four creek, tucked away up there in the woods. But, believe me, man, it's peopled with more perils and thrills than any place I know. There is always some big adventure lurking around every bend—Indians and wild animals and things and Lord knows what. It's been a long time ago, but I've been there and I know."

Mr. Griffith wants to go back to see if his illusions are still there, but he is "almost afraid" to for fear the years have been fooling him.

Just now he is trying to prove through his cherished medium that a constructive work can be done through that medium just as the old masters once swayed public thought by the written word. The theme of his new picture is modern unrest. It will show what hardships the fathers of the nation endured and contrast them to the comforts of today, when $15-a-day bricklayers and $500,000-a-year financiers think fate is doing them wrong.

"Why," he exclaimed, "I starved around on a farm until I was 22 years old and I worked on your old Courier-Journal for $3 a week in the old days when I wanted a lot of things and could not quite get them. Now, after I have been able to get some of these things, I look back and find I was a good deal more satisfied down there in Kentucky. Well, anyhow, we are trying to show by this picture that we are a good deal better off now than we used to be and we are trying to make it our best picture yet."

Mr. Griffith is modest about his achievements in the motion picture field, but boasts boldly of the prowess he showed as a barefoot mariner on the obscure streamlet that led to the edge of the world. He may go down there for the home-coming, but perhaps it would be kinder to let the creek ripple along in his memory.

Chicago (Ill) News Nov 3 1923

U. S. CAVALRYMEN AID IN FILMING HISTORICAL SPECTACLE. Members of the Third United States cavalry at Fort Myer, Va., are being used in filming some of the military scenes in "America" being produced by D. W. Griffith. Photo shows Griffith with some of the principals of the cast.

Elizabeth (N J) Journal 11/9/23

Norwalk (Conn) Hour Nov 9, 1923

Public Invited to View Filming of D. W. Griffith's Latest Photoplay

The public is invited to witness the taking of the big scenes in motion pictures, according to an understanding recently arrived at among the leading producers.

The reason for permitting "galleries" to be present is to combat a prevalent impression of "faking" in film productions. So much discredit has been cast on the reality of scenes by various magazine and newspaper writers that theater owners have complained that their patrons did not believe any scene in any picture was legitimately photographed—that is without "doctoring."

So leading producers have decided to invite the public to view the shooting of big scenes where there presence does not interfere with the work, and this policy is being first put into effect with the larger spectacular scenes for D. W. Griffith's next production, America. For this screen work Mr. Griffith is reproducing all the more important battles of the Revolutionary war. Unusual efforts have been made that all details of these military actions be made with absolute fidelity to history.

The first test of inviting the public to view the shooting of such big scenes has been unusually impressive, as galleries varying from 1000 to 15,000 have followed the action day by day. The hillside near the village of Somers, in Putnam county, where the scenes are being staged, offers a perfect stadium for the gallery to view the thousands of soldiers and players in action.

The privilege is being abused by pirate photographers who take parts of the action with small motion picture cameras, and hawk them to smaller companies for big scenes in minor productions. On a recent Saturday afternoon the state police confiscated seven small motion picture cameras. Captain French of the state police, made no arrests, as a result of a request by Mr. Griffith.

Sacramento (Cal) Screen News Nov. 10, 1923

Duluth (Minn) Herald 11/10/23

San Francisco Journal Nov. 11, 1923

CRACK CAVALRY IN FILM

The crack cavalry company of the Army, the famous Third, stationed at Ft. Meyer, Virginia, played part of Morgan's Raiders this week in scenes for D. W. Griffith's next film, "America." This is the first time a cavalry unit has taken part in a film.

Mrs. Anthony Wayne Cook, president of the Daughters of the American Revolution, has gone to Washington to observe the taking of scenes for D. W. Griffith's next film, "America," relating to the life of George Washington.

U. S. Third C

Will Appear ture, "Amer Along Line Companies Bring Down

BY JAMES MUIR

David W. Griffith, the Michael Angelo of the moving picture, is at work on an all-surpassing superfilm to be named—"America." As might be guessed, it is of a patriotic nature. It will contain battle scenes from various wars, to produce which the whole U. S. Third Cavalry, it is said, has been requisitioned and attired by Griffith in the costumes of the respective historical periods to be re-created. President Coolidge himself has been favored with a preliminary showing of several scenes connected with the Revolutionary War. To direct them Griffith had the assistance of Col. Hawkins, commandant at Ft. Meyer, Va., where the third is stationed, and of Maj. Wainwright, aide to War Secretary Weeks. In reproducing the exploits of Morgan's Raiders, Maj. Wainwright led the troop in the role of the Yankees. In the first film in which a cavalry unit has taken part, "America" is reported to be the first film in which a cavalry unit has taken part.

Los Angeles (Cal) Express 11/7/23

Dayton (Ohio) News Nov. 8, 1923

D. A. R. President to See Film's Making

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Observers for the D. A. R. have been present at most of the important scenes in the taking of the picture, including the battle of Lexington and the battle of Bunker Hill.

Hopkinsville (Ky) New Era Nov 7 1923

Chicago (Ill) Post 11/7/23

Richmond (Va) News-Leader Nov 9, 1923

BEGIN FILMING AT "SHIRLEY" TODAY

AMERICAN HISTORY TO BE SHOWN ON SCREEN

Well Known Producer Visits Virginia Historical Places For Story of Republic

Manchester (Va) News 11/9/23

DAVID WARK GRIFFITH, noted film producer, was recent caller on President Coolidge. (Int'l Newsreel)

Cincinnati Ohio Times-Star Nov 10, 1923

The Boston Traveler says: Washington, Oct. 31.—Congressman Tinkham today presented to President Coolidge David W. Griffith, motion picture director and producer, who showed the President several scenes of his "America", a picture of the war for Independence which will reproduce Lexington and Bunker Hill as they were in the Revolutionary days, and will show the battles in which the American farmers and militia men struck the first telling blows for freedom.

American soldiers of today, attired as were these earlier soldiers, re-enacted the battle scenes. Many of the historic relics of those days were used.

Geneva (Ohio) Times Nov. 10, 1923

D. A. R. Chief to Watch Picturization of 'America'

Mrs. Anthony Wayne Cook, president of the Daughters of the American Revolution, has gone to Washington to observe the taking of scenes for D. W. Griffith's next film, "America," relating to the life of George Washington.

Arrangements are being made for the Washington mansion at Mount Vernon to be used as an exact historical setting for the scenes showing Washington's home life and the historical incidents which took place there.

Observers for the D. A. R. have been present at most of the important scenes in the taking of the picture, including the battle of Lexington and the battle of Bunker Hill.

All the scenes of Washington's earlier life will be taken on the actual settings in Virginia.

To Use Mount Vernon In Historical Picture

Arrangements are and under way for the use of the Washington home at Mount Vernon as the setting for some of the principal scenes in D. W. Griffith's historical picture, "America." The film deals with the dramatic episodes of the Revolutionary war and Mount Washington is one of the chief characters. Scenes of Washington's home life will be shown in their exact historical setting, which is being assisted in the work by the inventors of the Daughters of the American Revolution, Mrs. Anthony Wayne Cook, president of the D. A. R., is in charge of Washington's home life, and has been in consultation with Griffith over various details of the scenery and costumes, and has obtained permission from the Mount Vernon Ladies' Association of the Union to use the Washington home as the setting for the scenes.

Screen News Sacramento (Cal) Nov. 10, 1923

Trenton (N J) Times 11/10/23

Rochester (N Y) American Nov. 11, 1923

Movie of Revolution To Be Filmed Appropriately

NEW ENGLAND is being ransacked for Revolutionary relics to give color to D. W. Griffith's latest picture, "America." Besides the value of a pictorial history of the Revolution which reveals in detail and authenticity, the historical edifices of Massachusetts are upon the eve of a revival of interest.

Rochester (N Y) American Nov 11, 1923

Washington's Life at Home To Be Depicted

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Urbanna (Va) Sentinel Nov 9 1923

David W. Griffith, big figure in the movie world, says the vampire and the pie comedian will soon be as "extinct in the movies as the dodo is in the animal world." Mr. Griffith was the producer of the "Birth of a Nation," and he promises pictures in the future that will have a tendency to make the world better. Pictures will in the future play a big part in the educational and moral welfare of the nation and should be made wholesome and uplifting.

Louisville (Ky) Herald Nov. 11, 1923

Duluth (Minn) News-Tribune Nov. 11, 1923

Revolutionary Film Is Photographed

Atlanta (Ga) Journal Nov 11, 1923

Omaha (Nebr) World-Herald Nov 11, 1923

Tampa (Fla) Tribune Nov 11 1923

Detroit (Mich) Free Press Nov 4 1923

New Bedford (Mass) Mercury Nov 9.1923

"AMERICA" IN THE FILMS.

John L. E. Pell, Scenario Writer of "Down to the Sea in Ships," in Charge of the Historic Arrangement of D. W. Griffith's Production.

(Richmond, Va., Dispatch)

D. W. Griffith and the cast for his motion picture, "America," arrived in Richmond early yesterday afternoon on a special car attached to a Seaboard Air Line train from Washington and are quartered at the Jefferson.

The negotiations for the use of "Westover," as announced exclusively in The Evening Dispatch last Monday, were perfected, and Mr. and Mrs. Richard Crane will do all in their power to make the play, "America," an artistic success.

An invitation has been extended the Little Theatre League to take a prominent part in the scenes near Richmond.

Mr. Griffith and party went on location at "Westover" early this morning and commenced filming scenes in which the historic mansion will have a prominent part. From "Westover" the company will move to "Shirley," where additional pictures will be shot, all of which will help to tell the story of what our forefathers suffered and bled for when they gave this country its birth. To The Evening Dispatch man Mr. Griffith said that he considered "America" to be his greatest opportunity since "The Birth of a Nation." It was suggested to him for reproduction by the Daughters of the Revolution, and the scenario is from the pen of Robert W. Chambers. "America" was conceived with the idea of bringing before the American people in this day of social and national unrest those sterling rights and liberties for which we owe an eternal debt of gratitude to our forbears, and which we, as a people, do not realize or appreciate. The play is being put on at an expense of over a million dollars, and every technical and artistic source has been called on in this country and in England to make it the renaissance of American patriotism.

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Washington (D.C.) Star Nov 4.1923

Girls and Their Affairs.

Conducted by Helen H. Fetter.

D. W. GRIFFITH, who has [illegible] hand in "making" more screen stars, feminine and otherwise, than any other motion picture director in the field today, is in town and has expressed considerable relief [illegible] Washington girls don't run around in knickerbockers all the time. Although Mr. Griffith, who is a charming person to listen to, hesitates in true masculine fashion to make definite statements on what women should or shouldn't wear, he showed definite pleasure that the girls of the Capital city don't wear their hiking clothes all the time on the street.

It seems that up in the old puritanical towns of history around Boston, Mass., Mr. Griffith saw many girls wearing knickers for general utility service. They wore them shopping and to work and could be seen in them at all hours of the day.

"Really," said Mr. Griffith, "I was quite surprised and it seemed to me they looked so out of place in the majority of cases."

The Griffith forces were north making scenes for the big new production to be entitled "America," which will have many scenes of the revolutionary war in it, although there will also be a modern story. Now the company is in Washington taking scenes around Alexandria and other Virginia and Maryland towns, as well as in Washington itself.

"It is the way of each generation to hold up its hands in horror at the doings of the succeeding generation," said Mr. Griffith, "but surely in feminine costumes the present-day styles of dresses are much more modest, if not as beautiful as those, say, of the empire period. Women's dress is a matter for women themselves to decide and also other feminine problems.

"If women are going into professional work and don't take care of their children it would seem that Plato's idea would be the correct remedy. He said we should have the state care for the children and bring them up. It is a couple of hundred years now since the factors did much to care for their children in the actual training of them, and now it looks as though many modern women were going to shift their responsibilities of family upbringing. Some one will have to be responsible for the children or the nation will fail; therefore, it seems these duties are about to devolve upon the state."

* * * * *

IN speaking of the flapper, Mr. Griffith said that she was just a reflection in her attitude toward life of the unrest which is prevalent throughout the world today and which must subside.

"There are people who make it their business to tell the young people of today what they must do and what they do that is wrong. I have no time to handle other people's problems," asserted the big producer, "I am too busy trying in my actual work to fulfill the ideals that I have always tried to hold before me. I dare say many of these other folk are more than capable of handling these questions. I know little or nothing about them and do not feel that I should pass opinions on these problems."

What Mr. Griffith says about the gradual evolution of home life is indeed interesting. In view of the fact that each year thousands of girls feel that it is up to each one of them individually to choose between a career and marriage. Many of the young married women try domestic life for a while and go back to professional work because they have so much spare time. Even those with children often send them to schools where they are taught everything from how to brush their teeth to folk dances. Many do not make of home-making a definite career. It is only here and there nowadays that father and mother sit in the same room with the children, either reading or working while the boys and girls get their lessons. Yet as important a woman as Mary Roberts Rinehart, playwright and novelist, insists that the "home" was her real "career" and the other work secondary to her in importance until her children reached an age when they no longer needed her.

It is a bundle of problems, apparently more tangled than ever before, that lies awaiting the unraveling process by each girl who is ambitious, yet wants married life. And only patient investigation, experimentation and the weighing of particular factors in the [illegible] will result in success [illegible] girl of today.

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Erie (Pa) Times Nov 16 1923

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"The historic arrangement of Mr. Chamber's scenario is by John L. E. Pell, author of "Down to the Sea in Ships." The production is on such a gigantic scale that a special car is necessary to handle the costumes alone, beside fourteen cameras to make the films.

"In Mr. Griffith's studios special coaches of the period have been built and are now en route to "Westover," where they are expected to arrive early this morning.

"In producing the Virginia scenes, Mr. Griffith said last night that he was especially anxious that the very best blood in Virginia should be represented, and after a conference with G. Watson James, Jr., general historian, Sons of the Revolution, and his brother, John Q. James, secretary of the Virginia Society, it was decided to enlist the aid of the Little Theatre League. If this is successful, the league will leave the Jefferson Hotel at 8:30 Saturday morning in special cars and will be entertained at lunch by Mr. Griffith on location.

"While in Washington taking some of the scenes in "America," Mr. Griffith was given a private audience with President Coolidge, who went over the details of the picture at length with the producer. He will be introduced to Governor Trinkle by Mr. James and will discuss the Virginia side of the play with the State's chief executive.

"In Mr. Griffith's cast are Carrol Dempster, who played the lead in "Dream Street" and "One Exciting Night"; Neil Hamilton, who starred in "The White Rose"; Charles Mack and Earville Alderson."

Schenectady (N.Y.) Union-Star. Nov 10.1923

The crack cavalry company of the army, the famous Third, stationed at Fort Meyer, Virginia, played the part of Morgan's Raiders this week in scenes for D. W. Griffith's next film, "America." This is the first time a cavalry unit has taken part in a film.

Moving Picture World Trade Review Nov 10 1923

One thousand horsemen were used by D. W. GRIFFITH in making the opening scenes of his latest production, which will be titled, "America."

Wilmington (Del) News. Nov. 10. 1923.

DAVID WARK GRIFFITH, noted film producer, who was recently a caller on President Coolidge.

Washington (D.C.) Herald Nov. 11. 1923

D.A.R. Lends Aid to Griffith Film

MRS. ANTHONY WAYNE COOK, president of the Daughters of the American Revolution, is in Washington to observe the taking of scenes for D. W. Griffith's next film, "America," relating to the life of George Washington.

Arrangements are being made for the Washington mansion at Mt. Vernon to be used as an exact historical setting for the scenes showing Washington's home life, and the historical incidents which transpired there.

Cheerios for the D. A. R. have been present at most of the important scenes in the taking of the picture, including the battle of Lexington and the battle of Bunker Hill.

All the scenes of Washington's farewell to his officers and the social settings in Virginia.

D. W. Griffith and a large staff and few dozen of players are in Washington now, where he will spend weeks more.

Mrs. Eve. Leader Nov. 9. 1923

GRIFFITH FILM NORMALCY AID

Collaborates With Weeks to Spread Contentment Among Americans.

By LAURENCE TODD,
Staff Correspondent Federated Press.

WASHINGTON, Nov. 6.—David Wark Griffith has just completed a big job of collaboration with the Coolidge administration and its militarist allies to "put over" on the American voters next year a film intended to make them enthusiastic for nothing.

"There seems to be a tendency among many people for a change, and we want to turn them against this and among all politicians," said the producer after calling upon Coolidge at the White House. "We hope to impress upon people that they are better off today than they ever have been before. The reform movement in Congress has been very grievous to us, and we have spent months, even years, and other our movement, as well as the [illegible] and [illegible] and [illegible] property, and [illegible] that he has [illegible] Carol Dempster, who plays her brother in the picture, is authority for the story that whenever Carol's car goes flashing up the road all the old ladies take to cover.

"It's that movie girl again," cried one the other day. "You are never safe on the streets when she is in an automobile."

We had a sample of Carol's speed, but it is not nearly as bad as the little old lady says, for we timed our train by ten minutes and had to wait another hour.

Carol Attracts Attention.

Dressed in a red striped coat and a little whitesport hat with a red scarf, Carol was the cynosure of all eyes while the picture was being filmed. So much so that she made a vow never to wear a red coat on a Sunday when the whole world turned out to see the picture being made. The invasion of the motion picture company has stimulated business around Sonnets, N. Y., pleasing some and making other merchants unhappy because they hate to work too hard. One storekeeper who has about twenty articles in stock and who spends his time in reading and the other day when one of the boys called in his usual expression.

"I wish those movie people would get out of town. I don't had a chance to think since they got here."

Will Harold Ainsworth will get his wish. They are having dances and meeting in Monmouth this coming week, while the workmen will remain in the town where the American army fought for freedom and liberty. So far the film [illegible] as good as we talked we are going to be greatly disappointed to see we have lost to D. W. Griffith, and we believe as he says it is going to disclose "the birth of a Nation" to have not an [illegible] one person.

Pittsburgh (Pa) Gazette Times Nov 11 1923

GRIFFITH MEETS PRESIDENT

Congressman President recently presented President Coolidge with D. W. Griffith who showed the President several scenes of his "America," a picture of the war for independence which will reproduce Lexington and Bunker Hill as they were in the Revolutionary days and will show the manner in which the Americans fought and battle now stands the [illegible] hours for freedom.

Cohoes (N.Y.) American Nov 9 1923

Moving Picture World Trade Review Nov. 11 1923

Evening Herald (Ohio) Nov 30 1923

Kansas City Star Nov 2 1923

Griffith's "America" Now in Washington

St. Paul (Minn) Pioneer Press Nov 4 1923

Moving Picture World Nov. 17. 1923

Rock Island (Ill) Argus Nov 3 1923

Salt Lake Tribune Nov 3 1923

Oakland (Calif) Tribune Nov 11 1923

Louisville (Ky) Nov 2 1923 Courier-Journal

Yes, 1924 Home-Coming Has Lure For Griffith, Busy With New Film

That 2 By 4 Creek Near La Grange and Shelby County Fair First In His Memories.

The Courier-Journal Washington Bureau.

Washington, Nov. 1. — If anybody "down home" should quietly invite David Wark Griffith to attend Kentucky's 1924 home-coming, he would be "mighty glad."

Then, in all probability, he would slip down to Kentucky, steal out to a spot near La Grange and explore once more the mysteries of a certain creek that is bulging with more adventure than all the movies in the world.

This is the way the producer of "The Birth of a Nation" felt about home-comings today after he had visited President Coolidge and "had spent a hard day in the Virginia hills, trying to make a squadron of United States cavalry act like George Washington's pet troopers did in the revolutionary battles.

Mr. Griffith was invited to talk about the Ku Klux Klan and the belief of some that its revival got momentum, though unforeseen, from "The Birth of a Nation." But somehow the conversation always got back to Louisville, or La Grange, and Kentucky home coming plans. The only klan he knew was that of the Old South.

"Why, man," Mr. Griffith exclaimed, "there are just two places in the world that stand out to me now as marking the end of the rainbow. One is my old home place now near La Grange. The other is the Shelby County Fair. Did you ever go to the county fair at Shelbyville, barefoot, and stand around and eat popcorn? Did you ever—?"

Mr. Griffith smacked his lips. And then he remembered something else.

"And there's a certain creek up around that old place," he went on, "just a little two by four creek, tucked away up there in the woods. But, believe me, man, it's peopled with more perils and thrills than any place I know. There is always some big adventure lurking around every bend—Indians and wild animals and things and Lord knows what. It's been a long time ago, but I've been there and I know."

Mr. Griffith wants to go back to see if his illusions are still there, but he is "almost afraid" to for fear the years have been fooling him.

Just now he is trying to prove through his cherished medium that a constructive work can be done through that medium just as the old masters once swayed public thought by the written word. The theme of his new picture is modern unrest. It will show what hardships the fathers of the nation endured and contrast them to the comforts of today, when $16-a-day bricklayers and $500,000-a-year financiers think fate is doing them wrong.

"Why," he exclaimed, "I starved around on a farm until I was 22 years old and I worked on your old Courier-Journal for $3 a week in the old days when I wanted a lot of things and could not quite get them. Now, after I have been able to get some of these things, I look back and find I was a good deal more satisfied down there in Kentucky. Well, anyhow, we are trying to show by this picture that we are a good deal better off now than we used to be and we are trying to make it our best picture yet."

Mr. Griffith is modest about his achievements in the motion picture field, but boasts boldly of the prowess he showed as a barefoot mariner on the obscure streamlet that led to the edge of the world. He may go down there for the home-coming, but perhaps it would be kinder to let the creek ripple along in his memory.

Chicago (Ill) News Nov 3 1923

U. S. CAVALRYMEN AID IN FILMING HISTORICAL SPECTACLE. Members of the Third United States cavalry at Fort Myer, Va., are being used in filming some of the military scenes in "America" being produced by D. W. Griffith. Photo shows Griffith with some of the principals of the cast.

St. Paul (Minn) Dispatch Nov 7 1923

Public Invited to View Filming of D. W. Griffith's Latest Photoplay

The public is invited to witness the taking of the big scenes in motion pictures, according to an understanding recently arrived at among the leading producers.

The reason for permitting "galleries" to be present is to combat a prevalent impression of "faking" in film productions. So much discredit has been cast on the reality of scenes by various magazine and newspaper writers that theater owners have complained that their patrons did not believe any scene in any picture was legitimately photographed—that is without "doctoring."

So leading producers have decided to invite the public to view the shooting of big scenes where there presence does not interfere with the work, and this policy is being first put into effect with the larger spectacular scenes for D. W. Griffith's next production, "America," for the screen. Mr. Griffith is reproducing all the more important battles of the Revolutionary war. Unusual efforts have been made that all details of these military actions be made with absolute fidelity to history.

The first test of inviting the public to view the shooting of such big scenes has been unusually impressive, galleries varying from 1000 to 15,000 have followed the action day by day. The hillside near the village of Somers, in Putnam county, where the scenes are being staged, offers a perfect stadium for the gallery to view the thousands of soldiers and players in action.

The privilege is being abused by pirate photographers who take parts of the action with small motion picture cameras, and hawk them to smaller companies for big scenes in minor productions. On a recent Saturday afternoon the state police confiscated seven small motion picture cameras. Captain French of the state police, made no arrests as a result of a request by Mr. Griffith.

But the cameras and their films will be held in custody by the police until after America has been finally released.

San Francisco (Cal) Journal Nov. 11, 1923

CRACK CAVALRY IN FILMS

The crack cavalry company of the Army, the famous Third, stationed at Ft. Myer, Virginia, played the part of Morgan's Raiders this week in scenes for D. W. Griffith's next film, "America." This is the first time a cavalry unit has taken part in a film.

Mrs. Anthony Wayne Cook, president of the Daughters of the American Revolution, has gone to Washington to observe the taking of scenes for D. W. Griffith's next film, "America," relating to the life of George Washington.

Sacramento (Cal) Screen News Nov. 10, 1923

Duluth (Minn) Herald 11/10/23

IN NEW GRIFFITH FILM

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Maj. Wainright, aide to Secretary of Work Weeks, led the troop in the costume and character of the celebrated Morgan. Col. Hawkins, in command at Fort Meyer, assisted Griffith in directing the maneuvers. The White House staff of photographers were caught in one of the charges, without serious injuries.

Rochester (N.Y) American Nov 11. 1923

Washington's Life at Home To Be Depicted

MRS. ANTHONY WAYNE COOK, president of the Daughters of the American Revolution, has gone to Washington to observe the taking of scenes for D. W. Griffith's next film, "America," relating to the life of George Washington.

Arrangements are being made for the Washington mansion at Mount Vernon to be used as the setting for the scenes showing Washington's home life and the historic incidents which transpired there.

Urbanna (Va) Sentinel Nov 9 1923

Elizabeth (N.J) Journal 11/9/23

Norwalk (Conn) Hour Nov 9. 1923

Lexington Is Ready for Paul Revere Ride

Washington, Oct. 31.—Congressman Tinkham today presented to President Coolidge David W. Griffith, motion picture director and producer, who showed the President several scenes of his "America," a picture of the war for Independence which will reproduce Lexington and Bunker Hill as they were in the Revolutionary days, and will show the battles in which the American farmers and militia men struck the first telling blows for freedom.

American soldiers of today, attired as were these earlier soldiers, re-enacted the battle scenes. Many of the historic relics of those days were used.

Geneva (Ohio) Times Nov. 10. 1923

D. A. R. Chief to Watch Picturization of 'America'

Mrs. Anthony Wayne Cook, president of the Daughters of the American Revolution, has gone to Washington to observe the taking of scenes for D. W. Griffith's next film, "America," relating to the life of George Washington.

Arrangements are being made for the Washington mansion at Mount Vernon to be used as an exact historical setting for the scenes showing Washington's home life and the historical incidents which took place there.

Observers for the D. A. R. have been present at most of the important scenes in the taking of the picture, including the battle of Lexington and the battle of Bunker Hill.

All the scenes of Washington's earlier life will be taken on the actual settings in Virginia.

Los Angeles (Cal) Express 11/7/23

D. A. R. President to See Film's Making

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Hopkinsville (Ky) New Era Nov 7 1923

DAVID WARK GRIFFITH, noted film producer, was recent caller on President Coolidge. (Int'l Newsreel)

Cincinnati Ohio Times-Star Nov 10, 1923

Danville (Va) News 11/9/23

To Use Mount Vernon In Historical Picture

Arrangements are now under way for the use of the Washington home at Mount Vernon as the setting for some of the principal scenes in D. W. Griffith's historical picture, "America." The city fathers and the patriotic societies of the Revolution are now and Mount Vernon is one of the chief characters. Scenes of Washington's home life will be taken in his own personal apartments, which it is being arranged to have furnished by the inventory of the last owner, the Antiquarian Revolution, the Antiquarian Society of Boston, the Society of Colonial Dames, the Society of Colonial Wars, the Society of the Cincinnati, the Society of the Sons of the Revolution, the Society of the Daughters of the Revolution, the Society of the Sons of the American Revolution, the Society of the Daughters of the American Revolution

Moline (Ill) Dispatch Nov. 10. 1923

Asbury Park (N.J.) Press 24 Nov 11 1923

Washington (DC) Star Nov 11 1923

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The first test of inviting the public to view the shooting of such big scenes has been unusually impressive, as galleries varying from 1000 to 15,000 have followed the action day by day. The hillside near the village of Somers, in Putnam county, where the scenes are being staged, offers a perfect stadium for the gallery to view the thousands of soldiers and players in action.

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New Bedford (Mass) Standard Nov 11. 1923

U. S. ARMY—Aids D. W. Griffith, famous motion picture producer, in his new super-movie "America." Photo shows Griffith discussing filming of scenes with Col. J. Hamilton Hawkins commandant at Fort Meyer, Va., where scenes were taken. On horseback is Major Jonathan Wainwright, who led cavalry charge for one "shot."

San Francisco (Cal) Journal 11/11/23

And it all happened just across the Potomac in Virginia. David Wark Griffith, photoplay producer, brought a company to Washington, enlisted the aid of the Fort Myer cavalry, and proceeded to "shoot" some scenes for his historical spectacle, "America." These are "Indian fighters."

Columbus (Ohio) Dispatch Nov 12. 1923

Watertown (N.Y.) Standard Nov 14 1923

READY TO FILM "AMERICA"

J. L. E. Pell, left, and D. W. Griffith

Mr. Pell, who wrote "Down to the Sea in Ships", is now assisting Mr. Griffith in his historical picture which will do for Richmond, Va., what the whaling film did for New Bedford.

Spokane (Wash) Spokesman-Review Nov 11 1923

Kinney (Ill) Journal Nov 6 1923

St Paul (Minn) Pioneer Press 11/11/23

To See Filming of "America"

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All the scenes of Washington's earlier life will be taken on the actual settings in Virginia. D. W. Griffith has taken a large staff and two cars of players to the Washington [illegible]

D. A. R. WATCH "AMERICA."

Filming of Great Historical Drama Being Made in Washington.

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Columbus (Ohio) Dispatch Nov 11 1923

John L. E. Pell is making the historical arrangement of the story for D. W. Griffith's "America." Pell is author of "Down to the Sea in Ships," and has a thorough knowledge of New England history.

Richmond (Va) Times-Dispatch Nov. 12. 1923

DAVID WARK GRIFFITH, noted film producer, was recent caller on President Coolidge. (Int'l Newsreel)

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Newark (N.J.) Star Eagle Nov 13 1923

Newport News (Va) Press Nov 13 1923

SEASICK HORSE DELAYS REVOLUTION FILM AGAIN

Settle Color of Paul Revere's Nag, but Ocean Voyage Makes Him Wobbly—Descendants of Lexington Warriors Conscripted for Historical Movie.

[illegible]

San Francisco (Cal) Chronicle Nov 11 1923

Denver (Colo) Rocky Mt News Nov. 11. 1923

'Paul Revere's' Pony Sick; Film Waits

A seasick horse postponed the ride of Paul Revere from Boston to Lexington and removed romantic, white D. W. Griffith was there taking scenes for the historical film, "America."

A committee of Lexington and Boston historians had agreed upon the color of the horse Revere rode, one that somewhere most of the patriots. When the color was decided, the horse was ordered from New York and arrived by boat through a stormy voyage. The animal was fitted with spectacles to watch the reproduction of the historic ride. But when the horse disembarked it staggered like a drunken man on the deck of a moving ship. [illegible]

Charlotte (N.C.) Observer Nov 11 1923

President of D. A. R. Seen Taking Scenes in 'America.'

Mrs. Anthony Wayne Cook, president of the Daughters of the American Revolution, has gone to Washington to observe the taking of scenes for D. W. Griffith's next film, "America," relating to the life of George Washington.

Arrangements are being made for the Washington mansion at Mount Vernon, to be used as an exact historical setting for the scenes showing Washington's home life, and the historical incidents which transpired there.

Norwalk (Conn) Courier-Citizen Nov. 11. 1923

Canton (Ohio) Repository Nov. 12. 1923

YORKTOWN IS TAKEN BY GRIFFITH'S PARTY

Surrenders to Film Producer Screening Spectacle "America."

(Special to The Times-Dispatch.)

YORKTOWN, VA., Nov. 11.—Forty-seven, silent, stoic photographs and most genuine of Revolutionary backgrounds surrendered once more to-day this time, however, it was to David Wark Griffith, producer of "The Birth of a Nation," who is filming "America" in Virginia just now.

The second of scenes of the [illegible] and [illegible] and [illegible] with [illegible] at [illegible] [illegible]

A [illegible] was postponed the ride of Paul Revere from Boston to Lexington and removed last week, when D. W. Griffith was there taking scenes for the historical film, "America."

A committee of Lexington and Boston historians had agreed upon the color of the horse Revere rode, one that somewhere most of the patriots. When the color was decided, the horse was ordered from New York and arrived by boat through a stormy voyage. The animal was fitted with spectacles to watch the reproduction of the historic ride. But when the horse disembarked it staggered like a drunken man on the deck of a moving ship. [illegible]

Richmond (Va) News Leader Nov 13 1923

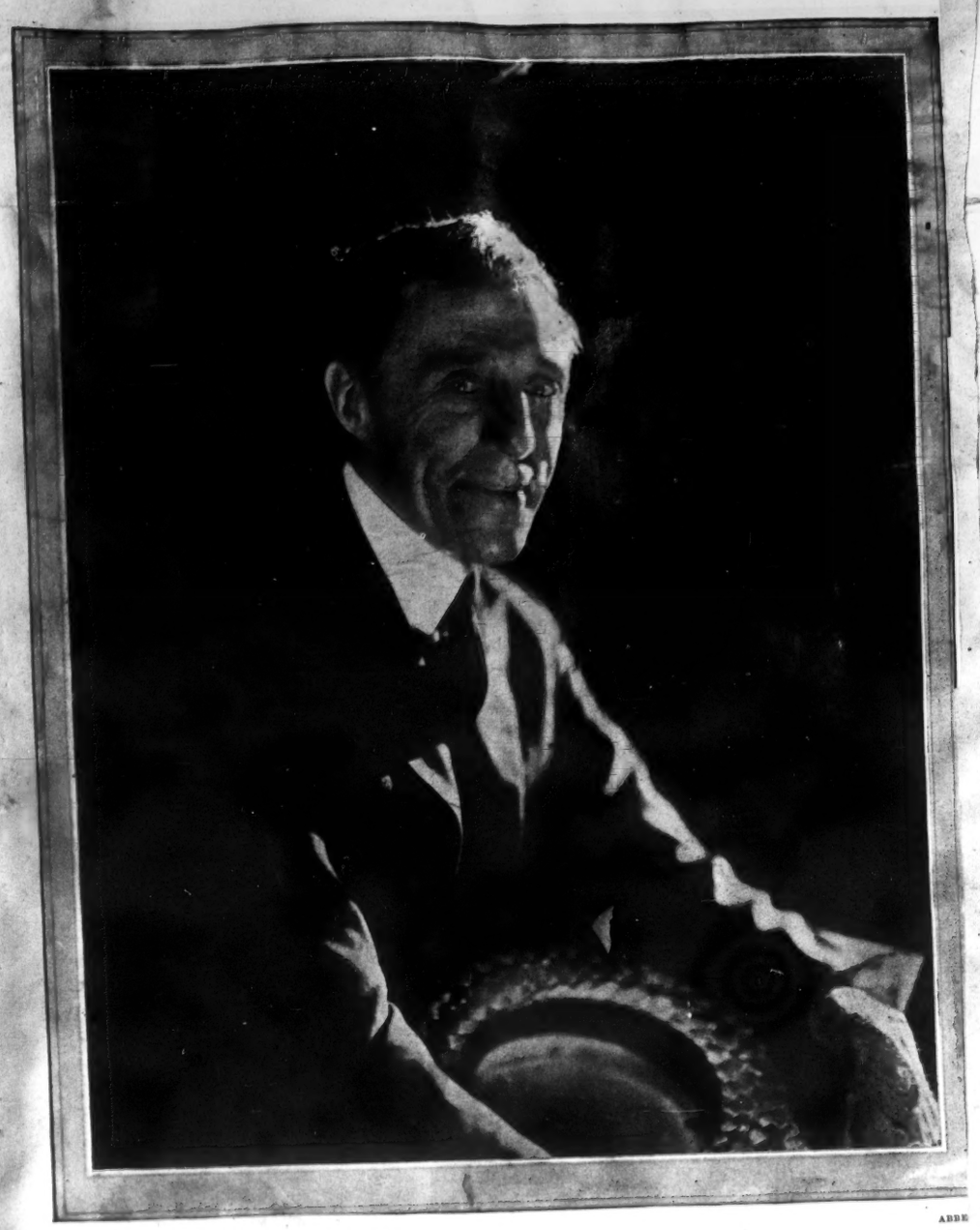
"AMERICA" SCENES ARE FILMED IN YORKTOWN

[illegible] to reports brought from Newport News yesterday by citizens of that section, D. W. Griffith's cast for the making of the picture "America," had arrived there and is making ready for the staging of the picture. The entire population of Yorktown has been offered places as "[illegible]" and the noted director yesterday arranging everything in readiness. All kinds of paraphernalia suggesting colonial times have been added and are being set up in preparation for the filming.

Herald Duluth (Minn) Nov. 14. 1923

D. A. R. CHIEF TO WITNESS FILMING

Screenland January 25 - 1924



ABBE

A remarkable portrait—never before published—of David Wark Griffith, *presenting a different phase of the famous director.*

Since Intolerance, D. W. Griffith has been struggling for independence with bill collectors at his elbow

The WOLF at the Studio Door

By Frederick James Smith

THERE is an interesting side to the career of David Wark Griffith that has never been revealed. This presents the director fighting for financial freedom for seven years—and struggling desperately with creditors at the studio door.

Possibly this tells the story of why Griffith isn't the screen adventurer of old. It isn't easy to dare with a bill collector at your elbow.

Only the other day Griffith paid off another note on the huge debt he acquired in making *Intolerance*. Stretching between *Intolerance* and today is a path barbed with financial perils. Now that Griffith has fought his way through the truth may be told.

Who, but Griffith, has contributed five such poignant screen moments as these:

The return of the little colonel after the Civil War in The Birth of a Nation.

The tenement girl sobbing in the courtoom of Intolerance.

The hysterical waif trapped in the tiny closet of Broken Blossoms.

The death of the unwanted baby in Way Down East.

The moment when Henriette hears the distant singing of the lost and blind Louise in Orphans of the Storm.

Used Personal Fortune on Intolerence

BACK in 1916 "D. W." decided to make *Intolerance*. It was a daring venture and a labor of love in one. Today this spectacle would cost well over two million dollars to produce. *Intolerance* actually ran to $650,000 before it was completed. Most of this money was Griffith's own—his profits from *The Birth of a Nation*. (Incidentally, this is the only instance on record of a director putting his entire personal fortune into his own venture). As the production progressed, Griffith ran beyond his own pocketbook. He began to borrow. He secured money here and there—and finally finished the spectacle. But he was badly in debt.

America entered the war and Griffith tossed his own plans aside to do *Hearts of the World* as his contribution to the conflict. While *Hearts of the World* did not cost a great deal, due to the aid given Griffith by the Allied governments, it ran the director further in debt. *Hearts of the World* was completed, released and seemed well on its way to make a fortune—when the war ended. Audiences would have no more "war stuff" and Griffith lost a million.

Gives Up Freedom Temporarily

THE director was in a serious position and he decided to give up his independence temporarily that his creditors might be paid. He signed a contract with Famous Players for twelve pictures.

Here again the fates took a hand. With the war ended, the purchasing power of the dollar dwindled and the cost of production mounted. Griffith found that the Famous Players contract, which had looked so promising, was developing into a Frankenstein monster. Before four pictures were completed, Griffith discovered that he was actually receiving less for his productions than a third rate star.

Griffith found he couldn't buy expensive stories. He couldn't employ costly players. He couldn't maintain the necessary all-round staff. But, despite this, he did make *Broken Blossoms*, still a milestone of film progress. And he bought it back from Famous Players at a loss in order to present it as he felt it should be presented.

All this may sound like bad business. But it came of two things: Griffith's desire to keep faith with his creditors and the most unusual business conditions the country ever saw.

Mounting Costs Overtakes Griffith

AFTER his contract with Famous Players, Griffith accepted an order to do three productions for First National. Again he under-estimated business conditions. Again he was overtaken by mounting production costs. He lost once more.

Then came his connection with his present releasing organization, United Artists. In order to have time to do *Way Down East*, Griffith bought back *The Love Flower* from First National—again at a loss—and turned it over to United.

The beginning of *Way Down East* Found Griffith badly in debt. The money for this production was raised by stock selling, Griffith receiving seven dollars for every $15 worth of stock sold. Thus $1,600,000 was raised—of which Griffith received some $750,000 for production use.

Way Down East Costs $700,000

MEANWHILE, in order to carry on his elaborate plans, Griffith acquired his Mamaraneck, N. Y., studios. This was an added financial burden, but Griffith considered it a necessary one. *Way Down East* was finished, scored a popular success and began earning money.

But the returns from a film filter back slowly. Griffith again had little working capital, but this time he had a big studio overhead. He made *Dream Street* to help meet this.

Then he did *Orphans of the Storm* with the money that was now being steadily turned in by *Way Down East*. He finished it, and once more had the familiar bill collector at his side.

In succession Griffith did *One Exciting* (*Continued on page 101*)

Night and *The White Rose* as pot boilers. There was still the studio overhead to be met—and yet Griffith could afford no real casts, no real producing staff and no real stories, for real stories cost money. In fact he had to sell some of the stories which he had secured, such as *Java Head* and *Wild Oranges*.

Stakes Future on New Film

SUCH is the Griffith story to September, 1923, when he launched upon his production of *America*, his Revolutionary spectacle, staking his future upon it. *America* will either make or break him. And there will be nothing indefinite about the outcome on that point.

The spectacle of the one big screen producer hounded by creditors is really an astonishing commentary upon the making of pictures. It is amazing that no financial interests have gone to his aid.

It is equally amazing that Griffith accomplished what he had. At any point Griffith might have allied himself permanently with some big producing organization, after the fashion of the Civil War Miller and the Rex Ingrams, but he would have lost the very freedom for which he has fought since the first days of pictures.

Griffith is Film's Own Independent

THIS is not a defense of Griffith. Despite my great personal admiration for the man it may well be that Griffith is a hard headed man and that of the obstacles that had blocked his path many [illegible] were of his own making. But it must be remembered that Griffith, save for Chaplin, is the one and only lonely independent in the world of picture-making. And an most independent!

[illegible] everything him self. Where other directors have batteries of assistant directors, huge technical staffs and elaborate scenario departments, he fights a lone battle. And he has never taken over six months for any single production in his whole career.

While Griffith has thrown himself completely into *America*, I think there is just a certain tinge of cynicism about him now.

"I'm beginning to worship the dollar, too," he told me the other day. "After all, it means a kind of freedom. It's maddening to always need money. Sometimes I wish I could leave picture-making forever. Yes, I think a little place somewhere along Chesapeake Bay would be the spot to dream away the days with a sailboat and never a mention of motion pictures.

What Lies Ahead of Our Photoplay?

SOMETIMES I think that I never want to see another picture and most of the time I feel that I never want to make another. They exhaust and consume you. And yet I probably couldn't stop.

"Possibly I couldn't because I want to find out what lies ahead of our pictures of today. We have proven that the field of the spectacle is open, that the stage is so much more [illegible] I wouldn't be surprised if we ultimately proved that the screen could be far more intimate and intimate than the stage in revealing the inner human [illegible]

[illegible]

Cleveland (Ohio) Plain Dealer Nov 18 1923

Manchester (Conn) Herald Nov. 15, 1923

Toledo (Ohio) News-Bee Nov. 16, 1923

GRIFFITH TURNS GYPSY IN MAKING FILM

Now the movies have given a modern twist to "gypsying." The caravan of gay wagons has become a private train of Pullmans.

Instead of fortunes being told, one is being spent to enable D. W. Griffith to visit the various historic sites in Virginia for taking scenes for his next production, "America."

A train of five Pullmans has been put at the command of Griffith to travel wherever he wishes, and the other families of Virginia are his guests.

G. Watson James, of Richmond, Virginia, national historian of the sons of the American Revolution, has been enlisted to accompany Griffith.

One of the principal locations visited is the Byrd Mansion at Westover on the James River. The society women of Richmond composing the Little Theater League, are acting as extra people for the scenes exhibiting their pageant.

All the historic estates along the James River will be photographed, including particularly the Shirley Carter home, where the tenth generation now lives.

GRIFFITH TURNS "GYPSY" IN MAKING FILM

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[illegible]

Norwalk (Conn) Hour Nov. 16, 1923

Stamford (Conn) Advocate Nov 16, 1923

FILMING AMERICA ON HISTORIC GROUNDS

Railroad Company Seeks to Relieve Shortage of Fuel at Plant in Rowayton.

Nov. 11, 1923

Waltham (Mass) News Nov 16 1923

MOVIELAND GOSSIP

Crack Army Troop Used For Movies

CLEVELAND

of the Theaters

She Has the Leading Feminine Role in New Griffith Picture

Cleveland Plain Dealer Nov 18 1923

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Picture Play

The Imagination Department of D. W. Griffith announces that a sea-sick horse postponed the ride of Paul Revere from Boston to Lexington. Mr. Griffith is filming scenes for his historical film, "America." It took a committee to [illegible] color of the horse that Revere rode, and it chances that is one which contradicts most of the paintings. When the color was agreed upon, the horse, for some reason, was ordered from New York, and it arrived by boat after an alleged stormy passage. The streets were filled with spectators to watch the reproduction of the historic ride, but when the horse appeared, it still possessed the illusion of being on a rocking vessel. Lexington report has it entered heartily into the making of this picture and all male descendants were conscripted by summons from the Lexington Historical Society to appear as their fathers did in the fight on Lexington Common. They were dressed in exact copies of the costumes their ancestors wore, many of them armed with guns, heirlooms in their families. The same drum that William Diamond beat on the morning the British soldiers entered the village was [illegible] again to bring them into action for the film.

Meriden (Conn) Record Nov. 16. 1923

GRIFFITH GETTING READY TO PRODUCE "BEN HUR"

At last David Wark Griffith is engaged on the task for which he has yearned many years. Ever since the days of "The Birth of a Nation," the director has longed to film a few of the more colorful episodes of the Revolution of 1776. Now, out among the hills of Putnam County, N. Y., he is leading several thousand players, "extras" and soldiers through scenes of skirmishing and foraging such as actually took place a century and a half ago. "America" will be the name of the photoplay, and as starting point for the romantic narrative which Mr. Griffith will weave into his reconstructed history, he has purchased the rights to Robert W. Chamber's early novel, "The Reckoning." Only one character from the novel is said to fit into the contemplated picture, however, and Mr. Chambers, Anthony Kelly and Mr. Pell, author of "Down to the Sea in Ships," are busy at the work of revising and amplifying the material. The Boston Tea Party will supply an early incident in the plot, and Mr. Griffith will presumably come to Massachusetts for a portion of the filming. Frank McGlynn will play the part of Washington. The venture is said to have the support of the Daughters of the American Revolution, but whether Mr. Hirschberg, too, has been consulted does not appear.

Long months of discussion [illegible] over the project.

Screen News (Nyc.) Nov 17 1923

THIRD U. S. CAVALRY IN FILM SCENE "AMERICA"

The crack cavalry company of the Army, the famous 3d, stationed at Ft. Meyer, Virginia, played the part of Morgan's Raiders this week in scenes for D. W. Griffith's next film "America." This is the first time a cavalry unit has taken part in a film.

Major Wainright, aide to Secretary of War Weeks, lead the troop in the costume and character of the celebrated Morgan. Colonel Hawkins, in command of Ft. Meyer, assisted Griffith in directing the maneuvers. The White House staff of photographers were caught in one of the charges, without serious injuries.

Norwalk (Conn) Hour Nov 17 1923

GRIFFITH TURNS GYPSY DE LUXE ON PULLMANS

"F. F. V.'s" of Richmond His Guide on Locations for Film America

Now the movies have given a modern twist to "gypsying." The caravan of gay wagons has become a private train of Pullmans.

Instead of fortunes being told, one is being spent to enable D. W. Griffith to visit the various historic sites in Virginia for taking scenes for his next production, "America."

A train of five Pullmans has been put at the command of Griffith to travel wherever he wishes, and the older families of Virginia are his guides.

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One of the principal locations visited is the Byrn Mansion at Westover on the James River. The society women of Richmond composing the Little Theatre League are acting as extra people for the scenes requiring their presence.

All the historic estates along the James River will be photographed, including particularly the Shirley Carter home, where the tenth generation now lives.

The gypsy progress will continue for about a week.

Cincinnati (Ohio) Billboard 11/17/23

D. W. MEETS COOLIDGE

Washington, Nov. 10.—D. W. Griffith, famous motion picture director, was presented to President Coolidge last week at the White House. Griffith showed the President scenes from the great production "America", upon which he is now at work. Griffith was in Washington with a large company taking scenes for the picture.

Portland (Me) Press-Herald 11/17/23

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Almost all motion picture fans have laughed over the sea incident

Manchester (N.H) Mirror 11/17/23

REVOLUTIONARY PLAY

"America" is the title definitely selected for D. W. Griffith's revolutionary screen picture which he is now preparing to make at the suggestion of the Daughters of the American Revolution.

Sedalia (Mo) Sentinel 11/17/23

Charleston (W Va) Gazette Nov. 18, 1923

ESTATES FILMED FOR NEW PICTURE

Movie Person Has Taken Root in "America," With Pullmans As the Wagons

Enact Revolutionary War Scene In Filming Griffith's 'America'

"You men on the hill there, die! You farther down use your own judgment. All ready, boys!" Next the crash of discharged rifles, clouds of smoke, frantic horses running madly among fallen bodies. Red coats flashing among the shrubs and timber. Naked Indians falling with tomahawks on their victims.

All the time the camera on its high scaffold grinds steadily.

In such manner the D. W. Griffith Company on location at Raven's Wood, the old Higginbotham place near Richmond, yesterday re-enacted the Revolutionary war scene in which General Butler's Tory "Greens" aided by the Indians, supposedly in the Mohawk Valley, New York, attacked a convoy of supplies on its way to General Washington's army. A number of the Richmond Howitzers took the part of the continental army troops aiding in the Tory raid.

The wooded hill with its narrow road along which the wagons and pack horses moved to be suddenly attacked by the hidden Tories and Indians, the green uniforms of Butler's troops, the red coats of the British, the weirdly painted Indians and the drab, tattered costumes of the Colonials made altogether a colorful picture. And those who watched were as varied. Little darkies looked on wonderingly, ready to run, but too fascinated by the sight of wild Indians and falling soldiers; while school children found their Revolutionary history suddenly come to life.

Though yesterday's work was long shots, in which individual actors are not starred, there were a number of prominent players taking part. Jim Mileidy and Will Willis, of long experience on the legitimate stage, took prominent parts as colonials. Frank McGlynn, Jr., the son of Frank McGlynn, who took the role of Abraham Lincoln in Drinkwater's play, a young Hercules in strength and stature; Arthur Dewey, who takes the part of General Washington in other scenes of "America," and Don Carney, also a successful actor on the legitimate stage, took the parts of Mohawk Indian chiefs.

Herbert Sutch, Griffith's assistant director, is in Williamsburg today seeking among the students there a face and figure that may be made the young Jefferson who was a student at William and Mary when the war with the mother country began. A number of pictures will be made in Williamsburg, showing Southern college life, which is to be included in Griffith's "America." These are the last pictures in this production to be made in Virginia.

Memphis (Tenn) News-Scimitar Nov. 18, 1923

New England To Open Treasures for Films

New England has agreed to open its treasures of Revolutionary war relics to motion pictures, and D. W. Griffith has gone to Boston with 150 members of his staff and players to photograph the incidents of the early war on the actual sites for his next film production, "America."

By arrangement with several of the New England historical societies, including in particular the Lexington Historical society, the weapons, drums, costumes, vehicles, etc., used during the Revolutionary war will be used in the action scenes in "America." It will be the first time these relics have been shown to the world through the medium of the motion picture.

Battle scenes will be photographed on the famous Lexington Common, where the historic "shot heard 'round the world" was fired. Buckman's tavern and the Adams house, where John Hancock and John Adams were sleeping on the night that the British came, will be used as settings.

The action under Mr. Griffith's direction will continue along the road to Concord, where the battle of the bridge will be fought. It is Mr. Griffith's intention that all scenes shall be taken on actual sites excepting where modern improvements make this impossible, but in every action scene some photographs of the actual site will be included.

John L. E. Pelkie making the historical arrangement of the story of Mr. Griffith's "America." Mr. Pell is the author of "Down To the Sea in Ships."

Grand Rapids (Mich) Herald Nov 18 1923

Research Bureau Needed by Movies; Histories Vague

America doesn't know the color of its best known horse, the one ridden by Paul Revere when he made his famous ride to Lexington and Concord to warn the Colonists.

Because of such flaw in historical records, the motion picture industry has taken steps for the foundation of an independent historical research bureau, under the direction of Will H. Hays.

Historians have told the main events, but nowhere is there any authentic record of exactly how things looked. For instance, when D. W. Griffith wanted to know what Conestoga wagons were used with the northern armies during the Revolutionary war, not a single historical record described them.

As the motion picture industry is planning to make a great number of historical films with absolutely accurate details, the pictorial vagueness of the histories must be corrected, and it is for this purpose that the producers will jointly subscribe for the research bureau.

Griffith already has spent hundreds of dollars seeking to learn the color of Paul Revere's horse for the scenes in his next production "America." Mr. Edwin B. Worthen, president of the Lexington Historical society declares there is no available information, though it is known the horse was not white as pictured in illustrations. Griffith's research department is now conducting search through personal correspondence of that period.

Nashville (Tenn) Tennessean Nov. 18, 1923

U. A. R. CHIEF VIEWS SCENES IN AMERICA

Griffith Arranging to Use Mount Vernon in His Film.

Mrs Anthony Wayne Cook president of the Daughters of the American Revolution, has gone to Washington to confer with D. W. Griffith, director of the film "America," relating to the use of Mount Vernon, Washington.

Understanding has been made by the Washington society of the Daughters of the American Revolution with the director that the grounds of Mount Vernon may be used in making the film historically authentic. While Mr. Griffith was in Boston with his company he met with the same active co-operation from all those who are interested in the presentment of American history on [illegible]

Fargo (N.D.) Tribune Nov. 18, 1923

Sea-Sick Horse Cause Of Delay in Filming Ride of Paul Revere

A seasick horse postponed the ride of Paul Revere from Boston to Lexington and caused the work of D. W. Griffith was there taking scenes for his historical film "America."

A committee of farmers and Boston citizens had gotten upon the horse that Paul Revere rode, and it chanced that it was one which contradicted most of the paintings. When the color was agreed upon, the horse, for some reason, was ordered from New York, and it arrived by boat after an alleged stormy passage. The streets were filled with spectators to watch the reproduction of the historic ride, but when the horse appeared, it still possessed the illusion of being on a rocking vessel. Lexington report has it entered heartily into the making of this picture and all male descendants were conscripted by summons from the Lexington Historical Society to appear as their fathers did in the fight on Lexington Common. They were dressed in exact copies of the costumes their ancestors wore, many of them armed with guns, heirlooms in their families. The same drum that William Diamond beat on the morning the British soldiers entered the village was [illegible] again to bring them into action for the film.

Richmond (Va) News Leader Nov 17 1923

D. W. Griffith is making "America" using many historic sites in Virginia. G. Watson James of Richmond, Va., national historian of the Sons of the American Revolution, has been enlisted to aid in making the film a masterpiece. Some of the oldest families in Virginia are giving aid and advice. The picture will be released in several weeks.

Scene from "America", David Wark Griffith's newest production, featuring Carol Dempster, Charles Mack and Erville Alderson.

Harris and Ewing

Nyc Telegraph Nov. 18. 1923

CAVALRY IN PICTURES.

Third Regulars Play Morgan's Raiders in "America."

A troop of the famous Third Cavalry, stationed at Fort Meyer, Virginia, played the part of Morgan's Raiders last week in scenes for D. W. Griffith's forthcoming film, "America."

Major Wainwright, aide to Secretary of War Weeks, led the troop in the costume and character of the celebrated Morgan. Colonel Hawkins, in command at Fort Myer, assisted Mr. Griffith in directing the maneuvers. The White House staff of photographers was caught in one of the charges, but without casualties.

Harlem (Nyc) Home-News Nov. 18. 1923

The society women of Richmond, Va., who compose the Little Theater League, have been acting as extra people in some of the scenes for David W. Griffith's big production, "America." The director, with his staff and company, are traveling through Virginia, visiting the historic sites required for the scenes of this picture of Revolutionary times; and the members of both societies, the Sons, and the Daughters of the American Revolution are doing all in their power to aid in making the film historically authentic. While Mr. Griffith was in Boston with his company he met with the same active co-operation from all those who are interested in the presentment of American history on [illegible]

Charleston (W Va) Gazette Nov. 18, 1923

The famous Third, stationed at Fort Myer, Virginia, played the part of Morgan's Raiders in scenes for D. W. Griffith's "America." This is the first time a cavalry unit has taken part in a film.

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Boston (Mass) Herald Nov. 18. 1923

Memphis (Tenn) Commercial-Appeal Nov 18 1923

Manchester (Mass) Herald. Nov. 21. 1923.

WORKING ON REVOLUTIONARY FILM "AMERICA."

D. W. Griffith returned yesterday from Virginia to his Mamaroneck studios, after photographing scenes on eleven historical spots for his Revolutionary film, "America."

The surrender of Cornwallis was taken in Yorktown on the ground where it actually occurred. More than forty persons whose ancestors were present at the surrender took part in the scenes.

Yorktown gave Griffith a thrill by parking his special train on a siding around which was buried a cache of TNT said by government officials to be valued at two hundred million dollars. This is the army base for high explosives and the tracking where the train stood, was on government property.

Variety (Nyc.) Nov. 22, 1923

GRIFFITH PUTS REALISM INTO SOUTHERN SCENES

Shooting "America" on the Original Grounds and Historic Homes

Richmond, Nov. 21.

David Wark Griffith is using genuine Virginia exteriors in the filming of his new production tentatively titled "America."

For the past week he has been at Yorktown, where Cornwallis surrendered, a town which has changed but little since Colonial days. He got several scenes at Westover, former home of William Byrd, founder of Richmond, and at other historic estates.

At Yorktown he used the Nelson home, with cannon balls still lodging in the walls. The [illegible] used also were fired at the [illegible] by Washington's troops during the siege. Scenes taken around the first shot, when the colonists ventured to bombarding his headquarters, from their home used as headquarters by the British staff, [illegible] included a number of buildings the army in the production, including several scenes of the last battle and again the dramatic surrender of Lord Cornwallis.

Nyc Telegraph Nov. 2. 1923

Nyc Morning Telegraph Nov 22 1923

MR. GRIFFITH IS BACK AT STUDIO FROM VIRGINIA

Took Scenes for "America" in Several Historical Localities

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Harlem Mite. Nyc City. Nov. 24. 1923

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Morning Telegraph (Nyc) Nov. 25 1923

Griffith Meets the President

D. W. Griffith recently was presented to President Coolidge by Representative Tincher, the noted motion picture director and producer showed President Coolidge several scenes of his forthcoming film feature, "America," a picture of the Revolutionary War.

American officers of today, at rest in peace, these stamps depicted the battle scenes, they were used in Mr. Griffith's film.

New York Telegraph Nov. 25 1923

Jewish Tribune (Nyc) Nov. 23. 1923

Griffith and America

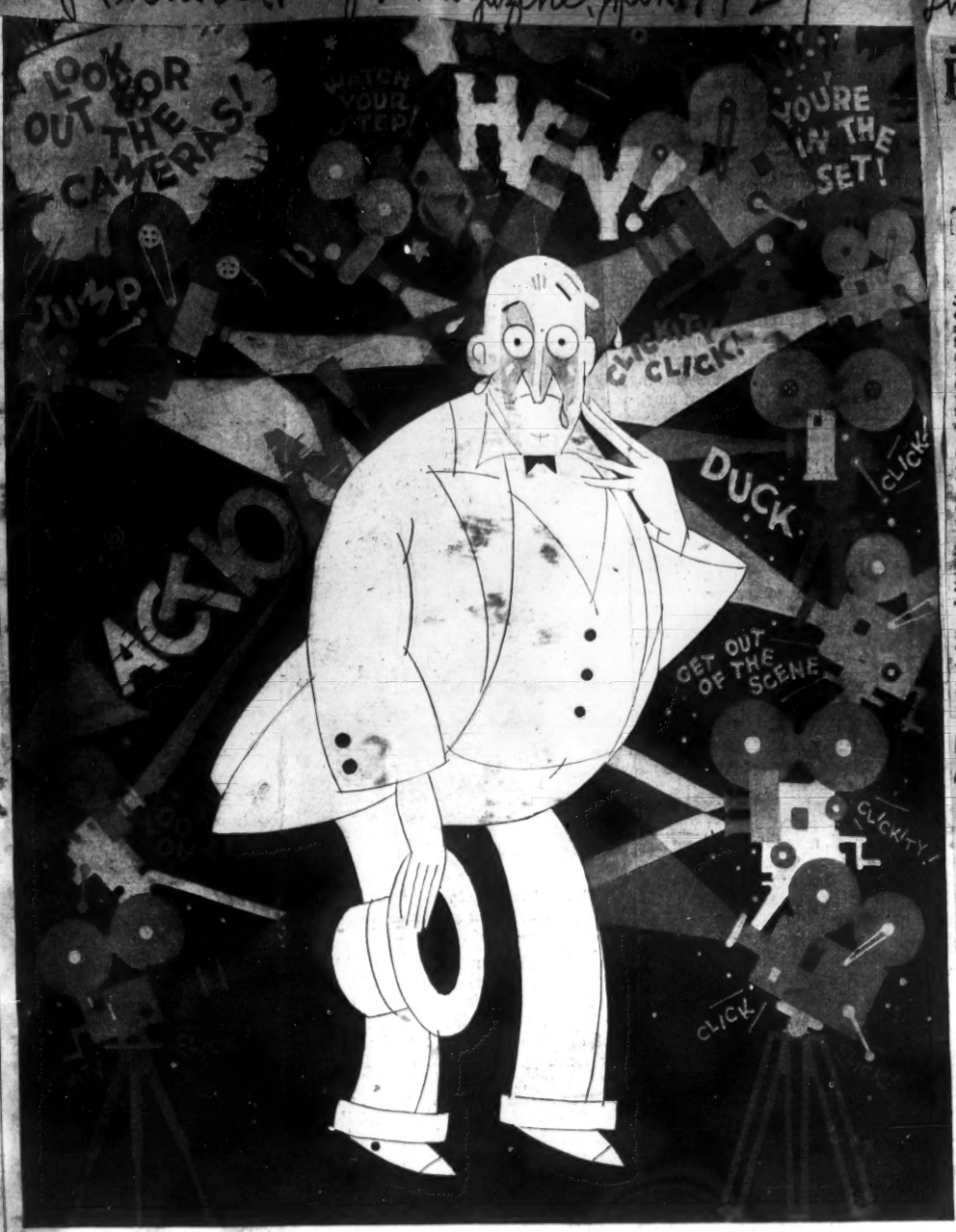
D. W. Griffith is not one that produces anything that [illegible] history of [illegible] purpose for his screen stories is [illegible] preservation of the United States [illegible] patriotic purposes.

With the exception of "The Covered Wagon" which is a historical romance rather than a political history, Mr. Griffith has been the principal Father of the Cinema since "The Birth of a Nation." Now he is engaged in doing a second chapter of a Nation." Now he is engaged in doing a second chapter of that production by the creation of a new historical drama to be called "America," and which will have to do with the birth of the nation, inasmuch as it covers the transformation of the Thirteen Colonies into a union of states through the crucible of the American Revolution.

There are millions of good and patriotic Americans, who have no opportunity to visit, even in fancy, the Monuments of our short struggle and compact union in months for our country they should be able this July of the old century and [illegible] to a close in all the wandering nations of Europe.

In creating work in the company of such authors of historic [illegible] of their foundations yet being there hard to [illegible] under it — as George Washington, Thomas Jefferson, John Hancock, Benjamin Franklin, Patrick Henry, Alexander Hamilton, Robert Morris, Lloyd Paterson, and Anthony Wayne, [illegible] in order when and more exceptional [illegible] who [illegible] this country as a [illegible] for [illegible] and [illegible]

My Picture Play Magazine, Jan. 1924



WHAT'S A STUDIO LIKE, ANYWAY?

THAT'S the question that every fan asks, and of course, you can get as many different answers to it as the number of people of whom you ask it.

Here's the impression that Hap Hadley, the artist, carried away from his first bewildering visit to the D. W. Griffith studio at Mamaroneck, New York, where he went to make sketches of the shooting of scenes for the big Griffith production, "America," which is now being made.

After he got this impression down on paper—and thus out of his system—he was able to get to work and make drawings of some of the big things that Griffith is doing in the making of this big historical film. We hope to publish some of these in an early number.

The News-Leader, Richmond, (Va) 29

RICHMOND GIRLS AID IN TAKING OF SCREEN PLAY

Thirty at Westover Today Taking Part in David Wark Griffith's "America."

Westover, the Byrd mansion on the James, today is rubbing its eyes. Two centuries have fallen away. It is again pre-revolution days. A charming young woman in colonial dress smiles coquettishly at a bold, dashing colonial lover. Neighbors, dressed in the colorful clothing of the early eighteenth century, come to call. The talk is of tobacco and other produce of the soil.

But the talk is such simply because a Robert W. Chambers plot calls for it. The charming young woman, mistress of the mansion for a day, is the distinguished actress Carol Dempster and her lover is Charles Mack.

The neighbors are thirty young Richmond women, many of them members of the Little Theatre League. All are co-operating in the "shooting" of a D. W. Griffith picture, "America."

The Griffith stars left the Hotel Jefferson early this morning with their cameras and props for Westover. About 10 o'clock the supers, the young women of Richmond, in charge of Miss Eleanor Parrish, and in cistume, left in a motor bus for "location." They will be entertained at the Blue Teapot for lunch with members of the Griffith party, Miss Parrish said.

Members of the Griffith group remaining at the hotel explained that today's scenes will be romantic rather than historical. The Little Theatre League "supers" are contributing not to a historical incident but to a love story. All will return at 6 P. M.

Costumes were provided for the Richmond girls, and they will be filmed in a number of social scenes. Those chosen are Misses Eleanor Parrish, Martha Waller, Francis and Margaret Heindl, Agnes Moyler, Martha Mary Headley, Mildred Ragland, Thelma Hill, Nellie Meade, Alice Cole, Virginia Donnan, Elizabeth Gwathmey, Elizabeth Owens, Catherine Patterson, Elizabeth Knox, Julia Wickham, Ruby Bigger, Anna Cole and Judith Tompkins.

Those going from Richmond, include G. Watson James, who, as national historian of the Sons of the American Revolution, has been in conference with Mr. Griffith in regard to a number of Revolutio[illegible] which will appear in the play. Location at this point will last through today and probably Monday.

Mr. Griffith is sparing no effort to make this play as true to historical facts as he succeeded in making "The Birth of a Nation," as "America" is to show the birth and freedom and the dawning of a western leader among nations. The cast for "America" includes, besides over thirty minor characters, such well-known film stars as Carrol Dempster, Niel Hamilton, Charles Mack and Earville Alderson.

Richmond (Va) News-Leader, Nov. 2. 1923

GRIFFITH'S "AMERICA" GREATEST HE HAS TRIED

Noted Motion Picture Director Here in Connection With Filming of Play.

"'America' is the greatest theme I have ever attempted," D. W. Griffith, noted motion picture director, who is in Richmond in connection with the production of his latest historical drama, told The News Leader today. The production is yet far from complete, but 250,000 feet of film already have been "shot," thirteen states have been visited and nearly 50,000 people have been employed.

Mr. Griffith arrived in Richmond at noon yesterday with six members of his cast, and other members reached the city last night.

"My latest production deals with the formative period in the country's history, the period leading up to the Revolutionary war, a time when the people of the whole world were discontented and restless just as they are today, when the rich lived in the utmost luxury and the poorer classes struggled to exist under the hardest kind of poverty. It pictures the events leading up to the formation of the constitution under which we now live and which meets the needs of the country today just as it met them at that time.

Majority Scenes in Virginia.

"In this production we filmed scenes from all the original states, but the majority of them will be taken in Virginia. We have for instance the old South church in Boston, and while we are here we will film scenes at Westover, the Shirley Carter place, and at Williamsburg. I am not sure that we will go to Yorktown, as I have not yet looked it over.

"What is the trend of the public taste in motion pictures?" he was asked.

"It has no trend in any particular direction. 'Uncle Tom's Cabin' is liked as well as when it was first staged. The public has certain tastes that are more or less permanent. If you happen to hit them with your production, you are all right, and if you fail to make a hit, you have lost."

Some idea of the vast amount of expense involved, the many months of painstaking labor and hard study, the miles and miles of film to be taken and retaken in the production of a motion picture may be gleaned from a few minutes' conversation with Mr. Griffith.

None of the cast of "The Birth of a Nation" take part in the production of "America." "They are stars now and as such are out of my reach," said Mr. Griffith with a smile.

"I have with me Miss Carroll Dempster, once a solo dancer with Ruth St. Denis. She also played in "The Love Flower" and "One Exciting Night." Playing with her is Charles Mack, who has been with me for many years and is really a splendid actor. He takes the part of the Macaroni of Revolutionary days, the dandy who wore lace on his cuffs and carried a little fur muff and was powdered and bewigged. Miss Dempster and Mr. Mack will represent the real old Virginia aristocracy."

"George Washington has not yet been cast. I have been looking for him for six months, but have not yet found just the type I want," said Mr. Griffith.

Norwalk (Conn) Hour, Nov 12, 1923

Dorothy Gish arrives in Italy.

Dorothy Gish arrived in Genoa last week and is engaged in selecting quarters for herself and her mother. As soon as she is settled in Florence, she will hasten to Inspiration's studio in the famous old Italian city, where she will create the role of "Tessa" in George Eliot's immortal novel, "Romola" under the direction of Henry King.

With Griffith and "America."

The crack cavalry company of the Army, the famous Third stationed at Ft. Meyer, Virginia, played the part of Morgan's raiders this week in scenes for D. W. Griffith's next film "America." This is the first time a cavalry unit has taken part in a film.

Major Wainright, aide to Secretary of War Weeks, lead the troop in the costume and character of the celebrated Morgan. Colonel Hawkins, in command of Ft. Meyer, assisted Griffith in directing the maneuvers. The White Houst staff of photographers were caught in one of the charges, without serious injuries.

PHOTOPLAY EDITOR.

Norwalk (Conn) Hour Nov 8 1923

Griffith company in Washington.

Mrs. Anthony Wayne Cook, president of the Daughters of the American Revolution, has gone to Washington to observe the taking of scenes from D. W. Griffith's next film, "America," relating to the life of George Washington.

Arrangements are being made for the Washington mansion at Mount Vernon to be used as an exact historical setting for the scenes showing Washington's home life, and the historical incidents which transpired there.

Observers for the D. A. R. have been present at most of the important scenes in the taking of the picture, including the battle of Lexington and the battle of Bunker Hill.

All the scenes of Washington's earlier life will be taken on the actual settings in Virginia.

D. W. Griffith has taken a large staff and two cars of players to the Washington setting, where he will spend several weeks.

Screen News, Nov 17 1923 Sacramento (Cal)

THIRD U. S. CAVALRY IN FILM SCENE "AMERICA"

The crack cavalry company of the Army, the famous 3d, stationed at Ft. Meyer, Virginia, played the part of Morgan's Raiders this week in scenes for D. W. Griffith's next film "America." This is the first time a cavalry unit has taken part in a film.

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Chattanooga (Tenn) News Nov 19 1923

WILL HAYS' PROPAGANDA

Secures Use of Army for Picture to Oppose Change.

Here is the latest development in the art of propaganda, says Labor: David Ward Grimth, noted screen director, [illegible] a lecture entitled "America."

The thought is that everything in this country is just right, and that anyone who suggests a change is "a dangerous radical."

Of course, Mr. Griffith has a perfect right to make such a picture if he desires to do so, but the point which will interest ordinary citizens, especially the workers, is that President Coolidge and Secretary of War Weeks have turned over the United States army to Mr. Griffith so that he may get the necessary "patriotic" effects.

This generosity on the part of President Coolidge and Secretary of War Weeks will save Mr. Griffith a very large sum of money, because the army will work for him for nothing, as Uncle Sam will pay all the bills.

The picture is to be put on the screen just before the presidential primaries, when big business will be urging the voters to support reactionary Republicans.

Will Hays, late chairman of the republican national committee, and now czar of the movies, is credited with having originated this happy idea.

Grimth called on President Coolidge at the White House the other day in the [illegible] Weeks ready on the spot [illegible] government target practice. After he left the president [illegible] this statement to the assembled newspaper reporters:

"There seems to be a tendency among many people in various sections of the country for a change, and we want to run them down, decline and decay and [illegible]."

Atlantic City (N J) Press, Nov 20, 1923

PHIL UNCK SAYS—

Paul Revere collected a lotta publicity, but think what the movie lights would bring him nowadays!

GRIFFITH TURNS GYPSY.

The movies have now given a decided new twist to "gypsying." The caravan of gay wagons has turned into a private train of Pullmans. Instead of fortunes being told, one is being spent to enable D. W. Griffith to visit the various historic sites in Virginia for taking scenes for his next picture—"America."

A train of five Pullmans specially outfitted, has been put under Griffith's command to travel wherever he wishes, and the older families of Virginia are his guides.

Yesterday G. Watson James of Richmond, National Historian of the Sons of the American Revolution, joined the nomadic caravan.

All the historic sites along the James River will be photographed, including particularly the Shirley Carter house, where the gypsy wandering will be kept up for the next week or ten days.

Clarksburg (W Va) Telegram Nov. 26 1923

GRIFFITH TURNS GYPSY IN MAKING FILM

The movies have given a modern twist to gypsying. The caravan of gay wagons has turned into a private train of Pullmans. Instead of fortunes being told, one is being spent to enable D. W. Griffith to visit the various historic sites in Virginia for taking scenes for his next production, "America."

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Norwalk (Conn) Hour Oct 25 1923

Descendants of "Minute Men" appearing in Griffith's new production.

A sore-sick horse postponed the ride of Paul Revere from Boston to Lexington and Concord last week, while D. W. Griffith was there taking scenes for his historical film "America."

A committee of Lexington and Boston historians had agreed upon the color of the horse Revere rode, one that contradicts most of the paintings. When the color was decided, the horse was ordered from New York and arrived by boat through a stormy voyage. The streets were filled with spectators to watch the reproduction of the historic ride, but when the horse appeared, it still had the disadvantage of being on the deck of a tossing ship.

Lexington has entered so heartily into the making of the picture that all the main demonstrations of the Minute Men have been transported from their work in summer from the Lexington remaining actors to appear as their ancestors did in the fight on Lexington Common. They were dressed in exact replicas of the costumes their ancestors wore, many of them carried with pride some heirlooms in their possession.

The story from that William Dix, stated that as the morning the morning [illegible] the village was [illegible] with its peaceful [illegible] [illegible] the houses of the hamlet of the Revolution in the old North Church [illegible] the signal [illegible] the [illegible] the [illegible] the [illegible] the [illegible] America [illegible]

CHRONICLE CROSSUP

Norwalk (Conn) Hour Nov. 9 1923

The Boston Traveler says:

Washington, Oct. 31.—Congressman Treadway today presented to President Coolidge David W. Griffith, motion picture director and producer, who showed the President several scenes of his "America", a picture of the war for Independence which will reproduce Lexington and Bunker Hill as they were in the Revolutionary days, and will show the battles in which the American farmers and militia men struck the first telling blows for freedom.

American soldiers of today, attired as were those another soldiers, re-enacted the battle scenes. Many of the historic relics of those days were used.

Mid-Week Pictorial (N Y C) Nov 15 1923

One of the scenes in David Wark Griffith's new production, "America," now being filmed on Historic Virginia battlefields with the aid of Uncle Sam's troops. Left (dimed) is Miss Carol Dempster. Mack and Griffith, while at the right is Miss Carol Dempster.

Hamilton (Ohio) Journal 11/10/23

Lawrence Tribune Lawrence Nov 15 1923

Richmond (Va) Times-Dispatch Nov. 15 1923

Seattle (Wash) Post-Intel Nov. 17. 1923

Cleveland (Ohio) Press Nov 20 1923

D. A. R. HEAD TO HELP IN FILM

MRS. ANTHONY WAYNE COOK

We Are About to Be Pestiferous!

DAVID WARK GRIFFITH produced "The Birth of a Nation." As a consequence he [illegible] mind, to have emphasized Mount Washington as the Father of his Country. At any rate, he has decided that it is time for him to take the hint of spring up in his bones and walk the floor with it. The baby, Griffith thinks, needs a part. So he's it.

There seems to be a tendency among many people," he says "in various sections of the country for a change, and we want to run them down, decline and decay and radical [illegible] ideas and ideas and [illegible] and [illegible] and [illegible]

Wilmington (Del) Journal Nov 16 1923

GRIFFITH TURNS GYPSY IN MAKING "AMERICA"

[illegible]

Denver (Colo) Post Nov. 17. 1923

U. S. Cavalry Unit Has Part in Griffith Film

[illegible]

Cleveland (Ohio) Plain-Dealer Nov 17. 1923

Crack Army Troop Used For Movies

[illegible]

Mansfield (Ohio) News Nov 16 1923

Mansfield Boys Enroll by Carloads Jumping for Film

[illegible]

Jamestown (New York) Union Nov 20 1923

Wilmington (Del) Journal Nov 21 1923

GRIFFITH TURNS GYPSY IN MAKING FILM

[illegible]

Boston Post Traveler Nov 25 1923

26

Lowell (Mass) Sun Nov 16.1923

Jersey Review (N.J.) Nov. 17.1923

Waterbury (Conn) Democrat 11/17/23

Memphis (Tenn) Commercial-Appeal Nov 18 1923

...ture Play

...ation Department of D. ... announces that a sea- ...postponed the ride of Paul ... Boston to Lexington. ...n is filming scenes for his ...film, "America." It took ...e to ... color of the ... Revere rode, and it chanc- ... one which contradicts ...he paintings. When the ...agreed upon, the horse, for ...on, was ordered from New, ... it arrived by boat after an ...ormy passage. The streets ...d with spectators to watch ...duction of the historic ride. ... the horse appeared, it still ...he illusion of being on a ...sel. Lexington report has ...t heartily into the making ...ture and all male descend- ... conscripted by summons ...exington Historical Society ...as their fathers did in the ...exington Common. They ... in exact copies of the ...their ancestors wore, many ...rmed with guns, heirlooms ...uffles. The same drum that ...Diamond beat on the morn- ...ritish soldiers entered the ... again to bring ...ction for the film.

...en (Conn) ...d Nov. 16.1923

...GETTING READY ...PRODUCE "BEN HUR"

David Wark Griffith is ...on the task for which he ...ed many years. Ever since ...of "The Birth of a Nation," ...tor has longed to film a ...he more colorful episodes ...e Revolution of 1776. Now, ...ng the hills of Putnam ...N. Y., he is leading several ... players, "extras" and ...through scenes of skirm- ...nd foraging such as actu- ... place a century and a ... "America" will be the ... the photoplay, and as ... point for the romantic ... which Mr. Griffith will ...nto his reconstructed his- ... has purchased the rights ...rt W. Chamber's early ..."The Reckoning." Only one ...r from the novel is said ...to the contemplated picture, ... and Mr. Chambers, An- ...elly and Mr. Pell, author ...s to the Sea in Ships," are ... the work of revising and ...ng the material. The Bos- ...Party will supply an early ... in the plot, and Mr. Grif- ... presumably come to Mass- ...s for a portion of the film- ...ank McGlynn will play the ... Washington. The venture ... to have the support of the ...ers of the American Revo- ...but whether Mr. Hirsch- ...n, has been consulted does ...pear.

...months of discussion ... over the pr...

...en News (Nye.) ...r 17 1923

...U. S. CAVALRY IN FILM SCENE "AMERICA"

...rack cavalry company of the ...he famous 3d, stationed at Ft. ...Virginia, played the part of Mor- ...aiders this week in scenes for D. ...ffith's next film "America." This ...rst time a cavalry unit has taken ...e film.

...Wainright, aide to Secretary of ...eks, lead the troop in the cos- ...nd character of the celebrated ... Colonel Hawkins, in command ...rror, assisted Griffith in directing ...euvers. The White House staff ...ographers were caught in one of ...ran, without serious injuries.

...ral (Conn) Hour ...r 17 1923

GRIFFITH TURNS GYPSY DE LUXE ON PULLMANS

"F. F. V.'s" of Richmond His Guide on Locations for Film America

Now the movies have given a modern twist to "gypsying." The caravan of gay wagons has become a private train of Pullmans.

Instead of fortunes being told, one is being spent to enable D. W. Griffith to visit the various historic sites in Virginia for taking scenes for his next production, "America."

A train of five Pullmans has been put at the command of Griffith to travel wherever he wishes, and the older families of Virginia are his guides.

G. Watson James of Richmond, Virginia, national historian of the Sons of the American Revolution, has been enlisted to accompany Griffith.

One of the principal locations visited is the Byrn Mansion at Westover on the James River. The society women of Richmond composing the Little Theatre League are acting as extra people for the scenes requiring their presence.

All the historic estates along the James River will be photographed, including particularly the Shirley Carter home, where the tenth generation now lives.

The gypsy progress will continue for about a week.

D. W. Griffith is making "America" using many historic sites in Virginia. G. Watson James of Richmond, Va., national historian of the Sons of the American Revolution, has been enlisted to aid in making the film a masterpiece. Some of the oldest families in Virginia are giving aid and advice. The picture will be released in several weeks.

Richmond (Va) News-Leader Nov 17 1923

Enact Revolutionary War Scene In Filming Griffith's 'America'

"You men on the hill there, die! You farther down use your own judgment. All ready, boys!" Next the crash of discharged rifles, clouds of smoke, frantic horses running madly among fallen bodies. Red coats flashing among the shrubs and timber. Naked Indians falling with tomahawks on their victims.

All the time the camera on its high scaffold grinds steadily.

In such manner the D. W. Griffith Company on location at Raven's Wood, the old Higginbotham place near Richmond, yesterday re-enacted the Revolutionary war scene in which General Butler's Tory "Greens" aided by the Indians, supposedly in the Mohawk Valley, New York, attacked a convoy of supplies on its way to General Washington's army. A number of the Richmond Howitzers took the part of the continental army troops aiding in the Tory raid.

The wooded hill with its narrow road along which the wagons and pack horses moved to be suddenly attacked by the hidden Tories and Indians, the green uniforms of Butler's troops, the red coats of the British, the weirdly painted Indians and the drab, tattered costumes of the Colonials made altogether a colorful picture. And those who watched were as varied. Little darkies looked on wonderingly, ready to run, but too fascinated by the sight of wild Indians and falling soldiers; while school children found their Revolutionary history suddenly come to life.

Though yesterday's work was long shots, in which individual actors are not starred, there were a number of prominent players taking part. Jim Milesly and Will Willis, of long experience on the legitimate stage, took prominent parts as colonials. Frank McGlynn, Jr., the son of Frank McGlynn, who took the role of Abraham Lincoln in Drinkwater's play, a young Hercules in strength and stature; Arthur Dewey, who takes the part of General Washington in other scenes of "America," and Don Carney, also a successful actor on the legitimate stage, took the parts of Mohawk Indian chiefs.

Herbert Sutch, Griffith's assistant director, is in Williamsburg today seeking among the students there a face and figure that may be made the young Jefferson who was a student at William and Mary when the war with the mother country began. A number of pictures will be made in Williamsburg, showing Southern college life, which is to be included in Griffith's "America." These are the last pictures in this production to be made in Virginia.

Scene from "America", David Wark Griffith's newest production, featuring Carol Dempster, Charles Mack and Erville Alderson.

Harris and Ewing

Cincinnati (Ohio) Billboard 11/17/23

D. W. MEETS COOLIDGE

Washington, Nov. 10.—D. W. Griffith, famous motion picture director, was presented to President Coolidge last week at the White House. Griffith showed the President scenes from the great production "America", upon which he is now at work. Griffith was in Washington with a large company taking scenes for the picture.

Portland (Me) Press-Herald 11/17/23

Memphis (Tenn) News-Scimitar Nov. 18.1923

Grand Rapids (Mich) Herald Nov 18 1923

New England To Open Treasures for Films

New England has agreed to open its treasures of Revolutionary war relics to motion pictures, and D. W. Griffith has gone to Boston with 150 members of his staff and players to photograph the incidents of the early war on the actual sites for his next film production, "America."

By arrangement with several of the New England historical societies, including in particular the Lexington Historical society, the weapons, drums, costumes, vehicles, etc., used during the Revolutionary war will be used in the action scenes in "America." It will be the first time these relics have been shown to the world through the medium of the motion picture.

Battle scenes will be photographed on the famous Lexington Common, where the historic "shot heard 'round the world" was fired, Buckman's tavern and the Adams house, where John Hancock and John Adams were sleeping on the night that the British came, will be used as settings.

The action under Mr. Griffith's direction will continue along the road to Concord, where the battle of the bridge will be fought. It is Mr. Griffith's intention that all scenes shall be taken on actual sites excepting where modern improvements make this impossible, but in every action scene some photographs of the actual site will be included.

John L. S. Pelbie making the historical arrangement of the story of Mr. Griffith's "America." Mr. Pell is the author of "Down To the Sea in Ships" ...

Research Bureau Needed by Movies; Histories Vague

America doesn't know the color of its best known horse, the one ridden by Paul Revere when he made his famous ride to Lexington and Concord to warn the Colonists.

Because of such flaw in historical records, the motion picture industry has taken steps for the foundation of an independent historical research bureau, under the direction of Will H. Hays.

Historians have told the main events, but nowhere is there any authentic record of exactly how things looked. For instance, when D. W. Griffith wanted to know what kind of wagons were used with the northern armies during the Revolutionary war, not a single historical record described them.

As the motion picture industry is planning to make a great number of historical films with absolutely accurate details, the pictorial vagueness of the histories must be corrected, and it is for this purpose that the producers will jointly subscribe for the research bureau.

Griffith already has spent hundreds of dollars seeking to learn the color of Paul Revere's horse for the scenes in his next production "America." Mr. Edwin B. Worthen, president of the Lexington Historical society declares there is no available ... though it is known the horse was not white as pictured in illustrations. Griffith's research department is now conducting search through personal correspondence of that period.

Nashville (Tenn) Tennessean Nov. 18, 1923

D. A. R. CHIEF VIEWS SCENES IN AMERICA

Griffith Arranging to Use Mount Vernon in His Film.

Mrs. Anthony Wayne Cook president of the Daughters of the American Revolution, has gone to Hollywood, Calif., where she is to be the guest of Mr. D. W. Griffith, producer of the film "America" relating to the days of George Washington.

Progressive Hollywood made the most of the occasion, the guests being entertained at a dinner given by Mr. Griffith, at which the director was toastmaster. Among the guests were Mr. and Mrs. Douglas Fairbanks, Mr. and Mrs. Charles Chaplin, Mr. and Mrs. Harold Lloyd, Mr. and Mrs. Thomas Meighan, Mr. and Mrs. Wallace Reid, Mr. and Mrs. Cecil B. DeMille, Mr. and Mrs. Jesse L. Lasky, Mr. and Mrs. Adolph Zukor, Mr. and Mrs. Sidney Olcott, Mr. and Mrs. Jack Pickford, Mr. and Mrs. Lewis Milestone, Mr. and Mrs. Mack Sennett, Mr. and Mrs. Hobart Bosworth, Mr. and Mrs. Jack Dillon, Mr. and Mrs. Wallace Beery, Mr. and Mrs. Ben Turpin, Mr. and Mrs. Charles Ray, Mr. and Mrs. Jack Holt, Mr. and Mrs. Ben Lyon, Mr. and Mrs. Richard Barthelmess, Mr. and Mrs. Jack Mulhall, Mr. and Mrs. Lloyd Hamilton, Mr. and Mrs. Ben Alexander, Mr. and Mrs. Charles Murray, Mr. and Mrs. Fred Niblo, Mr. and Mrs. Jack Conway, Mr. and Mrs. Harry Carey, Mr. and Mrs. Hoot Gibson, Mr. and Mrs. Tom Mix, Mr. and Mrs. Ben Wilson, Mr. and Mrs. Jack Ford, Mr. and Mrs. Ben Hur Lampman, Mr. and Mrs. Lloyd Ingraham, Mr. and Mrs. Frank Borzage

My Picture Play Magazine Jan. 1924

WHAT'S A STUDIO LIKE, ANYWAY?

THAT'S the question that every fan asks, and of course, you can get as many different answers to it as the number of people of whom you ask it.

Here's the impression that Hap Hadley, the artist, carried away from his first bewildering visit to the D. W. Griffith studio at Mamaroneck, New York, where he went to make sketches of the shooting of scenes for the big Griffith production, "America," which is now being made.

After he got this impression down on paper—and thus out of his system—he was able to get to work and make drawings of some of the big things that Griffith is doing in the making of this big historical film. We hope to publish some of these in an early number.

The Norwalk (Conn) Hour Oct 25 1923

Descendents of "Minute Men" appearing in Griffith's new production.

A sick horse postponed the ride of Paul Revere from Boston to Lexington and Concord last week, while D. W. Griffith was there taking scenes for his historical film "America."

A committee of Lexington and Boston historians had agreed upon the color of the horse Revere rode, one that contradicts most of the paintings. When the color was decided, the horse was ordered from New York and arrived by boat through a stormy voyage. The streets were filled with spectators to watch the reproduction of the historic ride, but when the horse appeared, it still had the bloated of being on the deck of a coastwise ship.

Lexington has entered so heartily into the making of the picture that all the main demonstrate at the Minute Men have been rehearsed from their work to summons from the Lexington Historical society to appear as their forefathers did in the fight on Lexington Common. They were dressed in exact replicas of the costumes that ancestors wore, many of them aged with guns that were heirlooms in their families.

The man drum that William Dawes had that on the morning the British attacked the village was beaten with so powerful them into action.

When the house of the Reverend Jonas Clark, the patriot preacher in the old North Church town, was reached only guests and relatives were invited and guests are enjoying dancing, singing, etc. The [illegible] has passed a pleasant [illegible]

PHILOSOPHER CITIZEN

Norwalk (Conn) Hour Nov 9 1923

The Boston Traveler says:

Washington, Oct. 31.—Congressman Treadway today presented to President Coolidge David W. Griffith, motion picture director and producer, who showed the President several scenes of his "America", a picture of the era for Independence which will reproduce Lexington and Bunker Hill as they were in the Revolutionary days, and will show the battles in which the American farmers and militia men struck the first telling blows for freedom.

American soldiers of today, attired as were those another soldiers, re-enacted the battle scenes. Many of the historic relics of those days were used.

Two of the scenes in David Wark Griffith's new production, "America," now being taken in historic Virginia battlefields with the aid of Long Island men, are shown above. At the left is Miss Carroll Dempster, and at the right is Miss Clive Brooks.

Hamilton (Ohio) Journal 11/10/23

Richmond (Va) Times-Dispatch Nov. 15 1923

Indianapolis (Ind) Dispatch Nov 11 1923

Journal Tribune Sunday Nov 18 1923

Seattle (Wash) Post-Intel Nov. 17. 1923

Cleveland (Ohio) Press Nov 20 1923

Clarksburg (W Va) Telegram Nov. 21. 1923

Wilmington (Del) Sunday Star Nov 11 1923

Denver (Colo) Post Nov. 17. 1923

Denver (Colo) Post Nov 18 1923

Boston Herald Traveler Nov 18 1923

Norwalk (Conn) Hour, Nov. 12, 1923

Dorothy Gish arrives in Italy.

Dorothy Gish arrived in Genoa last week and is engaged in selecting quarters for herself and her mother. As soon as she is settled in Florence, she will hasten to Inspiration's studio in the famous old Italian city, where she will create the role of "Tessa" in George Eliot's immortal novel, "Romola" under the direction of Henry King.

With Griffith and "America."

The crack cavalry company of the Army, the famous Third stationed at Ft. Meyer, Virginia, played the part of Morgan's raiders this week in scenes for D. W. Griffith's next film "America." This is the first time a cavalry unit has taken part in a film.

Major Wainright, aide to Secretary of War Weeks, lead the troop in the costume and character of the celebrated Morgan. Colonel Hawkins, in command of Ft. Meyer, assisted Griffith in directing the maneuvers. The White Houst staff of photographers were caught in one of the charges, without serious injuries.

PHOTOPLAY EDITOR.

RICHMOND GIRLS AID IN TAKING OF SCREEN PLAY

Thirty at Westover Today Taking Part in David Wark Griffith's "America."

Westover, the Byrd mansion on the James, today is rubbing its eyes. Two centuries have fallen away. It is again pre-revolution days. A charming young woman in colonial dress smiles coquettishly at a bold, dashing colonial lover. Neighbors, dressed in the colorful clothing of the early eighteenth century, come to call. The talk is of tobacco and other produce of the soil.

But the talk is such simply because a Robert W. Chambers plot calls for it. The charming young woman, mistress of the mansion for a day, is the distinguished actress Carol Dempster and her lover is Charles Mack.

The neighbors are thirty young Richmond women, many of them members of the Little Theatre League. All are co-operating in the "shooting" of a D. W. Griffith picture, "America."

The Griffith stars left the Hotel Jefferson early this morning with their cameras and props for Westover. About 10 o'clock the supers, the young women of Richmond, in charge of Miss Eleanor Parrish, and in costume, left in a motor bus for "location." They will be entertained at the Blue Teapot for lunch with members of the Griffith party, Miss Parrish said.

Members of the Griffith group remaining at the hotel explained that today's scenes will be romantic rather than historical. The Little Theatre League "supers" are contributing not to a historical incident but to a love story. All will return at 6 P. M.

Costumes were provided for the Richmond girls, and they will be filmed in a number of social scenes. Those chosen are Misses Eleanor Parrish, Martha Waller, Francis and Margaret Heindl, Agnes Moyler, Martha Mary Hoadley, Mildred Ragland, Thelma Hill, Nellie Meade, Alice Cole, Virginia Donnan, Elizabeth Gwathmey, Elizabeth Owens, Catherine Patterson, Elizabeth Knox, Julia Wickham, Ruby Bigger, Anna Cole and Judith Tompkins.

Those going from Richmond, include G. Watson James, who, as national historian of the Sons of the American Revolution, has been in conference with Mr. Griffith in regard to a number of Revolutio[illegible] topics which will appear in the play. Location at this point will last through today and probably Monday.

Mr. Griffith is sparing no effort to make this play as true to historical facts as he succeeded in making "The Birth of a Nation," as "America" is to show the birth and freedom and the dawning of a western leader among nations. The cast for "America" includes, besides over thirty minor characters, such well-known film stars as Carrol Dempster, Niel Hamilton, Charles Mack and Earville Alderson.

Richmond (Va) News-Leader Nov. 2. 1923

Norwalk (Conn) Hour Nov 8 1923

Griffith company in Washington.

Mrs. Anthony Wayne Cook, president of the Daughters of the American Revolution, has gone to Washington to observe the taking of scenes from D. W. Griffith's next film, "America," relating to the life of George Washington.

Arrangements are being made for the Washington mansion at Mount Vernon to be used as an exact historical setting for the scenes showing Washington's home life, and the historical incidents which transpired there.

Observers for the D. A. R. have been present at most of the important scenes in the taking of the picture, including the battle of Lexington and the battle of Bunker Hill.

All the scenes of Washington's earlier life will be taken on the actual settings in Virginia.

D. W. Griffith has taken a large staff and two cars of players to the Washington setting, where he will spend several weeks.

Screen News Nov 17 1923

Sacramento (Cal)

THIRD U. S. CAVALRY IN FILM SCENE "AMERICA"

The crack cavalry company of the Army, the famous 3d, stationed at Ft. Meyer, Virginia, played the part of Morgan's Raiders this week in scenes for D. W. Griffith's next film "America." This is the first time a cavalry unit has taken part in a film.

Major Wainright, aide to Secretary of War Weeks, lead the troop in the costume and character of the celebrated Morgan. Colonel Hawkins, in command of Ft. Meyer, assisted Griffith in directing the maneuvers. The White House staff of photographers were caught in one of the charges, without serious injuries.

Cincinnati (Ohio) Times-Star Nov 17 1923

GRIFFITH'S "AMERICA" GREATEST HE HAS TRIED

Noted Motion Picture Director Here in Connection With Filming of Play.

"'America' is the greatest theme I have ever attempted," D. W. Griffith, noted motion picture director, who is in Richmond in connection with the production of his latest historical drama, told The News Leader today. The production is yet far from complete, but 250,000 feet of film already have been "shot," thirteen states have been visited and nearly 50,000 people have been employed.

Mr. Griffith arrived in Richmond at noon yesterday with six members of his cast, and other members reached the city last night.

"My latest production deals with the formative period in the country's history, the period leading up to the Revolutionary war, a time when the people of the whole world were discontented and restless just as they are today, when the rich lived in the utmost luxury and the poorer classes struggled to exist under the hardest kind of poverty. It pictures the events leading up to the formation of the constitution under which we now live and which meets the needs of the country today just as it met them at that time.

Majority Scenes in Virginia.

"In this production we filmed scenes from all the original states, but the majority of them will be taken in Virginia. We have for instance the old South church in Boston, and while we are here we will film scenes at Westover, the Shirley Carter place, and at Williamsburg. I am not sure that we will go to Yorktown, as I have not yet looked it over.

"What is the trend of the public taste in motion pictures?" he was asked.

"It has no trend in any particular direction. "Uncle Tom's Cabin" is liked as well as when it was first staged. The public has certain tastes that are more or less permanent. If you happen to hit them with your production, you are all right, and if you fail to make a hit, you have lost."

Some idea of the vast amount of expense involved, the many months of painstaking labor and hard study, the miles and miles of film to be taken and retaken in the production of a motion picture may be gleaned from a few minutes' conversation with Mr. Griffith.

None of the cast of "The Birth of a Nation" take part in the production of "America." "They are stars now and as such are out of my reach," said Mr. Griffith with a smile.

"I have with me Miss Carroll Dempster, once a solo dancer with Ruth St. Denis. She also played in "The Love Flower" and "One Exciting Night." Playing with her is Charles Mack, who has been with me for many years and is really a splendid actor. He takes the part of the Macaroni of Revolutionary days, the dandy who wore lace on his cuffs and carried a little fur muff and was powdered and bewigged. Miss Dempster and Mr. Mack will represent the real old Virginia aristocracy."

"George Washington has not yet been cast. I have been looking for him for six months, but have not yet found just the type I want," said Mr. Griffith.

Chattanooga (Tenn) News Nov 19 1923

Atlantic City (NJ) Press, Nov. 20, 1923

WILL HAYS' PROPAGANDA

Secures Use of Army for Picture to Oppose Change.

Here is the latest development in the art of propaganda, says Labor:

David Ward Griffith, noted screen director, [illegible] a picture entitled "America."

The thought is that everything in this country is just right, and that anyone who suggests a change is "a dangerous radical."

Of course, Mr. Griffith has a perfect right to make such a picture if he desires to do so, but the point which will interest ordinary citizens, especially the workers, is that President Coolidge and Secretary of War Weeks have turned over the United States army to Mr. Griffith so that he may get the necessary "patriotic" effects.

This generosity on the part of President Coolidge and Secretary of War Weeks will save Mr. Griffith a very large sum of money, because the army will work for him for nothing, as Uncle Sam will pay all the bills.

The picture is to be put on the screen just before the presidential primaries, when big business will be urging the voters to support reactionary candidates.

Will Hays, his chairman of the republican national committee, and [illegible] "czar of the movies," is credited with having originated the happy Mr. Griffith-Uncle Sam combination.

Church [illegible] on Sunday [illegible] at the White House rehearsal [illegible] film of the progress made in the [illegible] years and to show how the celebration [illegible] Harding's government despite [illegible] Democrats [illegible] to the contrary notwithstanding.

There seems to be a tendency among many people in various sections of the country for a change, and the [illegible] Hays, Coolidge and Wall Street [illegible] to be [illegible] to make the people believe that they are [illegible] that they have been [illegible]

President Coolidge and other officials of the administration have been very anxious to [illegible] the government [illegible] tanks, guns and other war equipment as well as [illegible] and buildings and other government property, which will [illegible] in the forthcoming Griffith-Hays-Coolidge-Wall Street [illegible] and other patriotic [illegible] and [illegible] and [illegible] [illegible] [illegible]

Great Bridgewater (Mass) Gaz. Berkshire (Mass) Mail - Dispatch. Nov. 18-1923 28

OLD VILLAGE OF YORKTOWN GOES INTO THE MOVIES

Natives Become Actors for Big Griffith Film

By Frank H. West.

ALL that was lacking was the original cast when D. W. Griffith and his company of moving picture men and women re-enacted the surrender of Cornwallis at Yorktown last week.

It was the biggest thrill that has come to the village, lo, these many years. It was all of a sudden like. Griffith came and went like a cyclone, taking the population by surprise and leaving them many happy memories to talk over at the fireside for many winters to come.

Somehow or other word got around that the greatest moving picture man in the world would visit Yorktown to take some pictures.

"What for?" said the population. "We haven't even got a movie theater. What should he want to come to Yorktown for?"

Losing sight of the fact that Yorktown is America's most cherished cradle of liberty, the population forgot all about Cornwallis, about the first custom house ever built in the United States, about the scores of scenes that have not been marred by the obnoxious progress of human events—that is, from the movie man's point of view.

Why, man alive, there are places in Yorktown that look today just as they did when George Washington marched triumphantly into the village with his victorious army, a ragged and frayed little army that it was.

Famous Old Corner.

There is that famous corner where the custom house stands, an aged brick wall on one side of the road and a long vista through low-branched trees to kindly houses with hospitable roofs. There isn't a telegraph pole or wire, a gasoline station or a garage to mar the view. The only discordant note is a small stretch of concrete road—a pictorial defect easily corrected.

No wonder Griffith enjoyed Yorktown.

He came in the night. A special train furnished by the Chesapeake and Ohio Railway brought the crew from Richmond after scenes had been "shot" at Westover and Shirley-on-the-James. The train was parked at the Navy Mine Depot, near Yorktown, and was used as headquarters for the movie family. Griffith is filming America's starting at the time it was discovered by Columbus down to the present. Within a few thousand feet of film he will attempt to portray the high spots of American history that have taken more than 400 years in the making. The highest spot in the drama is the Revolutionary period, and therefore Yorktown will come in for a big place in this ten-reeler.

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Many Applied for Jobs.

While Mr. Griffith was out looking over locations on Sunday the cast director was scouting for material. The word went through the peninsula that D. W. Griffith was in Yorktown and wanted people to work in the movies. As a result on that frosty and cloudy Monday morning there were more than 300 applicants for jobs. They weren't in it for the money—they wanted the experience.

The director took them at all ages. There was the little Elrington baby, a bit of about two years and as many feet tall, and she was one of the star hits of the show, dressed in a long dress with a succession of bottle and much goodfeed this little tot was requisite.

Pretty soon Yorktown began to look alive. The concrete roadway was covered with carts as in olden days, but this touch of modernity. The campers were so massed as not to include telegraph poles or wires, were then transformed into the picture. Barrels added with powdered lime and gunpowder to add smoke, and bells were brought and instruments have marked the present days, the important villagers were given parts of various people, including Lord Cornwallis and George Washington.

A Human Process.

From this point the city grew more interesting the people became more human. Everything seemed to belong there. When a flivver passed into the scene it was the flivver that looked out of place, not the Colonial setting.

When the company was assembled in front of the hotel the camera men appeared and Griffith took his place in a chair beneath the cameras. He works with a smoothness and comprehensiveness that beggars description. Every one immediately seemed at home in the picture, so thoroughly had he adapted the crowd's mental attitude. He did wonders with the little boy and girl actors. They came and went as he directed and showed no embarrassment at being actors.

"Gee, this is great," one of the kids said, "gettin' paid for playin'."

The first scene was taken near the hotel with the wide expanse of river as a background. Neil Hamilton, the "star," as a Continental soldier, rides into the picture. He is met by a group of Colonial gentlemen on horseback and appears in a great hurry to get somewhere.

Colonial dames and ladies are walking under leafy branches. A very small class, apparently, but it was re-staged a dozen times before it suited the director.

Pony-around and Broadway.

The scene was next changed to the custom house corner, the "Pony-around and Broadway" of Yorktown.

As we cast drove to an old coach came into view. Then there was quite a hurry calling a boatload of tobacco to the custom house. The boatload is in any sugar-coated pole being driven through the streets, with barrels placed upon the wagon, and the most valuable crop of the most valuable land.

At the sound of the old fife and drum the people in the village came out in a group to watch the proceedings. Soldiers in uniform dashed back and forth. The village seemed very much elated both in real life and in reel life.

Griffith in Action.

Time and again this scene is repeated. Griffith walks back and forth making little changes here and there. His mind possesses a quality of alertly that is surprising. The slightest infraction of the fine-looking horses, rides into view. There is an interchange of courtesies, and for a moment or two Washington pauses while the fiddlers play a tune.

As the cameras grind out foot after foot of film the action goes on. Following Washington's arrival there comes the two great family coaches of the Montagues, which carries the romantic part of the story. Soldiers in uniform dash back and forth. The village seems very much elated both in real life and in reel life.

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Time and again this scene is repeated. Griffith walks back and forth making little changes here and there. His mind possesses a quality of alertly that is surprising. The slightest infraction of the scene is quickly detected. A bit of newspaper blows across the scene and the camera action is stopped while it is cleared away. No one is allowed to smoke where the smoke will blow into the picture unless the actor is supposed to be smoking.

During his directing he keeps up a flow of conversation in a low tone, never shouting, frequently squinting through a monochrome filter that gives the correct color values to the picture.

Occasionally he goes through a bit of business to show the actors how it is to be done. The actors know nothing of the story they are enacting. They do not know what comes next, but do as they are told. The master mind knows the story, knows how the scenes are to be enacted and knows how they link up with the other parts of the picture. That is all that seems necessary.

Nelson Home Shown.

From this scene the cameras are moved a block up the street to take in the Nelson Home, occupied by the Rieves, and the home of Mrs. Shield, the oldest house in Yorktown and one of the most attractive and much visited homes in Virginia. Mrs. Shield has a guest book that contains the names of many prominent people and she has been responsible for maintaining much of the historic atmosphere of Yorktown through her society organized for this purpose.

Mrs. Shield, dressed as a Colonial Dame, consented to appear in one of the pictures and is shown seated with "George Washington" (Peter Dewey) on the wall of the Nelson garden. Another picture shows Mrs. Shield on the steps of her home with Neil Hamilton, the star of the company.

Among others who appear in the picture from among the Yorktown population are:

Mrs. Howard Ferris (on horseback), Mrs. M. C. Eblen, Mrs. S. W. Hickey, Miss Fannie Sue Cornick, Miss Dorothy Forman, Mr. and Mrs. T. C. Edrington, Jennie Edrington, G. B. White and Luther Beer, violinists; Mr. and Mrs. George Hammontree, Mrs. Sydney Smith, Miss Virginia Smith, Miss Violet Forman, Miss Dora Crockett, Miss Gladys Hammontree, Mrs. Douglas Hubbard, Mrs. Munson Cook, Miss Mary Rice, Julius Cornick, Mrs. L. Foxwell, Mr. and Mrs. Hayden, C. P. Rockwell, Joe Schmidt, R. A. Blow, Mrs. George Walter Toms, of Richmond; Garnett Chalkley, Lester Ferrara, Lionel Richardson, Ben Hayden, Frank Edrington, Theo Wainwright, Tommy Edrington, Elizabeth Hayden and Stafford Cook.

D. W. GRIFFITH IN ACTION DIRECTING "AMERICA" AT YORKTOWN

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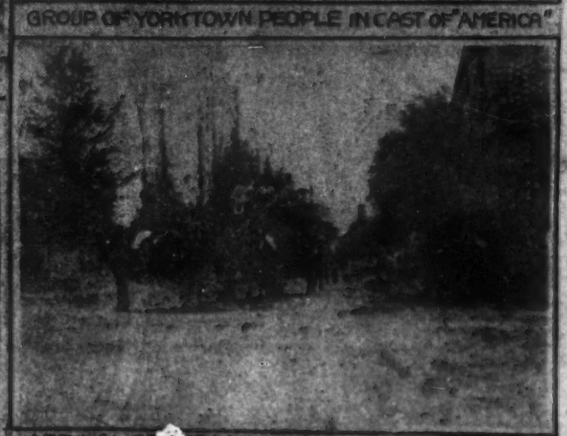

GROUP OF YORKTOWN PEOPLE IN CAST OF "AMERICA"

ARRIVAL OF THE MONTAGUE COACH AT YORKTOWN AFTER SURRENDER OF CORNWALLIS

Historic Scenes Are Reenacted Before Camera

Variety (N.Y.) Nov 22 1923

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Shooting "America" on the Original Grounds and Historic Homes

Richmond, Nov. 21.

David Wark Griffith is using genuine Virginia exteriors in the filming of his new production tentatively titled "America."

For the past week he has been at Yorktown, where Cornwallis surrendered, a town which has changed but little since Colonial days. He got several scenes at Westover, former home of William Byrd, founder of Richmond, and at other historic estates.

At Yorktown he used the Nelson home, with cannon balls still sticking in the walls. The big, round shot were fired at the house by Washington's troops during the siege. Governor Nelson himself fired the first shot, when the soldiers hesitated at bombarding his beautiful home, then being used as headquarters by the British staff.

Griffith selected a number of local types for parts in the production, including several scions of the best families, who retain the physical characteristics of their famous ancestors.

Portland (Me) Press-Herald Nov 23 1923

Newark (N J) Star-Eagle 11/23/23

Portland (Oregon) Times 11/22/23

Cornwall (Conn) Hour Nov 22 1923

HISTORICAL SPOTS FILMED IN "AMERICA"

D. W. GRIFFITH has returned from Virginia to the Mamaroneck studios after photographing scenes on eleven historical spots for his revolutionary film, "America."

The surrender of Cornwallis was taken in Yorktown on the ground where it actually occurred. More than forty persons whose ancestors were present at the surrender took part in the scene.

Yorktown gave Griffith a thrill by parking his special train on a siding around which was buried a chain of forts built by government officials to be valued at one hundred million dollars. This is the area into the first fortification and the working where the train stood, was in government employ.

Newburgh (Pa) Bee Nov 20 1923

Syracuse (N.Y.) Telegram Nov 20 1923

Cincinnati (Ohio) Post November 20 1923

Portland (Ore) Telegram Nov 23 1923

MR. GRIFFITH IS BACK AT STUDIO FROM VIRGINIA

Took Scenes for "America" in Several Historical Localities

D. W. Griffith on Historic Battle-Field

Portland (Ore) Nov 24 1923

WE ARE ABOUT TO BE PACIFIED!

DAVID WARK GRIFFITH produced "The Birth of a Nation." As a consequence he feels, in his own mind, he has supplanted George Washington as the Father of his Country. At any rate he has decided that it is time for him to take the baby offspring up in his arms and walk the floor with it. The baby, Griffith thinks, needs a pacifier and he's it.

"There seems to be a tendency among many people," he says, "in various sections of the country for a change, and we want to wave them against this and stamp out radicalism. We hope to improve upon the people that they are better off today than they have ever been before.

"President Coolidge and other officials of the administration have been very generous in permitting us to use government reservations, tanks, guns and other war equipment, as well as historic battlefields and buildings and other government property, which will enable us to produce historic scenes and other interesting incidents much more effectively and accurately than we could otherwise."

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Boston (Mass) 29

United States Cavalry of Fort Meyer, Virginia, Helping to Make the New Film "America." (Copyright International)

Chicago (Ill) Industrial Bulletin 11/24/23

Denver (Colo) Rocky Mt News Nov 18 1923

Los Angeles (Cal) Examiner Nov 18 1923

MOVIE STEEPED IN POISON

By LAWRENCE SUDD

(Federated Press Staff Correspondent)

WASHINGTON.—David Wor

Crack Cavalry Company Takes Part in Filming

The crack cavalry company of the army, the famous Third, stationed at Fort Meyer, Va., played the part of Morgan's Raiders in scenes for D. W. Griffith's next film, "America." This is the first time a cavalry unit has taken part in a film.

Major Wainright, aide to Secretary of War Weeks, led the troop in the costume and character of the color-bearing Morgan. Colonel Hawkins, of cavalry at Fort Myer, assisted Griffith in directing the maneuvers.

The White House staff of photographers was caught in one of the charges, without serious injury.

Ollie Seconds the Motion

Moroseo writes to T. T. from New York saying that he will quit producing until he can develop actors who will work for what he calls equitable salaries.

He mentions several interesting cases of the before and after success scale.

He says he took Lew Stone to New York at $100 a week and now he is receiving $1000 a week in pictures; Walter Catlett, he says, began here at $75 a week and now gets $1500; Charlotte Greenwood, he says, first got $100 a week for herself and Ring Lardner and he has gotten up to $1000 a week; Charlie Ruggles, he says, had his salary jumped from $100 a week to $1000 a week; Wallace Beery, he says, was paid $150 and now commands $1000 a week; Edgar Kennedy, he says, started here in Hollywood at $100 and now is in the top of the list of comedy actors, and probably earning the most of any actor.

Denver (Colo) Post Nov 18 1923

Mid-Week Pictorial, November 29, 1923

Philadelphia (Pa) Record Nov 25 1923

Hartford (Conn) Times Nov 23 1923

Denver (Colo) Post Nov 17 1923

Detroit Free Press Nov 25 1923

Pittsburgh (Pa) Sun Nov 25 1923

Pittsburgh (Pa) Post Nov 25 1923

Des Moines (Iowa) News Nov 21 1923

Des Moines (Iowa) Capital Nov 19 1923

Kansas City (Mo) Star Nov 25 1923

Kansas City (Mo) Times Nov 25

Richmond (Mass) Gaz Reviews (Nov 23 1923) Wed - Dispatch. Nov. 18-1923 28

OLD VILLAGE OF YORKTOWN GOES INTO THE MOVIES

Natives Become Actors for Big Griffith Film

By Frank H. West.

ALL that was lacking was the original cast when D. W. Griffith and his company of moving picture men and women re-enacted the surrender of Cornwallis at Yorktown last week.

It was the biggest thrill that has come to the village, lo, these many years. It was all of a sudden like. Griffith came and went like a cyclone, taking the population by surprise and leaving them many happy memories to talk over at the fireplaces for many winters to come.

Somehow or other word got around that the greatest moving picture man in the world would visit Yorktown to take some pictures.

"What for?" said the population. "We haven't even got a movie theater. What should he want to come to Yorktown for?"

Losing sight of the fact that Yorktown is America's most cherished cradle of liberty, the populace forgot all about Cornwallis, about the first custom house ever built in the United States, about a scores of scenes that have not been marred by the obnoxious progress of human events—that is, from the movie man's point of view.

Why, man alive, there are places in Yorktown that look today just as they did when George Washington marched triumphantly into the village with his victorious army, a ragged and frayed little army that it was.

Famous Old Corner.

There is that famous corner where the custom house stands, an red brick wall on one side of the yard and a long vista through low-branched trees to kindly houses with hospitable roofs. There isn't a telegraph pole or wire, a gasoline station or a garage to mar the view. The only discordant note is a small stretch of concrete road—a victorial defect easily corrected. No wonder Griffith enjoyed Yorktown.

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Many Applied for Jobs.

While Mr. Griffith was out looking over locations on Sunday the cast director was scouting for material. The word went through the peninsula that D. W. Griffith was in Yorktown and wanted people to work in the movies. As a result on that frosty and cloudy Monday morning there were more than 300 applicants for jobs. They weren't in it for the money—they wanted the experience.

The director took them at all ages. There was the little Edrington baby—a tot of about two years and as many feet tall and still was one of the star bits of the show. Dressed in a long dress with a suggestion of bustle and much stuffiest this little tot was exquisite.

Pretty soon Yorktown began to look alive. The concrete roadway was covered with carts so as to give not the touch of modernity. The campers were so matched as not to include telegraph poles or wires where they interfered with the pictures. Shortly after this produced hair and gentlemen in wig, breeches and hose were seen walking the streets. There were the new imperial citizens who were part of various scenes. Soon Yorktown and more than

A Glorious Morning.

Even under the cloudy skies of Monday morning Yorktown looked picturesque. The most important scenes were made in the most important of Yorktown.

Everything seemed to belong there. When a flivver passed into the scene it was the flivver that looked out of place, not the Colonial setting.

When the company was assembled in front of the hotel the camera men appeared and Griffith took his place in a chair beneath the cameras. He works with a smoothness and comprehensiveness that beggars description. Every one immediately seemed at home in the picture, so thoroughly had he adapted the crowd's mental attitude. He did wonders with the little boy and girl actors. They came and went as he directed and showed no embarrassment as being actors.

"Gee, this is great," one of the kids said, "gettin' paid for playin'."

The first scene was taken near the hotel with the wide expanse of river as a background. Neil Hamilton, the "star" as a Continental soldier, rides into the picture. He is met by a group of Colonial gentlemen on horseback and appears in a great hurry to get somewhere.

Colonial dames and ladies are walking under leafy branches. A very small elm, apparently, but it was re-rooted a dozen times before it suited the director.

Pretty Second and Broadway.

The scene was soon changed to the custom house stands, the "Forty-second and Broadway" of Yorktown.

As we last drove by an old negro came into view. Just then he paused a moment to look at the custom house. The breeze in its rare moments gave little flirts through the ribbons with which it adorned brown and yellow straw hat. This old fellow was a fine specimen of the most valuable "film" in Yorktown.

As the sound of the old fife and drum corps broke there in the quiet morning air, the old negro stopped and gazed at the scene. Yorktown gave Griffith a thrill by parking his special train on a siding around which the Navy had laid a mesh of TNT, said to be equal to the ten hundred million dollars. This is the army idea for high explosives and the tracking where the train stood, was in government property.

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Among others who appear in the picture from among the Yorktown population are:

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Historic Scenes Are Reenacted Before Camera

Variety (Nyc) Nov 22 1923

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Ny Eve. World Nov 23 1923

Portland (Me) Press-Herald Nov 23 1923

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Norfolk (Va) Times 11/22/23

Norwalk (Conn) Hour Nov 22 1923

Norfolk Pilot Nov 24 1923

Chicago Indep Soldier

Pittsburgh (Pa) Post Nov 20 1923

Cincinnati (Ohio) Post November 20 1923

Philadelphia Ledger Nov 20 1923

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D. W. GRIFFITH BACK IN MAMARONECK

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D. W. Griffith on Historic Battle Field

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There seems to be a tendency among many people, in various sections of the country for a change, and we want to vary from against this day and stamp out radiation. We hope to improve upon the people that they are better off today than they have ever been before.

President Coolidge and other officials of the administration have been very generous in providing us to our government rail, rocks, guns and other war equipment, as well as historic battlefields and buildings and other government property, which would be of public history value and other interesting information and accordingly than we could obtain.

Yes for Mr. Coolidge. Yes for Mr. Coolidge. Yes for Mr. Coolidge. We commend the expenditure of hundreds of dollars for clothing in the purchase of thousands of dollars worth of weapons. When the people read his statement in the papers they will have the pleasure of knowing that they have joined the president in the belief that they paid cash for the service of the war and now also they paid cash for the service of the war.

Yes for Mr. Coolidge. Yes for the use of political propaganda which appears to have in view, spread across the land. And it runs like poetry.

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Yes for Mr. Coolidge. Yes for Mr. Coolidge. Yes for Mr. Coolidge. We commend the expenditure of hundreds of dollars for clothing in the purchase of thousands of dollars worth of weapons. When the people read his statement in the papers they will have the pleasure of knowing that they have joined the president in the belief that they paid cash for the service of the war and now also they paid cash for the service of the war.

Yes for Mr. Coolidge. Yes for the use of political propaganda which appears to have in view, spread across the land. And it runs like poetry.

The end of this day is to be "America." For a season, "Here Point of Observation."

Boston (Mass) 29

MUCH MOVEMENT IN THE MOVIES, THERE IS TROUBLE AHEAD ME ONE

United States Cavalry of Fort Meyer, Virginia, Helping to Make the New Film "America."
(Copyright International)

Chicago (Ill) Industrial Solidarity 11/24/23

Denver (Colo) Rocky Mtn News Nov 18 1923

Los Angeles (Cal) Examiner Nov 18. 1923

My City

MOVIE STEEPED IN POISON

By LAURENCE TODD

(Federated Press Staff Correspondent)

WASHINGTON.—David Wark Griffith, producer of propaganda films for the liquor interests in the old days, has completed a big job of cut-throat work with the Coolidge administration and its militarist cliques, to "put over" on the American voters next year a film intended to make them enthusiastic for reaction.

Those who remember Griffith's work, with its scene depicting Christ producing wine, and a scene of drunkenness with the light turned down from the blear-eyed wretch the miracle, are qualified to estimate how far Griffith is going in his manufacture of war, greed, hatred and the status quo.

"There seems to be a tendency among many people for a change and an urge to turn from against this and many yet reflection," said the president, after calling upon President Coolidge today. "We have a lot of people who are tired of talk about how they were have been forced into the quarrel and they want to take the first opportunity they have to get out of it."

Another Harding administration has been in preaching of "a new economic economy, more business, more prosperity." Coolidge admitted that he had to "cut down work and stop the production of the war works." The production of the war works meant the production of the war profiteers, the production of the war profiteers meant the production of the war profiteers, the production of the war profiteers meant the production of the war profiteers, the production of the war profiteers

Syracuse (N.Y.) Post-Standard Sunday Dec. 2, 1923

Spokane (Wash) Labor World Nov 16 1923

AMERICA'S MOST BEAUTIFUL HOMES IN NEW ENGLAND AND SOUTH, D. W. GRIFFITH SAYS

"Whatever of truth and beauty is attainable by a generous public in my larger output, trace to a country boy used to hearing Keats and Tennyson and Shakespeare read at home," writes D. W. Griffith, noted motion picture producer, in "Arts and Decoration".

"I can summon at any moment a vision of the room in which my father read to my mother, my brother, my sister and me. My sister was a teacher and a not to be despised poet. It was a smallish room with a great fireplace of rough stones. It was part of my day's business to provide the back-log for the fireplace. There were two windows. One looked upon a wheat field with the turnpike alongside it. The other upon a fringe of black woods. It was a rather large room, for, like all others of the South, we had little after the war. But the walls were gray. The furniture was dark and old. There were a few good books. That was a beautiful room. Not only for the sentiment of its association but in reality. It possessed the essentials of a room where American life is lived.

"Charles A. Schwab's house, where Riverside Drive begins in New York, is much criticized by those who have an acute sense of beauty. The house, beautiful in itself, lacks complete beauty because it does not reflect American life. The much-talked-of house of James A. Deering, at Miami, Florida, receives a deal of unfavorable criticism, even though it has golden door-knobs. Both houses fail of their purpose of beauty because they do not accord with the American setting and environment. They are incongruous, and incongruity is never beautiful.

"The most beautiful houses in America are but a twentieth of the value in dollars of the two I have named, but their value in sentiment and in fitness is infinite. The most beautiful houses I have seen are in the South and in New England. They have the same characteristics. Their style is early American, which stems back to the early Greek.

"One of these houses is Woodlawn, an old plantation home on the Bayou Teche in Louisiana. The house has a large, imposing front. The wooden pillars are eight feet thick. The rooms in which the original master entertained the celebrated persons of the South, and which was cared for by twenty-five servants, are large in the front part of the house and taper to small ones at the back. I used it as a setting for pictures I was taking. It was in similar spirit to Shirley House, one of the famous homes on the James River, where my grandmother, one of the Carters, was born. Shirley House is ceded to be one of the most beautiful houses in America.

"A few months after I took scenes in Woodlawn House, I found a home in Connecticut that was its sister in spirit. In the Colonial style, with great pillars, it had large rooms at the front, and smaller rooms at the back. Sentimental trees there were, too, cypress in the South replaced by pines in the North. There was beauty in every inch of these houses because they harmonized with their soul of America. There are houses that had been lived and loved in, one felt; houses where life had been gaie.

Boston (Mass) Herald Nov. 25, 1923

Syracuse (N.Y.) Herald Nov 26 1923

Making Picture Plays Here.

When the manufacture of motion pictures is resumed by the Famous Players-Lasky Corporation 40 per cent of its output will be made on Long Island. Remote as the city is from the largest cities of the country, Hollywood became the center of motion picture manufacture on account of its natural advantages. The mild climate made it possible to work almost the year around without discomfort and without the additional expense of heating the vast halls in which the actors posed. Then the quality of the light was especially suited in the opinion of the directors to the production of the best photography. No other spot in the world with the exception of Sicily was thought to be so well adapted to the camera.

In spite of these advantages there is undeniable extravagance in the transfer across the continent of so many of the actors needed for these motion pictures, in addition to so much of the material. Women's names, for instance, are an important factor in the success of the motion picture play. Indeed, dressing for the speaking stage was never more expensively practiced than it is today on the screen. All these properties not to be carried to the West come from New York.

Advertisement in the manufacture of the motion picture is so big that the Long Island studio of the Famous Players-Lasky company will consume another mile of its place on the Long Island station than it formerly did. Such a change makes possible skills that are necessary, which must be carried to the Pacific coast to place sights before the camera. That are there, just between the mountains and the sea, Nature's great studios. Money will of course be saved in the home division. That the transcontinental trips compared with the days will be a matter of the producers are so eager to do it.

This has been started by the producers, and long the center of film production of the time. Thousands of people are employed in Hollywood and there is a small town devoted exclusively to the business of the motion picture. Hundreds of the "Movies" are located in the Pacific coast. The business is in the hands of the Pacific coast. The business is in the hands of the Pacific coast. The business is in the hands of

Little Rock (Ark) News Nov 23, 1923

Lexington (Ky) Herald Nov 25, 1923

Louisville (Ky) Herald. Nov. 25, 1923

WE ARE ABOUT TO BE PACIFIED!

David Wark Griffith produced "The Birth of a Nation." As a consequence he appears, in his own mind to have supplanted George Washington as the Father of his County. At any rate he has decided that it is time for him to take the lusty offspring up in his arms and walk the floor with it. The baby, Griffith thinks, needs a pacifier and he's it.

"There seems to be a tendency among many people," he says, "in various sections of the country for a change, and we want to warn them against this and stamp out radicalism. We hope to impress upon the people that they are better off today than they have been before.

"President Coolidge and other officials of the administration have been very generous in permitting us to use government regiments, tanks, guns and other war equipment, as well as historic battlefields and buildings and other government property, which will enable us to portray historic scenes and other interesting incidents much more effectively and accurately than we could otherwise."

Nice for Mr. Griffith. Nice for Mr. Coolidge. Mr. Griffith gets some thousands of uniformed movie actors for nothing, to say nothing of thousands of dollars worth of scenery. When the people pay for admission to see his super-film they will have the pleasure of knowing that they have earned the privilege—twice; once when they paid taxes for the upkeep of the army, and once when they paid at the door. However, if they come away pacified by Mr. Griffith, they doubtless will be content.

As for Mr. Coolidge, he gets the sort of political propaganda upon which apparently he hopes to rely, spread before millions of movie fans. And it costs him nothing.

The title of this film is to be "America." For a subtitle may we suggest, "Have Faith in Massachusetts?"

GRIFFITH NAMED COLONEL

Picture Producer and Publisher Join State Heroes

LOUISVILLE, Ky., Nov. 24. — David Wark Griffith, famous motion picture producer, and John Irving Roamer, editor of "Printer's Ink," a nationally known advertising publication, today joined the ranks of Kentucky's full-fledged colonels, according to an announcement made by Mayor Huston Quinn.

Their appointment as aides on the staff of Governor Edwin P. Morrow comes as a result of their conspicuous services in behalf of Kentucky's 1924 homecoming and in keeping with the promise by Mayor Quin that all notables who contributed to the glory and fame of Kentucky would be similarly honored.

Mr. Griffith is a native Kentuckian, having been born and reared in Oldham county, a short distance from this city. When a young man he was a reporter for the Louisville Courier-Journal.

Madison (Wis) Journal 11/25/23

He's "Col." D. W. Griffith Now And He Will Visit Home Folks During Home Coming Next June

Years and years ago when David Wark Griffith, famous motion picture producer, left his old home on a farm in Oldham County to make his mark in the world, he was just "Dave" Griffith to the folks around Lagrange. But next June when he comes back to visit the scenes of his early struggles and to be an honored guest of Kentucky's Home Coming celebration, he will not be plain "Dave," but "Colonel David," if you please.

Yesterday Mayor Huston Quin, general chairman for the Home Coming, announced a colonel's commission for Mr. Griffith, as well as one for John Irving Roamer, editor of "Printer's Ink," a nationally known advertising publication, had been received from Gov. Edwin P. Morrow. The appointment of these notables to the rank of colonel comes as a result of their conspicuous service in behalf of the Home Coming, the mayor said.

As companions on the governor's staff, Mr. Griffith and Mr. Roamer will have Norman P. Hapgood, George Horace Lorimer, John T. McCutcheon and Irvin S. Cobb, all of whom are equally famous and have done their "bit" to help boost Kentucky's celebration for its native sons and daughters next June.

The return of Mr. Griffith to his old home in Oldham County will be the occasion of a special celebration there in honor of the famous figure in the film world. Since learning of plans for the Home Coming he has expressed a desire to visit the scenes of his early days while he is in Louisville as a guest of the celebration.

In keeping with the promise made several months ago that all notables who contribute to the fame and glory of Kentucky will receive colonels' commissions, Mayor Quin declared that more appointments will be made from time to time, and this phase of the Home Coming publicity will be continued, altho the recipients in few cases will be native Kentuckians. Since the Home Coming organization began its work Governor Morrow has cheerfully granted commissions, and Gov.-elect William J. Fields, who is his campaign manager, has promised to continue similar recognition of the services of famous men, and women on behalf of the Home Coming.

In the same mail yesterday that carried the Griffith and Roamer commissions, both of which were accompanied by complimentary letters from the mayor, were letters addressed to the mayors of more than 2,750 cities in the United States urging them to turn over to some native Kentuckian of their acquaintance a message from Home Coming headquarters. By this plan Home Coming officials hope to reach former Kentuckians in every section of the country with news of the celebration.

Mayor Quin yesterday also sent commissions to other Home Coming colonels and to Irvin S. Cobb, who has held a commission for some time, requesting them to communicate with their new comrades.

Anniversary Issue Sept 21, 1923

The Daughters of the American Revolution have taken a hand in the film business. At least they have cooperated with David W. Griffith to make a patriotic film emphasizing the glory of our independence which their organization commemorates. The title of the film is "America" and it was selected in an ingenious manner. A poll was taken of six universities, six grade schools, six clubs, and six sporting places where slang is most prevalent, including a prize fighter's camp, a race track, a pool room, a dance hall and a boy's play-ground. More than ninety per cent of the votes were for "America", with the "Spirit of '76," the second choice. The voters are also to be included in the many group scenes in the production.

Los Angeles (Cal) Times Nov 25, 1923

Griffith's next colossal picture is "America," in which all the important battles of the revolutionary war are being reproduced. All the historic scenes along the James River will be photographed, including particularly the Shirley Carter home, where the tenth generation now lives. The society women of Richmond are acting as extras for the scenes requiring their presence. It is said that a train of five pullmans have been put at the command of Griffith to travel wherever he wishes, and the older families of Virginia are his guides.

Historic Homes of F.F.V. Opened for Griffith

Now the movies have given a modern twist to "gypsying." The caravan of gay wagons has become a private train of Pullmans. Instead of fortunes being told, one is being spent to enable D. W. Griffith to visit the various historic sites in Virginia for taking scenes for his next production.

A train of five Pullmans has been put at the command of Griffith to travel wherever he wishes, and the first families of Virginia are his guides. G. Watson James of Richmond, national historian of the Sons of the American Revolution, has been enlisted to accompany Griffith.

One of the principal locations visited is the Byrn mansion at Westover on the James River. Society women of Richmond composing the Little Theater League are acting as extra people for the scenes requiring their presence.

Historic estates along the James River will be photographed, including particularly the Shirley Carter home, where the tenth generation of the family now lives. The gypsy progress will continue

Fargo (ND) Tribune 11/25/23

Syracuse (NY) American 11/25/23

GRIFFITH FILMING SCENES IN VIRGINIA

"America" Is Being Produced on Spots Where Action Took Place.

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All the historic estates along the James River will be photographed, including particularly the Shirley Carter home, where the tenth generation now lives.

The gypsy progress will continue for about a week.

U. S. Cavalry Used As Morgan Raiders In Griffith's Film

A TROOP of the famous Third Cavalry, stationed at Fort Meyer, Virginia, played the part of Morgan's Raiders last week in scenes for D. W. Griffith's forthcoming film, "America."

Major Wainwright, aide to Secretary of War Weeks, led the troop in the costume and character of the celebrated Morgan. Colonel Hawkins, in command at Fort Meyer, assisted Mr. Griffith in directing the maneuvers. The White House staff of photographers was caught in one of the charges, but escaped without casualties.

Nashville (Tenn) Tennessean Nov. 25, 1923

Crack Cavalry as "Morgan's Raiders"

The crack cavalry company of the army, the famous Third, stationed at Fort Meyer, Va., played the part of Morgan's Raiders recently in scenes for D. W. Griffith's next film, "America." This is the first time a calalry unit has taken part in a film.

Major Wainright, aide to Secretary of War Weeks, lead the troop in the costume and character of the celebrated Morgan. Colonel Hawkins, in command of Fort Meyer, assisted Griffith in directing the maneuvers. The White House staff of photographers were caught in one of the charges, but

San Francisco (Cal) Examiner 11/25/23

Jamesville (Ohio) Times-Signal Nov 25, 1923

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OUTSIDE OF THAT, HERE'S ALL GIFT

Publicity notice received from the crack cavalry company of the U. S. Army, the famous Third, stationed at Fort Myer, Va., etc.

"Cavalry comes in troops, the "Third" is a regiment, and, as from that, the notice is all g

Columbus (Ohio) Citizen 11/24/23

Seattle (Wash) Times 11/25/23

Oakland (Cal) Tribune Nov 25 1923

GRIFFITH FILM BRINGS RECRUITS INTO THE ARMY

"America," Still in Making, Is Serving a Patriotic Purpose

Still in the process of filming, D. W. Griffith's "America," which he is making at the request of the Daughters of the American Revolution, is already getting recruits for Uncle Sam's army.

It is the first dramatic photoplay ever used for army recruiting purposes, and, according to the figuring of army officers, will have aided in increasing the enrollment of our fighting forces long before it is placed on public exhibition.

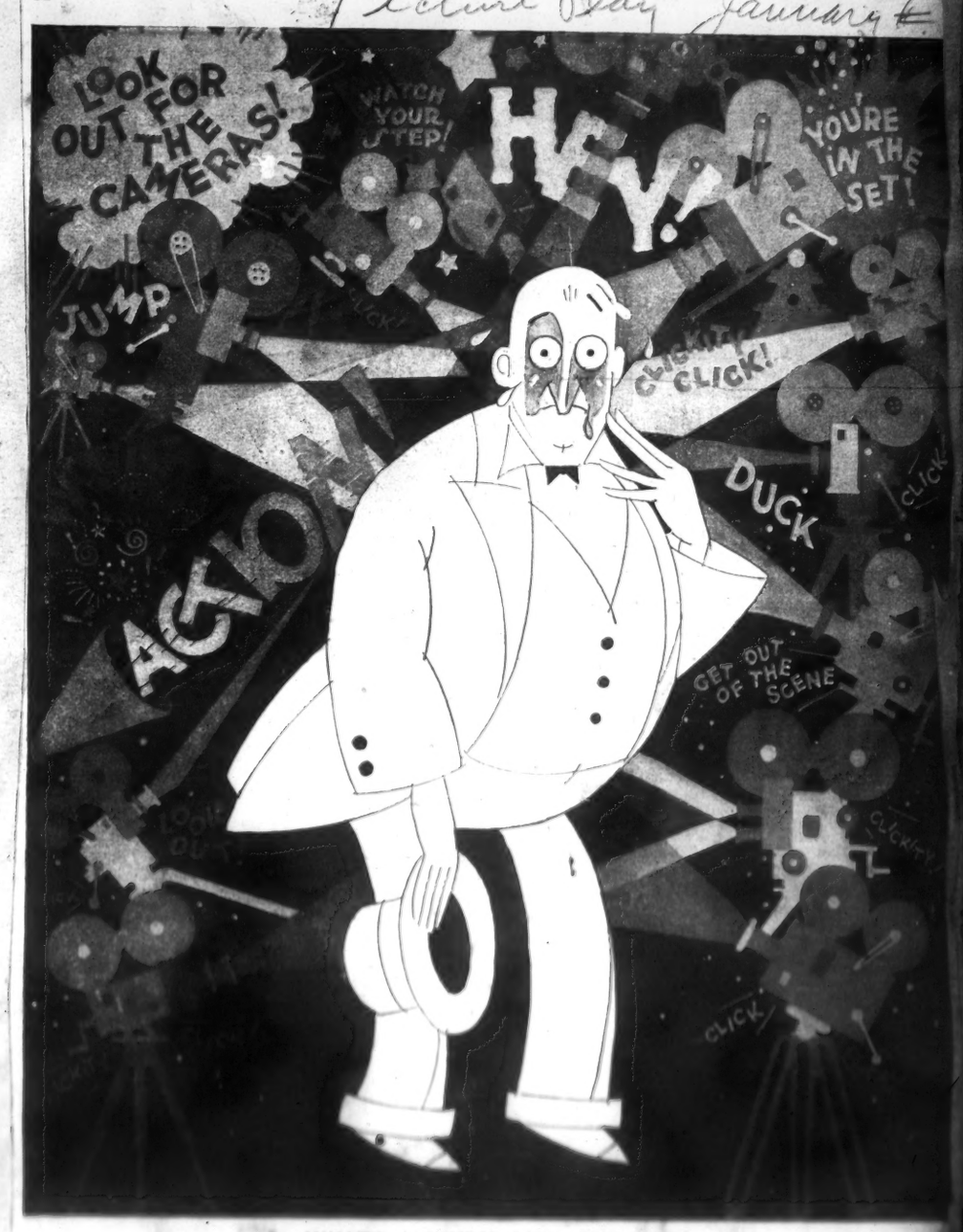
Photographs taken by army photographers during the filming of scenes in New Rochelle, New York and Virginia showing United States Regulars, including the 10th and 12th Infantry and the 3d Cavalry participating in the action, through the courtesy of Secretary of War Weeks, are being used in an intensive campaign now being conducted by the recruiting service.

Photographs of regulars are shown during the actual appearance of the troops in Revolutionary uniforms and backdrop of Washington's army. Little girl is spectator as she is passed going through maneuvers which take Revolutionary there. The men are added to army ranks, after enlistment, and Hadley sketch, made a candid study of the strategy and tactics of the war of independence.

Cracks Cavalry Unit Plays in 'America'

Paul Revere's Horse Prevents Plotting Paul Revere From Taking Famous Gallop Through New England Again

Picture Play January



WHAT'S A STUDIO LIKE, ANYWAY?

THAT'S the question that every fan asks, and of course, you can get as many different answers to it as number of people of whom you ask it.

Here's the impression that Hap Hadley, the artist carried away from his first bewildering visit to D. W. Griffith studio at Mamaroneck, New York where he went to make sketches of the shooting of scenes for the big Griffith production, "America," which is now being made.

After he got this impression down on paper and free out of his system—he was able to get to work make drawings of some of the big things that Griffith is doing in the making of this big historical film. hope to publish some of these in an early number.

Lackawanna (NY) Journal Sep 21, 1923

The Daughters of the American Revolution have taken a hand in the film business. At least they have cooperated with David W. Griffith to make a patriotic film emphasizing the glory of our independence which their organization commemorates. The title of the film is "America" and it was selected in an ingenious manner. A poll was taken of six universities, six grade schools, six clubs, and six sporting places where slang is most prevalent, including a prize fighter's camp, a race track, a pool room, a dance hall and a boy's play-ground. More than ninety per cent of the votes were for "America", with the "Spirit of '76," the second choice. The voters are also to be included in the many group scenes in the production.

Norfolk (Va) Sep 24 1923

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Grand Falls (NB) Herald 9/24/23

Howard (Ind) Times Sep 21, 1923

Paul Revere's Ride Sep 24 1923

Reading (Pa) Times

Reading (Pa) Sep 24 1923

Lancaster (Pa) Intelligencer

WHAT WAS THE COLOR OF PAUL REVERE'S HORSE?

A Little Matter of Horse History

HISTORIANS have described minutely and at least one poet has sung in lilting verse the ride of Paul Revere. In fact Mr. Revere is unquestionably the best known jockey America ever had. But who knows the name, the color, or the breed of the noble steed which bore him to Lexington, Concord and other Middlesex towns and hamlets? Extant poetry and prose extol Revere but pay rather scant attention to his horse.

Hence when D. W. Griffith, making his big patriotic film of the Revolutionary War "America," at the suggestion of the Daughters of the American Revolution, wanted to get a minute description of Revere's horse he could find none. Mr. Griffith didn't care much by what name the horse was called, but in the interests of historical accuracy he did want to know its color, size and breed.

But to get the needed information he was forced to establish a research department, which not only delved through hundreds of written volumes in the course of weeks, but scoured even the most obscure historical collections and museums before the data were secured.

As the making of "America" progressed Mr. Griffith found that our historians frequently neglected to furnish detailed information which he needed in his work and so he has continued the research bureau as a permanent adjunct to the production of this picture. It is said that as a result of Griffith's experience the motion picture industry will found an independent bureau of historical research under the direction of Will H. Hays.

Screen News, Sacramento, (Cal) Nov. 24. 1923

GRIFFITH TURNS GYPSY IN MAKING FILM

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G. Watson James of Richmond, Virginia, national historian of the Sons of the American Revolution, has been enlisted to accompany Griffith.

One of the principal locations visited is the Byrn Mansion at Westover on the James river. The society women of Richmond composing the Little Theater League, are acting as extra people for the scenes requiring their presence.

All the historic estates along the James river will be photographed, including particularly the Shirley Carter home, where the tenth generation now lives.

The gypsy progress will continue for about a week.

Paris (Ky) News Nov 27 1923

WILL DESCRIBE GRIFFITH FILM

Garland O'Neil to Address Paris Rotary Club Today on Noted Kentuckian's Next Production

ACCIDENT VICTIM BURIED

[Special to The Herald]

PARIS, Ky., Nov. 27.—Garland O'Neil, formerly of Paris, a graduate of the Paris High school, will be the principal speaker at the regular meeting of the Paris Rotary Club Wednesday at 12:15 o'clock at the Bourbon county Y. M. C. A. private dining room. Mr. O'Neil will speak on D. W. Griffith's new motion picture, "America," suggested by the operations of the Daughters of the American Revolution.

Newark (NJ) Ledger Nov 30 1923

D. W. Griffith has returned from Virginia to his Mamaroneck studios after photographing scenes on eleven historical spots for his Revolutionary film, "America," which will be released shortly.

The surrender of Cornwallis was taken in Yorktown on the ground where it actually occurred.

More than forty persons whose ancestors were present at the surrender took part in the scenes.

Yorktown gave Griffith a thrill by parking his special train on a siding around which was buried a cache of TNT said by government officials to be valued at two hundred million dollars. This is the army base for high explosives and the tracking where the train stood was on government property.

Detroit (Mich) News Dec 2 1923

ON THE FIRING LINE WITH GRIFFITH

THE first still to arrive on D. W. Griffith's new spectacle, "America," based on the Revolutionary War, shows U. S. Regulars as Redcoats and Minutemen in the trenches at Bunker Hill.

Moline (Ill) Dispatch Dec 1 1923

Griffith Turns Gypsy in Making Latest Picture

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WASHINGTON'S HOME IN THE MOVIES

Arrangements are now under way for the use of the Washington home at Mount Vernon as the setting for some of the principal scenes in D. W. Griffith's historical picture, "America." The film deals with the dramatic episodes of the Revolutionary war and George Washington is one of the chief characters. Scenes of Washington's home life will be shown in their exact historical settings. Griffith is being assisted in his work by the Daughters of the American Revolution. Mrs. Anthony Wayne Cook, president of the D. A. R., is now in conference at Washington with Griffith over various details of the pageants and committees of showers from the organization have attended the taking of the most important episodes in Paris in order to ensure their accuracy.

My Morning Telegraph Dec. 7 1923

PRESIDENT'S MESSAGE DELIGHTS FILM WORLD

Recommendation of Admission Tax Abolition and Following Words Taken as Executive Recognition of Great Industry.

THE PRESIDENT'S RECOMMENDATION.

"I especially commend a decrease on earned incomes, and further abolition of admission, message and nuisance taxes. The amusement and educational value of moving pictures ought not to be taxed."

President Coolidge's recommendation that Congress abolish the "admission, message and nuisance taxes," coupled with his emphatic endorsement of the motion picture industry, brought great joy to every branch of it yesterday. Producers, players, distributors and exhibitors were doubly gratified that, not only did the President recommend the elimination of an oppressive war tax, but, in so many words, recognized the important position held in public life by the motion pictures.

It was too soon for any one to discuss methods or means whereby Congress may be induced to heed the Presidential recommendation. That will come later.

Here are some of the expressions from the leaders:

Sydney S. Cohen.

(President Motion Picture Theatre Owners of America.)

"It was very gratifying to read the statement contained in the annual message of President Calvin Coolidge to Congress, especially his recommendations for the repeal of the admission taxes, as it expresses an appreciation of the public service activities of the motion picture industry.

"Governments are not run for profit. They are run for service to the people, and the industry generally is to be congratulated that its public service activities rendered since the inception of the industry, and particularly during the last few years, and the late World War, have merited the sanction and approbation of the President of the United States, as it has members of the Cabinet, leading United States Senators and Congressmen, Governors of States and other public spirited men.

"I am firmly of the opinion that in years to come this service rendered by the theatre owners and by the industry generally will so impress itself on the official and public mind that this industry in all its branches will be exempt from any and all forms of taxation, because there will be a realization that it is of more value to Government, State, city and community than that obtained from taxes.

"The co-ordinated effort and co-operation of all forces in the industry are required to help carry into effect the recommendations made by the President of the United States and the Secretary of the Treasury.

"At the meeting of the officers and board of directors of the Motion Picture Theatre Owners of America at the Hotel Willard, Washington, on Friday and Saturday, November 30 and December 1, a special committee of the organization was designated for this sole purpose, and it is our intention to continue our efforts along lines that will present a solid and united front, so that relief sought and so very much needed will be obtained."

Charles T. O'Reilly.

(President Theatre Owners Chamber of Commerce.)

"The President's message, containing a recommendation to Congress for the removal of the tax on admissions to motion picture theatres because of the educational value of the motion picture, is a great recognition by the highest official in the land of the work done by the industry and will be received with appreciation throughout the country regardless of party politics.

"President Coolidge deserves the undivided support of those who are the custodians of this great medium, the value of which he has recognized in his recommendation to abolish the war tax, which has been borne so long and so patiently by the motion picture public."

Richard Rowland.

Richard Rowland, general manager of First National, said that he was heartily in favor of the President's suggestion to Congress that the tax on motion picture admissions be repealed.

"The value of motion pictures to the country is so great that it should not be handicapped by taxes of this sort," Mr. Rowland said. "In addition, I am opposed to direct taxation in any form at this time. The power the war is freezing the better for us and for the entire world."

Hiram Abrams.

(President United Artists Corporation.)

"When President Coolidge declared in his message to Congress that 'To reduce taxes there is no more fruitful field than that which is afforded by the taxes on theater tickets,' said Hiram Abrams, president of United Artists Corporation, "he was speaking for the entire motion picture industry. This was essentially a war-time measure for revenue, and I heartily concur with the President in advocating relief to the general public from this form of taxation.

"The theatre, and particularly the motion picture theatre, in many instances, furnishes about the only entertainment and diversion that the laboring man has. The motion picture and the theatre have come to rule as absolute necessities of life. They no longer may be classed among the luxuries. There is no question but that the removal of the theatre ticket tax would bring great relief to the working classes, which have come to depend almost entirely upon the motion picture for their entertainment; to say nothing of the fact that motion pictures have won unanimous recognition everywhere for their educational value.

"To remove the wartime tax from the chief source of entertainment and education for the working man and his family certainly is 'paramount,' as President Coolidge asserts, and certainly will serve 'to give every home a better chance.'"

David Wark Griffith.

"I am heartily in accord with President Coolidge.

"The value of entertainment and particularly of motion pictures, which today, as the chief source of entertainment for the great mass of the American people, was proven during the war.

"As an educational factor, the value of the screen can hardly be overestimated. It seems unfair that the people of the United States should have to pay a tax for so great an educational factor.

"'America,' which I am now filming, is a case in point. The research work for this picture required years of effort. It was requested by the Daughters of the American Revolution, who wished a drama of the War of Independence. It is hardly equitable that the American people should be taxed in order to witness the film presentation of the romance of the Revolution, the story of their own forefathers."

Jules E. Brulatour.

"President Coolidge's recommendation that the admission taxes be rescinded shows conclusively the far sightedness and clear cut Americanism of our President. By abolishing these taxes not only the greatest good will accrue to the motion picture industry itself, but in my opinion it will rebound to the benefit of the whole American people. The screen long admitted as the greatest educator and entertainer will be placed in a much better position to intelligently serve and interest as well as amuse the whole public. The President and the country at large are to be congratulated."

Sidney Pearson.

(V. P. and General Manager of Pathe Exchange, Inc.)

The President's direct reference to the motion picture industry, it's inclusion, and his recommendation that all Federal tax be abolished, thus placing the motion picture industry on the same plan as any other industry, is a recognition that we have been existing for far years, and the efforts will be for reaching in that it will tend to discourage the tax and other harassing legislation, which has heretofore confronted us at the hands of State and municipalities.

The removal of the Federal tax will be a big step in the right direction, and the Hays and association through respect all across have the public mind indeed under progressive leaders and more careful entertainment of mutual elevation prices.

The President's recent message is an optimist and powerful building force in the industry, and everyone should be in accordance.

Sidney Pearson,
Vice President and General Manager Pathe Exchange, Inc.

Motion Picture Magazine Jan 1923 (myatt)

GRIFFITH HANDED COLONEL'S RANK FOR FILM FAME

It's now Col. D. W. Griffith. For the motion picture producer who revolutionized the film world by making the first long motion picture, "The Birth of a Nation," and who is now filming the War of Independence in "America," at the request of the Daughters of the American Revolution, has been made an honorary colonel by the Governor of his native State, Kentucky, he just learned at Mamaroneck, where he is at work on the new film.

D. W. Griffith

Elmer Edwin P. Morrow has just awarded Griffith's commission to Mayor Huston Quinn of Louisville, who made Griffith a colonel in recognition of the honor which the movie producer has brought to that city.

Griffith is the first motion picture producer ever honored in this manner. Others who have received commissions in the past include Lord Duffer Harem Carnegie, Harvey F. Hagerd and Col. E. E. Richardson.

HISTORICAL epochs on the screen are to the fore at present—note "America," a Griffith production, which really promises to be the long-heralded rival of the "Birth of a Nation." Griffith gave the folk around Somers, N. Y., such a patriotic stirring-up as they hadn't had in a long time, when he arrived in that vicinity with his scarlet uniformed British Army and his handful of Colonists in their home-spun suits. The greatest trouble he had was to keep the lookers-on out of the fighting. Each of the occupants of the thirty thousand motor cars, that he lined up to watch the fun, as well as the residents, wanted to wade in and trounce the British. But the thing which most nearly defeated both armies were those unmanly wigs they had to wear while fighting. Manton, the distinguished hairdresser of New York, was kept steadily on the jump putting the wigs back into place.

From Somers, Mr. Griffith took his company to Boston where weapons, drums, costumes, vehicles, etc., used during the Revolution, were turned over to him by the Lexington Historical Society, for the filming of the story. All the scenes were taken on the actual site of action except where modern improvements made this impossible. Lexington Common, Buchanan's Tavern and the Adams house, where John Hancock and John Adams were sleeping when the British came, and many other familiar historical landmarks will be seen in the picture.

Wichita Falls (Tex) Sep 25 1923

Times Tribune (Tex) Sep 11 1923

Wichita Falls Daily Times Sep 11 1923

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Wichita Falls Daily Times

Norwalk (Conn) Hour Dec. 1, 1923

"America" a recruiting picture.

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It is the first dramatic photoplay ever used for Army recruiting purposes, and according to the figuring of Army officers will have aided in increasing the personnel of our fighting forces long before it placed on public exhibition.

Photographs taken by Army photographers during the filming of scenes in New England, New York, and Virginia, showing United States Regulars, including the 16th and 18th Infantry, and the 3rd Cavalry, cavalry, participating in the action through the courtesy of Secretary of War Weeks, are used in an intensive campaign now being conducted by the recruiting service.

Thousands of regulars are shown enjoying the unusual experiences of being made up as British grenadiers, minutemen, and members of Washington's army, taking part in spectacular charges, and going through maneuvres obsolete since Revolutionary times. The men were drilled by Army officers who, collaborating with Griffith's experts, made a special study of the strategy and tactics of the War of Independence.

PHOTOPLAY EDITOR.

Harrisburg (Pa) Telegraph Dec 1 1923

SOLDIERS TAKING PART IN FILM

D. W. Griffith Photographing "America," a Picture of Revolutionary War Days

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Harlem (N.Y.C) Home News Dec 2 1923

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Brooklyn (N.Y) Eagle Dec. 2, 1923 33

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Indianapolis (Ind) Star Sunday Dec 1923

Above—In the trenches at Bunker Hill showing U. S. regular army soldiers garbed as British redcoats and as Minutemen, acting as "supers" for D. W. Griffith's production of "America." This film is sponsored by the Daughters and Sons of the American Revolution.

Charleston (W Va) Gazette Dec 2 1923

Griffith has returned from Virginia to his Mamaroneck studios, after photographing scenes on 11 historical spots for his Revolutionary film "America."

The surrender of Cornwallis was taken in Yorktown on the ground where it actually occurred. More than 40 persons whose ancestors were present at the surrender took part in the scenes.

Yorktown gave Griffith a thrill by parking his special train on a siding around which was buried a cache of TNT said by government officials to be valued at $200,000,000. This is the army base for high explosives, and the tracking where the train stood was on government property.

Jy M. P News Dec. 8 1923

D. W. GRIFFITH recently was presented to President Coolidge by Representative Treadway. The [illegible] showed the chief executive several scenes of "Ame[illegible]

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Jy Herald Dec 8 1923

COL. D. W. GRIFFITH NOW.

David W. Griffith has joined the ranks of Kentucky colonels among the men of the amusement business, along with Lee Klaw and John Golden. He is the first motion picture producer to be so honored by his native State. Gov. Edwin P. Morrow of Kentucky has just awarded to Mayor Huston Quinn of Louisville A commission which makes the man who founded the modern photoplay with "The Birth of a Nation" and who is now picturing the War of Independence for the Daughters of the American Revolution, a full fledged colonel.

Jy Eve Journal Dec 8 1923

Griffith Made Colonel

D. W. Griffith, who is connected with motion pictures, has been commissioned a colonel by Governor Morrow, of Kentucky, from which State Colonel Griffith hails.

Jy Times Dec 9 1923

According to the D. W. Griffith office, Robert W. Chambers has become a commuter between New York and Mamaroneck, the reason being that he is writing "America," the story of the American Revolution, which Mr. Griffith is filming for the Daughters of the American Revolution. In addition to writing the story, Mr. Chambers is rendering assistance in the details of many of the scenes, particularly those dealing with the Northern Indians.

Jy Tribune Dec 9 1923

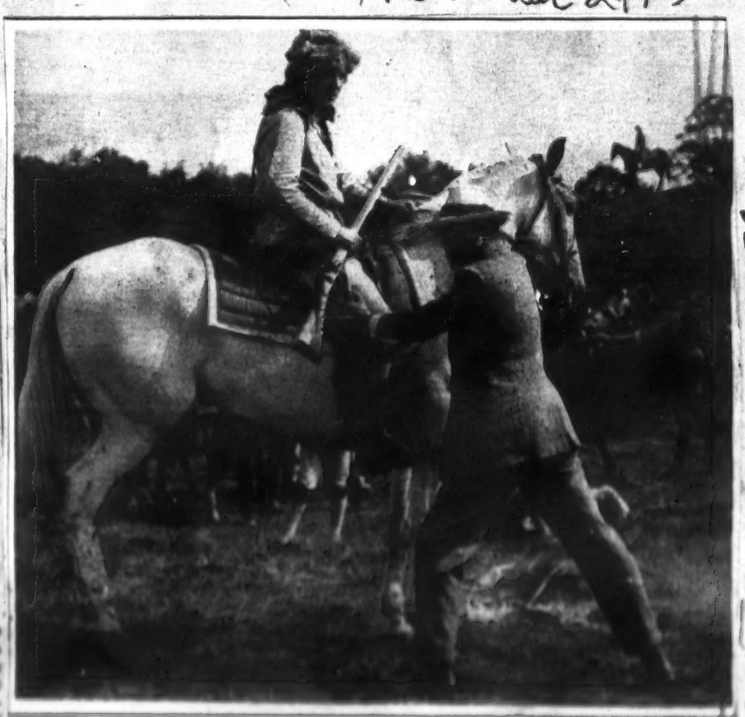
R. W. Chambers Writes "America" for Griffith

The secret of why Robert W. Chambers has become a confirmed commuter between New York City and Mamaroneck, N. Y., is out at last. He is writing "America," the story of the American Revolution, which D. W. Griffith is filming for the Daughters of the American Revolution.

Chambers's early popularity was gained through novels dealing with the Revolutionary period. He has become so intensely enthusiastic over "America" that he is reported to be burning the midnight oil prodigally in order to fulfill his contracts for serials and novels and still keep "America" marching merrily to completion.

He is a regular visitor to the Griffith studios, where he and D. W. hold their conferences in regard to the story inspired by the descendants of the heroes of '76. In addition to writing the story of "America," Chambers has been able to aid Griffith in the details of many scenes, particularly those dealing with the Northern Indians, in whose lore he is an expert.

South Bend (Ind) News Dec 2 1923



Above—D. W. in action. Griffith is seen illustrating a point to one of his actors in "America" in which fifty thousand persons have been used to date, although the filming is far from finished. The picture is sponsored by the Daughters and Sons of the Revolution.

Ottumwa (Ia) Courier Nov. 27 1923

D. W. Griffith Now A Colonel.

When David Wark Griffith, famous motion picture producer, goes back to Oldham County next June to visit the scenes of his childhood and also be an honored guest at Kentucky's 1924 Home Coming celebration, his friends and neighbors who once addressed him as "Dave" may prefix "Colonel" to his name.

This was the announcement made by Mayor Huston Quin, general chairman for the Home Coming, who said that he had received from Gov. Edwin P. Morrow full-fledged colonel's commissions not only for Mr. Griffith, but also for John Irving Roamer, editor of "Printer's Ink," a nationally known advertising publication.

As in the cases of Col. George Horace Lorimer, Col. Norman P. Hapgood and Col. John T. McCutcheon, the appointments, Mayor Quin said, were made because of the services Mr. Griffith and Mr. Roamer had performed in behalf of Kentucky's 1924 Home Coming.

Friends of Mr. Griffith are planning a special celebration in his honor at his old home town when he returns.

Denver (Colo) Times Dec. 1, 1923

Cornwallis Surrender Filmed by Griffith

D. W. Griffith returned yesterday from Virginia to his Mamaroneck studios after photographing scenes on eleven historical spots for his Revolutionary film, "America."

The surrender of Cornwallis was taken in Yorktown on the ground where it actually occurred. More than forty persons whose ancestors were present at the surrender took part in the scenes.

Yorktown gave Griffith a thrill by parking his special train on a siding around which was buried a cache of TNT, said by government officials to be valued at $200,000,000. This is the army base for high explosives and the tracking where the train stood was on government property.

Milwaukee (Wis) Journal Dec 2 1923

Griffith Films Huge Pageant of the Revolution

Making of Historical Spectacle, America, Attended by Revival of Patriotism

WHEN the Daughters of the American Revolution suggested to David Wark Griffith that he make a photoplay based on the American revolution, they started something. Mr. Griffith is not only making the photoplay first but being historian, patriotic director, society women, descendants of Revolutionary heroes, and the United States army itself are helping and in everything goes accordingly to celebrate America, as the new film has been named, should express in outward emblems over The Birth of a Nation.

Herself of holding reviews of the patriotic buildings which must figure in our frame action about the revolution, Griffith and his entire company of players, technicians and camera men, are traveling from place to place in United States and popular points are taking their work to the great place, with their tents, equipment and money better than a dozen Napoleons and never a loss of the Third Napoleon ever so much.

Principals of leading stage artists, and for the parade through the streets of Boston and Washington Day Weeks ago, and now that a fortnight is for the money is owed in a few days.

A National "Festival"

The production of America is said to be taken at the cost of a job and pocket of millions, and the [illegible] of Americans. The work has cost the United States [illegible] and the United States army [illegible] and the United States army [illegible] and the United States army

WHAT WAS THE COLOR OF PAUL REVERE'S HORSE?

A Little Matter of Horse History

HISTORIANS have described minutely and at least one poet has sung in lilting verse the ride of Paul Revere. In fact Mr. Revere is unquestionably the best known jockey America ever had. But who knows the name, the color, or the breed of the noble steed which bore him to Lexington, Concord and other Middlesex towns and hamlets? Extant poetry and prose extol Revere but pay rather scant attention to his horse.

Hence when D. W. Griffith, making his big patriotic film of the Revolutionary War "America," at the suggestion of the Daughters of the American Revolution, wanted to get a minute description of Revere's horse he could find none. Mr. Griffith didn't care much by what name the horse was called, but in the interests of historical accuracy he did want to know its color, size and breed.

But to get the needed information he was forced to establish a research department, which not only delved through hundreds of written volumes in the course of weeks, but scoured even the most obscure historical collections and museums before the data were secured.

As the making of "America" progressed Mr. Griffith found that our historians frequently neglected to furnish detailed information which he needed in his work and so he has continued the research bureau as a permanent adjunct to the production of this picture. It is said that as a result of Griffith's experience the motion picture industry will found an independent bureau of historical research under the direction of Will H. Hays.

Screen News. Sacramento, Cal. Nov. 24. 1923

WILL DESCRIBE GRIFFITH FILM

Garland O'Neil to Address Paris Rotary Club Today on Noted Kentuckian's Next Production

ACCIDENT VICTIM BURIED

[Special to The Herald]

PARIS, Ky., Nov. 27.—Garland O'Neil, formerly of Paris, a graduate of the Paris High school, will be the principal speaker at the regular meeting of the Paris Rotary Club Wednesday at 12:15 o'clock at the Bourbon county Y. M. C. A. private dining room. Mr. O'Neil will speak on D. W. Griffith's new motion picture, "America," suggested by the operations of the Daughters of the American Revolution.

Lexington (Ky) Herald Nov 28 1923

Newark (NJ) Ledger Nov 30 1923

D. W. Griffith has returned from Virginia to his Mamaroneck Studios after photographing scenes on eleven historical spots for his Revolutionary film, "America," which will be released shortly.

The surrender of Cornwallis was taken in Yorktown on the ground where it actually occurred.

More than forty persons whose ancestors were present at the surrender took part in the scenes.

Yorktown gave Griffith a thrill by parking his special train on a siding around which was buried a cache of TNT said by government officials to be valued at two hundred million dollars. This is the army base for high explosives and the siding where the train stood was on government property.

Detroit (Mich) News Dec 2 1923

GRIFFITH TURNS GYPSY IN MAKING FILM

Now the movies have given a modern twist to "gypsying." The caravan of gay wagons has become a private train of Pullmans.

Instead of fortunes being told, one is being spent to enable D. W. Griffith to visit the various historic sites in Virginia for taking scenes for his next production "America."

A train of five Pullmans has been put at the command of Griffith to travel wherever he wishes, and the older families of Virginia are his guides.

G. Watson James of Richmond, Virginia, national historian of the Sons of the American Revolution, has been enlisted to accompany Griffith.

One of the principal locations visited is the Byrn Mansion at Westover on the James river. The society women of Richmond composing the Little Theater League, are acting as extra people for the scenes requiring their presence.

All the historic estates along the James river will be photographed, including particularly the Shirley Carter home, where the tenth generation now lives.

The gypsy progress will continue for about a week.

Paris (Ky) News Nov 27 1923

ON THE FIRING LINE WITH GRIFFITH

THE first still to arrive on D. W. Griffith's new spectacle, "America," based on the Revolutionary War, shows U. S. Regulars as Redcoats and Minutemen in the trenches at Bunker Hill.

Moline (Ill) Dispatch Dec 1 1923

Griffith Turns Gypsy in Making Latest Picture

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WASHINGTON'S HOME IN THE MOVIES

Arrangements are now under way for the use of the Washington home at Mount Vernon as the setting for some of the principal scenes in D. W. Griffith's historical picture, "America." The film deals with the dramatic episodes of the Revolutionary war and George Washington is one of the chief characters. Scenes of Washington's home life will be shown in their exact historical settings. Griffith is being assisted in his work by the Daughters of the American Revolution. Mrs. Anthony Wayne Cook, president of the D. A. R., is now in conference at Washington with Griffith over various details of the contracts and committees of observers from the organization have attended the taking of the most important scenes to date in order to insure their accuracy.

PRESIDENT'S MESSAGE DELIGHTS FILM WORLD

Recommendation of Admission Tax Abolition and Following Words Taken as Executive Recognition of Great Industry.

THE PRESIDENT'S RECOMMENDATION.

"I especially commend a decrease on earned incomes, and further abolition of admission, message and nuisance taxes. The amusement and educational value of moving pictures ought not to be taxed."

President Coolidge's recommendation that Congress abolish the "admission, message and nuisance taxes," coupled with his emphatic endorsement of the motion picture industry, brought great joy to every branch of it yesterday. Producers, players, distributors and exhibitors were doubly gratified that, not only did the President recommend the elimination of an oppressive war tax, but, in so many words, recognized the important position he'd in public life by the motion pictures.

It was too soon for any one to discuss methods or means whereby Congress may be induced to heed the Presidential recommendation. That will come later.

Here are some of the expressions from the leaders:

Sydney S. Cohen.

(President Motion Picture Theatre Owners of America.)

"It was very gratifying to read the statement contained in the annual message of President Calvin Coolidge to Congress, especially his recommendations for the repeal of the admission taxes, as it expresses an appreciation of the public service activities of the motion picture industry.

"Governments are not run for profit. They are run for service to the people, and the industry generally is to be congratulated that its public service activities rendered since the inception of the industry, and particularly during the last few years, and the late World War, have merited the sanction and approbation of the President of the United States, as it has members of the Cabinet, leading United States Senators and Congressmen, Governors of States and other public spirited men.

"I am firmly of the opinion that in years to come this service rendered by the theatre owners and by the industry generally will so impress itself on the official and public mind that this industry in all its branches will be exempt from any and all forms of taxation, because there will be a realization that it is of more value to Government, State, city and community than that obtained from taxes.

"The co-ordinated effort and co-operation of all forces in the industry are required to help carry into effect the recommendations made by the President of the United States and the Secretary of the Treasury.

"At the meeting of the officers and board of directors of the Motion Picture Theatre Owners of America at the Hotel Willard, Washington, on Friday and Saturday, November 30 and December 1, a special committee of the organization was designated for this sole purpose, and it is our intention to continue our efforts along lines that will present a solid and united front, so that relief sought and so very much needed will be obtained."

Charles T. O'Reilly.

(President Theatre Owners Chamber of Commerce.)

"The President's message, containing a recommendation to Congress for the removal of the tax on admissions to motion picture theatres because of the educational value of the motion picture, is a great recognition by the highest official in the land of the work done by the industry and will be received with appreciation throughout the country regardless of party politics.

"President Coolidge deserves the undivided support of those who are the custodians of this great medium, the value of which he has recognized in his recommendation to abolish the war tax, which has been borne so long and so patiently by the motion picture public."

Richard Rowland.

Richard Rowland, general manager of First National, said that he was heartily in favor of the President's suggestion to Congress that the tax on motion picture admissions be repealed.

"The value of motion pictures to the country is so great that it should not be handicapped by taxes of this sort," Mr. Rowland said. "In addition, I am opposed to direct taxation to pay for the war. The sooner the war is forgotten the better for us and for the entire world."

Hiram Abrams.

(President United Artists Corporation.)

"When President Coolidge declared in his message to Congress that 'To reduce our taxes is to give every home a better chance,' he undoubtedly had in mind such taxation as that embodying the tax on theater tickets," said Hiram Abrams, president of United Artists Corporation. "This was essentially a war-time measure for revenue, and I heartily concur with the President in advocating relief to the general public from this form of taxation.

"The theatre, and particularly the motion picture theatre, in many instances, furnishes about the only entertainment and diversion that the laboring man has. The motion picture and the theatre have come to rule as absolute necessities of life. They no longer may be classed among the luxuries. There is no question but that the removal of the theatre ticket tax would bring great relief to the working classes, which have come to depend almost entirely upon the motion picture for their entertainment; to say nothing of the fact that motion pictures have won unanimous recognition everywhere for their educational value.

"To remove the wartime tax from the chief source of entertainment and education for the working man and his family certainly is 'paramount,' as President Coolidge asserts, and certainly will serve 'to give every home a better chance.'"

David Wark Griffith.

"I am heartily in accord with President Coolidge.

"The value of entertainment and particularly of motion pictures, which today, as the chief source of entertainment for the great mass of the American people, was proven during the war.

"As an educational factor, the value of the screen can hardly be overestimated. It seems unfair that the people of the United States should have to pay a tax for so great an educational factor.

"'America,' which I am now filming, is a case in point. The research work for this picture required years of effort. It was requested by the Daughters of the American Revolution, who wished a drama of the War of Independence. It is hardly equitable that the American people should be taxed in order to witness the film presentation of the romance of the Revolution, the story of their own forefathers."

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(V. P. and General Manager of Pathe Exchange, Inc.)

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The removal of the Federal tax will be a big step in the right direction, and the States and municipalities should respect all excess taxes the public could indeed enjoy progressively better and more perfect entertainment of educational value.

The President's voting message is an excellent one, presently nothing prohibiting citizens of all classes might to be exercised.

Hiram Pearson,
Vice President and General Manager
Pathe Exchange, Inc.

Kansas City Star Dec 7 1923

GRIFFITH HANDED COLONEL'S RANK FOR FILM FAME

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Griffith is the first motion picture producer ever honored in this manner. Others who have received similar commissions in the past include Col. Roosevelt, Harvey Lorimer, Marquis F. Regoud and Col. T. Roosevelt.

Motion Picture Magazine Jan 1923 (Nyc City)

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Times Picayune (Nyc) Sep 25 1923

Washington Herald Dec 1 1923

Kansas City Star Nov 28 1923

Norwalk (Conn) Hour Dec. 1, 1923

Harrisburg (Pa) Telegraph Dec 1 1923

Harlem (NYC) Home News Dec 2, 1923

Brooklyn (NY) Eagle Dec 2, 1923

Indianapolis (Ind) Star Sunday Dec 1 1923

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PHOTOPLAY EDITOR.

Charleston (W Va) Gazette Dec 2, 1923

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Still in the process of filming, D. W. Griffith's "America," which he is making at the request of the Daughters of the American Revolution, is already getting recruits for Uncle Sam's Army.

It is the first dramatic photoplay ever used for Army recruiting purposes, and according to the figuring of Army officers will have aided in increasing the personnel of our fighting forces long before it is placed on public exhibition.

Photographs taken by army photographers during the filming of scenes in New England, New York, and Virginia, showing United States Regulars, including the 16th and 18th Infantry, and the 3d Cavalry, participating in the action through the courtesy of Secretary of War Weeks, are being used in an intensive campaign now being conducted by the recruiting service.

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D. W. GRIFFITH AIDS ARMY RECRUITING

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Jy Tribune Dec 9 1923

Jy M.P News Dec. 8, 1923

D. W. GRIFFITH recently was presented to President Coolidge by Representative Treadway. The President showed the chief executive several scenes of "Ame

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D. W. GRIFFITH has returned from Virginia to his studios at Mamaroneck, N. Y., after photographing scenes on eleven historical spots for his Revolutionary picture, "America."

Jy Eve Journal Dec 9 1923

Jy Times Dec 9 1923

R. W. Chambers Writes "America" for Griffith

The secret of why Robert W. Chambers has become a confirmed commuter between New York City and Mamaroneck, N. Y., is out at last. He is writing "America," the story of the American Revolution, which D. W. Griffith is filming for the Daughters of the American Revolution.

Chambers's early popularity was gained through novels dealing with the Revolutionary period. He has become so intensely enthusiastic over "America" that he is reported to be burning the midnight oil prodigally in order to fulfill his contracts for serials and novels and still keep "America" marching merrily to completion.

He is a regular visitor to the Griffith studios, where he and D. W. hold their conferences in regard to the story inspired by the descendants of the heroes of '76. In addition to writing the story of "America," Chambers has been able to aid Griffith in the details of many scenes, particularly those dealing with the Northern Indians, in whose lore he is an expert.

According to the D. W. Griffith office, Robert W. Chambers has become a commuter between New York and Mamaroneck, the reason being that he is writing "America," the story of the American Revolution, which Mr. Griffith is filming for the Daughters of the American Revolution. In addition to writing the story, Mr. Chambers is rendering assistance in the details of many of the scenes, particularly those dealing with the Northern Indians.

Griffith Made Colonel

D. W. Griffith, who is connected with motion pictures, has been commissioned a colonel by Governor Morrow, of Kentucky, from which State Colonel Griffith hails.

Herald Dec 8 1923

GL." D. W. GRIFFITH NOW.

David W. Griffith has joined the ranks Kentucky colonels among the men the amusement business along with Klaw and John Holden. He is the motion picture producer to be so ored by his native State. Gov. rin P. Morrow of Kentucky has just warded to Mayor Huston Quinn of ville a commission which makes man who founded the modern photo- with "The Birth of a Nation" and is now picturing the War of Independence for the Daughters of the erican Revolution, a full fledged lonel.

Morning Telegraph Dec. 8 1923

IT'S "KUNNEL" GRIFFITH NOW

Producer-Director Who Has Commanded Many Armies for the Screen Commissioned by Governor Morrow of Kentucky and May Now Wear Uniform.

FOY HAS A MULTIPLEX JOB

DAVID WARK GRIFFITH has commanded all sorts of armies from the day he filmed "The Birth of a Nation" down to the past week when he handled American regulars in the battle scenes for "America," his new film now in process of filming. However, he has never had a commission conferred upon him until yesterday. Being a Kentuckian, there was only one military title sought for him and it has been conferred by Governor Edwin P. Morrow who, of course, made him a "Kunnel." Governor Morrow has made Mr. Griffith a member of his staff and as such he takes place with other such great honorary comrades as Norman Hapgood, Charles Klaw, Lucius and John T. McCutcheon.

Kentucky colonels date back to the aristocratic cavalrying and all such every Kentuckian and there is a uniform that goes with it.

Milwaukee (Wis) Journal Dec 2 1923

Griffith Films Huge Pageant of the Revolution

Making of Historical Spectacle, America, Attended by Revival of Patriotism

WHEN the Daughters of the American Revolution suggested to David Wark Griffith that he make a photoplay based on the American revolution, they started something. Mr. Griffith is not only making the dashed thing but being historical, patriotic, patient, nearly broke, disappointed at Revolutionary heroes, and the Daughters wonder every day if anything and if everything goes according to schedule. Anyway, as the new film has been called, it appears to national significance even the birth of a nation.

Colonel of holding centuries of the minute holdings which most people in and about Boston know about the revolution, Griffith and his assistant director and cameraman, who are directing from place to place in many states, with hundreds, perhaps, of people, have made the grand grab with their goals as standard and better than ever before. Mr. Griffith is the director of the United States cavalry in the film.

The idea of making a film pageant of the revolution was suggested by the Daughters of the American Revolution, who thought it would be a good way to celebrate the 150th anniversary of the revolution.

A National Revival

The producing of Griffith is said to be just what is the need of a nation at this time. It is a revival of patriotism, of the spirit of the revolution, of the spirit of the Minutemen, of the spirit of the Boston Tea Party, of the spirit of the Green Dragon, of the spirit of the Sons of Liberty, of the spirit of the Continental Congress, of the spirit of the Declaration of Independence, of the spirit of the Constitution, of the spirit of the Revolutionary War, of the spirit of the Revolutionary Army, of the spirit of the Revolutionary Navy, of the spirit of the Revolutionary Militia

Denver (Colo) Post Dec 2 1923

Nashville (Tenn) Tennessean Dec 2 1923

St Paul (Minn) News Dec 2 1923

The Butte (Montana) Miner Dec 2 1923

HISTORY BARES ITS SECRETS FOR NEW 'AMERICA' FILM

New England Societies to Aid Griffith in His Latest Picture.

New England has agreed to open its treasures of Revolutionary relics to motion pictures, and D. W. Griffith has gone to Boston with 150 members of his staff and players to photograph the incidents of the early war on the actual sites, for his next production, "America."

By arrangement with several of the historical societies, including in particular the Lexington Historical society, the weapons, drums, costumes, vehicles, etc., used during the war will be used in the action. It will be the first time these articles have ever been shown to the world thru motion pictures.

Battle scenes will be taken on the famous Lexington common, where the historic "shot heard around the world" was fired. Buckman's tavern and the Adams house where John Hancock and John Adams were sleeping on the night the British came, will be used as settings.

The action under Griffith's direction will continue along the road to Concord, where the battle of the bridge will be fought. It is Griffith's intention that all scenes shall be taken on actual sites except where improvements prohibit, but in every action some photographs of the actual sites will be included.

GRIFFITH SHOOTS ELEVEN HISTORICAL SCENES

Virginia Location Used in Patriotic Spectacle of "America."

D. W. Griffith has returned from Virginia to his Mamaroneck studios, after photographing scenes on historical spots for his Revolutionary film, "America."

The surrender of Cornwallis was taken in Yorktown on the ground where it actually occurred. More than forty persons whose ancestors were present at the surrender took part in the scenes.

Yorktown gave Griffith a thrill by parking his special train on a siding around which was buried a cache of TNT, said by government officials to be valued at $200,000,000. This is the army base for high explosive and the cracking where the train stood was on government property.

Lexington (Ky) Herald 12/2/23

Newark (N J) Ledger Dec 3 1923

Washington (D.C) Star Dec 2 1923

Charleston (W Va) Gazette 11/6/23

Crawfordsville (Ind) Journal Nov 17 1923

Mrs. Anthony Wayne Cook, president of the Daughters of the American Revolution, has gone to Washington to see scenes taken relative to the life of George Washington for the film "America," which David W. Griffith is producing. Arrangements are being made for the Washington mansion at Mt. Vernon to be used as a historical setting for the scenes showing Washington's home life and the incidents which took place there.

D. W. Griffith is back from Virginia where he filmed scenes depicting the surrender of Cornwallis at Yorktown, for his Revolutionary War story, "America."

D. W. Griffith will be the "Pictorial Father of his Country" when his "America" is finished. This film has to do with the thirteen original colonies.

D. W. Griffith has returned to his Mamaroneck studios, after photographing scenes in Virginia for his revolutionary film, "America." The surrender of Cornwallis was taken in Yorktown on the ground where it actually occurred. More than forty persons whose ancestors were present at the surrender took part. Yorktown gave Griffith a thrill by parking his special train on a siding around which was buried a cache of TNT. This is the army base for high explosives, and the track where the train stood was on government property.

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The Crack Cavalry company of the Army, the famous Third stationed at Ft. Meyer, Virginia, played the part of Morgan's raiders in scenes for D. W. Griffith's next film "America." This if the first time a cavalry unit has taken part in a film.

Major Wainright, aide to Secretary of War Weeks, led the troop in the costume and character of the celebrated Morgan. Colonel Hawkins, in command of Ft Meyer, assisted Griffith in directing the maneuvers. When Barbara La Marr four months ago married Jack Dougherty, Universal star, band, it seems, VIE

Griffith's next colossal picture is "America," in which all the important battles of the revolutionary war are being reproduced. All the historic scenes along the James river will be photographed, including particularly the Shirley Carter home, where the tenth generation now lives. The society women of Richmond are acting as extras for the scenes requiring their presence. It is said that a train of five pullmans have been put at the command of Griffith to travel wherever he wishes and the older families of Virginia are his guides.

Mansfield (Ohio) News 11/14/23

Madison (Wis) Journal 11/25/23

Richmond (Va) News-Leader Dec 3 1923

CHAMBERS WRITING THE "AMERICA" BOOK

Novelist Joins With D. W. Griffith in Working Out Plot of Film Now Under Way.

Announcement was made yesterday that Robert W. Chambers is writing "America," the story of the American Revolution, which D. W. Griffith is filming. It has been understood heretofore that Mr. Griffith himself was writing the scenario of this newest of his ambitious works. Mr. Chambers gained his first fame as a novelist in dealing with romances of the Revolutionary period. He is regarded as one of the leading authorities on early American history, particularly Continental and Revolutionary history of New York State. He is now a regular visitor at the Griffith Mamaroneck studios, where some of the scenes are being shot.

A "film magnate" speaks out loud and clear: "Gray doesn't photograph." D. W. Griffith would be shocked to hear it. So soon has human nature changed?

On the theatrical page of the Sunday *New York Times* it is reported that a celebrated "film magnate" witnessed the premiere in that city of the drama which aroused more or less furore in Richmond. Would this play, "Robert E. Lee," make a good photoplay? He replied in the negative. "Gray," he said, "doesn't photograph."

It was last May or June that "The Birth of a Nation" came for its "steenth" time to Washington. There are many Southerners in Washington. But there are not so many that they will fill a theatre night after night, afternoon after afternoon through many days. That, however, was the welcome given "The Birth of a Nation." On one night at least the audience—in which a senator from Wyoming rubbed elbows with a postal clerk from Indiana—almost shouted the exit lights out.

Why was not the "film magnate" honest? Why did he not say: "This Dawnwaren thing is not Three Weeks enough for my chop of movie!" Why did he say "Gray doesn't photograph"?

Charleston (W Va) Gazette Nov 11 1923

Griffith Turns Gypsy In Making Newest Film

Noted Producer Seeking To Secure Real Atmosphere For Making of "America," New Photoplay and Vaudeville Opens Today

Now the movies have given a modern twist to "gypsying." The caravan of gay wagons has become a private train of Pullmans.

Instead of fortunes being told, one is being spent to enable D. W. Griffith to visit the various historic sites in Virginia for his next production "America."

A train of five Pullmans has been put at the command of Griffith to travel wherever he wishes, and the older families of Virginia are his guides.

G. Watson James of Richmond, Virginia, national historian of the sons of the American Revolution, has been called to accompany Griffith.

One of the principal locations visited is the Myra Mansion at Yorktown on the James river. The society women of Richmond are acting as extra people for the scenes requiring their presence.

All the historic places along the James River will be the photographed, including particularly the Shirley Carter home, where the tenth generation now lives.

The gypsy progress will continue for about a week.

Los Angeles (Cal) Examiner Dec 2 1923

Davenport (Iowa) Dem-Leader Nov 25 1923

Mamaroneck studios after an exciting Dixie expedition, in which railroads gave him special trains and governors tendered him ovations. A delightful time was had by all, we hear. D. W. is shooting "America" faster than he has ever made a picture. He has already made more than 40 per cent of the production.

We hear that Viburton Mack should not in the cast, which includes David Dempster and

ESTATES FILMED FOR NEW PICTURE

Moving Pictures Give Modern Twist to "Gypsying," With Pullmans As the Wagons

CRACK CAVALRY COMPANY USED FOR "AMERICA"

The crack cavalry company of the army, the famous Third, stationed at Ft. Meyer, Virginia, played the part of Morgan's Raiders this week in scenes for D. W. Griffith's next film "America." This is the first time a cavalry unit has taken part in a film.

Major Wainright, aide to Secretary of War Weeks, lead the troop in the costume and character of the celebrated Morgan. Colonel Hawkins, in command of Ft. Meyer, assisting Griffith in directing the maneuvers. The White House staff of photographers were caught in one of the charges, without serious injuries.

Indianapolis (Ind) Times Dec 1 1923

Wilmington (Del) Sunday Star Nov 25 1923

Griffith Filming Historic Virginia

Wichita (Kan) Beacon Nov 27 1923

San Francisco (Cal) Chronicle Dec 2 1923

Wilmington (Del) News Journal Nov 27 1923

Los Angeles (Cal) Herald Dec 2 1923

Historic Film in Making With Griffith Directing Scenes of the Revolution

When the Daughters of the American Revolution suggested to David Wark Griffith that he make a photoplay based on the American Revolution, they started something.

As a result of this suggestion Griffith is not only making the desired film, but leading historians, patriotic societies, society women, descendants of Revolutionary heroes and the United States army itself are helping him, and if everything goes according to schedule, "America," as the new film has been named, should surpass in national significance even "The Birth of a Nation."

Probably no other film during its making ever created more widespread interest than that upon which Griffith is now working. This is due in part to its patriotic nature, which has already caused a revival of interest in revolutionary times in the regions where the great conflicts of our first war were fought; and in part to the unusual way in which Griffith is making the picture.

On Actual Sites.

Instead of building replicas of the historic buildings which must figure in any drama written about the Revolution, Griffith and his entire company of players, technicians and research advisers, are travelling from place to place in special trains and taking their scenes on the actual sites, with thousands of the general public as spectators, and society belles, Revolutionary descendants and the enlisted men of the United States army as "supers."

So far this experiment of "letting the public in" to view the actual filming of a motion picture is working out admirably, even though in several cases—notably in reproduction of big battle scenes—pirate movie camera men attempted to take "shots" of the scenes which Griffith staged at great expense in order to sell them to small companies, for use in lesser pictures. A number of such attempts were stopped by state troopers in New York, and the pirates' cameras and films confiscated until the new Griffith picture has been released.

The magnitude of Griffith's understanding in "America" can, perhaps, best be understood by the fact that he aims to reproduce the major battles of the War of Independence with strict fidelity to historical accuracy; that although he has been at work but a short time and will require several months to finish filming 250,000 feet of film as been used already, and more than 50,000 persons have appeared in the scenes; that thousands of regular Army soldiers, drafted for the purpose through the courtesy of Secretary of War Weeks, camped more than a fortnight in Putnam county to appear in a few scenes; and that when completed the picture will actually have cost more than a million dollars.

Enthusiasm Aroused.

Although he had long realized the dramatic possibilities of the American Revolution as the basis for a photoplay, Griffith has been surprised, he says, at the enthusiasm which the project seems to have aroused. His New York office and his studios at Mamaroneck have been literally flooded with requests from historical organizations which wish to aid with historical data or to appear in the picture; with valuable historical information from students of the Revolutionary period; with requests from municipalities which figured as the sites of Revolutionary inland take pictures in their cities, towns cidents for him to bring his company and hamlets.

Indeed the production of "America" may be said to have taken on the aspect of a national revival of patriotism, and particularly of a renaissance of interest in the ideals and traditions of Revolutionary days. Whole townships have turned out to watch the rehearsing and the taking of scenes, and thousands who never saw a motion picture camera, and who had forgotten there ever was a War of Independence, have had an opportunity to see a dozen cameras in action, and to learn through watching a faithful reproduction of scenes in the struggle for liberty something of the stuff of which the Minutemen were made.

Some idea of the interest with which the filming of "America" is being followed may be gained from the fact that historical societies and descendants of Revolutionary heroes in sections where scenes were being taken brought from the dens and treasure chests of their mansions, and from family vaults, invaluable relics of the revolution, ranging from pistols, spurs, and drums, to garments and gowns, gents trembling with age, and offered them to Griffith for use in the pictures. Because of this enthusiasm, it has been possible to use as proper in the Griffith production, without paying for the privilege, hundreds of dollars worth of property.

Research Involved.

Griffith's aim is preserving substantial accuracy has been achieved largely through the establishment of a special bureau of research. This bureau, which has proved so successful that the movie pioneer intends to continue maintaining a private organization under the directorship of Will M. Ryan, formerly of Washington and Lee University, has been busy for months past ferreting out data on the Revolutionary period. Through the courtesy of Secretary of War Weeks, the bureau has been able to secure the services of a special detachment of army officers who have had years of experience in the study of military tactics and who have been assigned to Griffith through the courtesy of Secretary of War Weeks.

Lieut. Col. Frank Parker, Lieut. Col. Ralph Parker, Major Frank Parker, Major Ralph Parker, Major Ralph Parker, Major Ralph

Providence (RI) Journal Dec. 2, 1923

AROUND THE FILM WORLD

Costume and Historical Dramas Drive Producers to Exhaustive Research.—British Writer Discusses "Legends" of the Screen, New Photoplays and Stories.

By YD

Having almost exhausted the novelty in the statistics of movie costs, stupendous armies of animals and people, architectural marvels, and music-while-they-act, details of "research" work are being given out now by the various companies. Costume pictures are said to require a lot of it, and that is enough to start the movie publicity men off.

So they are sending forth the information of how a world-wide search lasting nine months was conducted to find just what sort of a ring King Louis, the umteenth, wore on his thumb, Friday the 31st, the very day the mob stormed the chateau for some reason or other. Without obtaining historic accuracy on this point, the producers could not go ahead. They would not insult their audiences or their own consciences by providing their king with a glass diamond set in German silver when upon the historic occasion they are picturing he was wearing his seal ring with the garnet in the snake's eye.

Something after the same manner is a reported attempt of Mr. Griffith to find out the exact [illegible] the horse Paul Revere rode. But after all, this desire to avoid anachronisms is highly laudable, and it is surmised that the publicity men are to blame for letting their enthusiasm carry them to extremes. Anachronisms do creep in and it takes the utmost care to avoid them, which reminds us of one that might have been avoided had the hero's rags been less dainty.

He was the hero of a costume drama of the cloak and sword age, and had languished in a fetid prison for oh, several months. When he came out his clothes were in tatters and just below each knee was the undeniably fresh imprint of a very modern kind of garter.

Legends in the Movie World

"In the film trade are countless legends—about stars, about humor, about happy endings," says the Manchester Guardian. "There are those who say that the cinema is itself a legend. Its childhood is legendary without a doubt, as legendary as the demands of the public upon which centres wax fat and prosper, as legendary as the facts which publicity men purvey. But the most curious legends of all, and the most peculiar to the industry, are those which have gathered round the names of certain producers, guarding them from all attack.

"In the beginning, of course, there is always a truth. On a single picture, great or near great, the myth is founded. Let there follow one or two films built on the same lines, competent, smooth-running, let people talk a little analyzing and framing the beauties in words and the myth will grow to full strength.

"The producer may not become a Crœsus, for the regular pay-box patron is difficult to gull, but amongst the cognoscenti his reputation is assured. His films, even in embryo, will be enwrapped in a legend of quality which it would take a very serious blunder to destroy. Devices which would look cheap in another man are read as quaintness in him.

"Subtlety is seen where there is no subtlety; melodrama becomes strength and crudity courage, and every little gleam of beauty is magnified a hundredfold. But such producers have had to pay a heavy price for the legend which has grown up around them; they are artists, remember, or have at least been artists once, and none knows better than they the quality of each bauble of their handiwork.

"But unlike the artists of the pen and brush, they are never allowed to make frank pot-boilers and call them so. They have to live always up to their legend, and wait in fear and trembling for their disciples to notice some point overdrawn, some oddity overstrained, to pause, to question, realize the bluff, and rebel.

"The risk of detection, however, is very small, thanks to the hundred and one screen inanities which have already jaded the mind of intelligent filmgoers and blunted the edge of criticism. We are thankful for every little scrap of artistry that comes our way, and in our gratitude refuse to examine it too closely. With a lazy but touching faith in legend the knowing have testified again and again to the debilitating influence of the ordinary screen play on the sensitive mind.

"The persistence of the Harold Lloyd legend is due to the many comedians who fail to raise a smile. The Mary Pickford legend has been fostered bravely by the weakness of her imitators. And the Sjostrom legend—one of the most persistent and clever—has mainly sprung from a comparison of America's redundancy, flamboyance and artificiality with the simple dramatic sense and light-painting of the Swede. Sjostrom has made in his career three or four remarkable films—about as many as the producers of America have made in all.

"He has made one magnificent film, 'Love's Crucible.' And then, having shaped it and turned it, he must needs set the crucible boiling with as efficient a pair of firelighters as 'Jealousy' and 'Honor,' which anyone but a legend-blind graphologist would recognize for what they are."

Portland (Ore) Oregonian 12/2/23

Griffith Is Modern Gypsy in Film Making.

Scenes for "America" Require a Wide Variety of Locations.

NOW the movies have given a modern twist to "gypsying." The caravan of gay wagons has become a private train of Pullmans.

Instead of fortunes being told, one is being spent to enable D. W. Griffith to visit the various historic sites in Virginia for taking scenes for his next production, "America."

A train of five Pullmans has been put at the command of Griffith to travel wherever he wishes, and the older families of Virginia are his guides.

G. Watson James of Richmond, Va., national historian of the Sons of the American Revolution, has been enlisted to accompany Griffith.

One of the principal locations visited is the Byrn Mansion at Westover on the James river. The society women of Richmond composing the Little Theater league are acting as extra people for the scenes requiring their presence.

All the historic estates along the James river will be photographed, including particularly the Shirley Carter home, where the tenth generation now lives.

The gypsy progress [illegible]

Sioux City (Ia) Journal 12/2/23

Galleries Are Permitted to See Big Picture Filmed

Galleries are to be invited to the taking of the big scenes in motion pictures, according to an understanding recently reached by the leading producers.

The purpose of inviting the public is to combat the prevalent impression of "faking" in production. So much discredit has been cast upon the reality of scenes by various writers that theater owners complained their patrons did not believe any scene in a film was legitimately photographed without "doctoring."

The first test of inviting the public, has been unusually impressive, as galleries varying from 1,000 to 15,000 have followed day by day the filming of "America." The hillside near Somers, N. Y., where the scenes are being staged offer a perfect stadium for the gallery to view the thousands of soldiers and players in action.

The privilege is being abused by pirate photographers who take the action with small motion picture cameras, and hawk it to smaller companies for big scenes in minor productions. Saturday afternoon, the state police confiscated seven small motion picture cameras. Capt. French, of the state police, made no arrests, the film and camera being held in the custody of the police until "America" is released.

Washington (D.C) Star, Dec. 2, 1923

Historic Buckman Tavern at Lexington, Mass., as one of the scenes in the new Griffith photoplay, "America." Several scenes for the picture were made around Mount Vernon and other historic Virginia homes near Washington.

Variety (NYC) 12/6/23

D. W. Griffith's "Birth of a Nation" is being shown in Paris, after being forbidden twice by the French authorities, who ordered cuts to be made before finally permitting the picture to be released for the public. Despite its mutilated condition "The Birth of a Nation" (La naissance d'une nation) [illegible]

Louisville (Ky) Courier-Journal Nov 25/1923

D. W. GRIFFITH NOW A COLONEL

Movie Producer Honored By Morrow for Services In Home-coming.

TO RETURN TO LA GRANGE

When David Wark Griffith, famous motion picture producer, comes back to Oldham County next June to visit the scenes of his childhood and also be an honored guest at Kentucky's 1924 Home Coming celebration, his friends and neighbors who once addressed him as "Dave" may prefix "Colonel" to his name.

This was the announcement made yesterday by Mayor Huston Quin, general chairman for the Home Coming, who said that he had received from Gov. Edwin P. Morrow full-fledged Colonel's commissions not only for Mr. Griffith, but also for John Irving Roamer, editor of "Printer's Ink," a nationally known advertising publication.

As in the cases of Col. George Horace Lorimer, Col. Norman P. Hapgood and Col. John T. McCutcheon, the appointments, Mayor Quin said, were made because of the services Mr. Griffith and Mr. Roamer had performed in behalf of Kentucky's 1924 Home Coming.

Friends of Mr. Griffith are planning a [illegible] celebration in his honor at his old home in La Grange when he returns to Kentucky next June. In an interview given recently to the Washington correspondent of The Courier-Journal, Mr. Griffith said he looked forward with great pleasure to the Home Coming and was anxious to visit the scenes of his childhood in his native State.

P. Digest Toronto Canada Dec 8 1923

Washington's Life Subject of Next Griffith Production

By YD

Mrs. Anthony Wayne Cook, president of the Daughters of the American Revolution, has gone to Washington to observe the taking of scenes for D. W. Griffith's next film, "America," relating to the life of George Washington.

Arrangements are being made for the Washington mansion at Mount Vernon to be used as an exact historical setting for the scenes showing Washington's home life, and the historical incidents which transpired there.

All the scenes of Washington's earlier life will be taken on the actual settings in Virginia.

D. W. Griffith has taken a large staff and two cars of players to the Washington setting, where he will spend several weeks.

Cincinnati Ohio Billboard Dec 8/1923

Chicago (Ill) Exhibitors Herald Sep 22-1923

Griffith to Make Revolutionary Film at Request of D. A. R.

Production Will Depict Sacrifices and Stuggles During the Period of America's Founding

(*Special to Exhibitors Herald*)

NEW YORK, Sept. 11.—Singular honors and further recognition of the motion picture as a medium for fostering Americanism and promoting education is bestowed on the cinema in a request made by the National Society of the Daughters of the American Revolution that a film be made, dedicated to patriotic purposes, and depicting the struggles and sacrifices of the founders of America. This request has been acceded to and the picture will be produced by D. W. Griffith.

THIS is believed to be the first time in the history of the motion picture that a national organization of the prestige of the D. A. R. has requested the industry to produce a photoplay.

* * *

The request was first made to the Committee on Public Relations affiliated in an advisory capacity with the Motion Picture Producers and Distributors of America of which Will H. Hays is president. Mrs. Anthony Wayne Cook, president general, and Mrs. Charles White Nash, New York State Regent representing the Daughters of the American Revolution on the committee made the request to Mr. Hays who transmitted the idea to Mr. Griffith who readily consented to make the picture.

Preparation of the scenario has started and acording to present plans the picture will graphically show the struggles, sacrifices and results of the Revolutionary period. Prominent figures and scenes of early American history will be introduced and the whole is intended to foster the spirit of Americanism in an appealing manner.

* * *

Mr. Griffith, in outlining his plans for the production in a letter to Will Hays, stated:

"It is an important development in the progress of motion pictures when such an organization takes an active and helpful interest in introducing these larger themes into pictures."

Writing further on his idea of what the picture would embody Mr. Griffith's plans include the picturization of various phases of unrest today; the average working man's condition at present; the battles between capital and labor. Then the story would go into the past and show the great sacrifices made by our forefather to make possible the privileges now enjoyed. This would lead into the story of the Revolution depicting outstanding events and personages of American history.

* * *

Among them would be such scenes and incidents as the battlefield at Concord and Lexington; the road where Paul Revere made his memorable ride; the battle of Bunker Hill; Nathan Hale risking his life to protect another; the disaster at Ft. Washington and the retreat from Ft. Lee and many other scenes of importance.

According to Mr. Griffith, Robert W. Chambers, noted author, whose several books deal with the Revolutionary period will render his time and services in the making of the picture as will John L. E. Pell, an authority on American history and Anthony Paul Kelly, author of "Three Faces East."

* * *

While the picture will be of historical nature it will be a commercial production, appealing to the masses. It will be kept entirely free from political or partisan propaganda.

Dayton (Ohio) Herald 11/30/23

FAMOUS MOVIE MAN TELLS HOW TO PLAN ROOMS

W. Griffith, Director of Big Pictures, Has Ideas on Decoration in Home.

GOOD TASTE IN MOVIE INTERIORS UNPROFITABLE

That Explains Clashing Scenes But Griffith's Home Would Be Different.

NEW YORK, Nov. 30.—"Motion pictures have received, and merited, much criticism about the type of rooms they photograph to represent the homes of the rich," says D. W. Griffith, writing in "Arts and Decoration." Men and women in evening attire depart to the opera or arrive from it. Or a dinner or dance is in progress. Persons of wealth, family and education flash their jewels in the atmosphere of a furniture shop or an auctioneer's show room. The colors are crowded with objects that stridently quarrel. I concede the bad taste of such interiors. But there are two reasons that measurably justify the presentation of them. First they are a replica from memory of some drawing room. I have seen them as crowded and stifled by ill-assorted and unimaginative and conflicting objects in Mayfair. And if a producer had the courage to show a room as home of wealth that was not crowded with masses of misplaced magnificence he would disappoint his audiences. The new shows offers such drawing rooms and other interiors as the "poorer classes" like to think are the possessions of the rich. If I show a home of refinement as I conceive it to be, where life flows on in quiet beauty, I shall lose money. In smaller offices, however, I shall repeat the furnishing of the gods.

I believe that the cause of bad taste is developed by environment. If I had children I should try to do for them the good of taste. I should provide them with a room which my father's generation would have called the room of taste. In this I should provide them with the best I could afford, and furnished with the pictures, rugs and furniture which I thought would be the best of their kind. I should not permit them to have a piano which my father's generation would have called the piano of taste. I should not permit them to have a piano which my father's generation would have called the piano of taste. I should not permit them to have a piano which my father's generation would have called the piano of taste

Topeka (Kan) Journal Dec 5 1923

Daily Hotel Reporter Dec. 13 1923

Toledo (Ohio) Blade Dec 3 1923

Cincinnati (Ohio) Times-Star 12/

GRIFFITH HANDED COLONEL'S RANK FOR FILM FAME

It's now Col. D. W. Griffith.

For the motion picture producer who revolutionized the film world by making the first long motion picture, "The Birth of a Nation," and who is now filming the War of Independence in "America," at the request of the Daughters of the American Revolution, has been made an honest to goodness colonel by the Governor of his native State, Kentucky, he just learned at Mamaroneck, where he is at work on the new film.

D. W. Griffith

Gov. Edwin P. Morrow has just forwarded Griffith's commission to Mayor Huston Quinn of Louisville, stating he made Griffith a colonel in recognition of the honor which the movie producer has brought to the State.

Griffith is the first motion picture producer ever honored in this manner. Others who have received similar commissions in the past include Col. George Horace Lorimer, Col. Norman P. Hapgood and Col. John T. McCutcheon.

Syracuse (N.Y.) American Dec 9 1923

George Zimmerman and Mrs. Joseph Arthur.

From Gerrit J. Lloyd, D. W. Griffith, Inc.

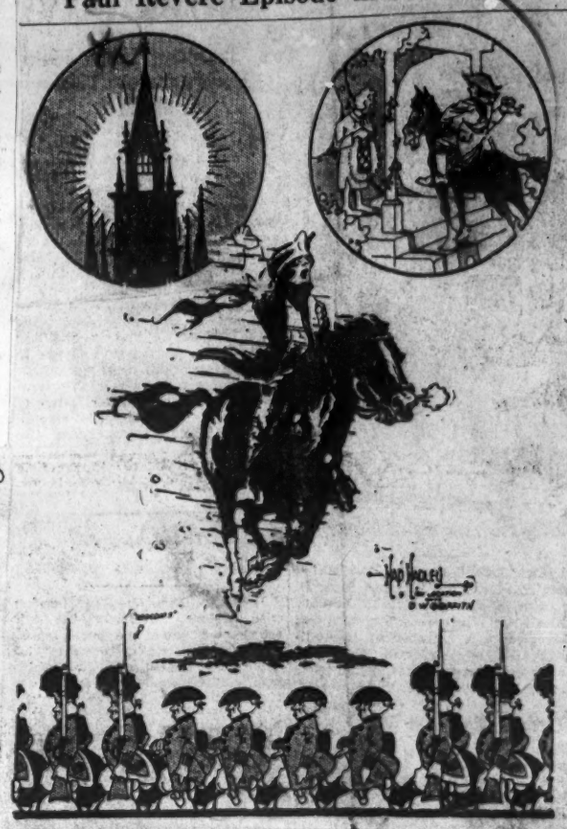
Lionel Barrymore, in addition to his successful starring venture with David Belasco, has been engaged to play the part of Walter Butler in the forthcoming D. W. Griffith production "America."

Mr. Barrymore comes back to Mr. Griffith after an absence of many years. It was some ten years ago in the old Biograph days that Lionel Barrymore became a member of the stock company organized by Griffith, thus beginning his screen career under the Griffith direction. He continued hs screen work for several years, when he returned to the stage.

The part for which he has been elected in "America" is one demanding great versatility and force. He will do his screen work daytime and Sundays, keeping his night and matinee engagements at the theatre.

In addition to Barrymore, the cast for "America" nof includes Carol Dempster, Neil Hamilton, Erville Alderson, Marie Burke, with many of the important minor roles still to be selected.

Paul Revere Episode in New Film



PAUL REVERE and the Zev of '76 do their stuff in D. W. Griffith's photodrama of the American Revolution, "America." The cartoon is by Hap Hadley, who appeared with the "Greenwich Village Follies" here two seasons ago.

ROBERT W. CHAMBERS, famous novelist, is writing the scenario for "America," the story of the Revolution, which D. W. Griffith is filming for the Daughters of the American Revolution.

Atlanta (Ga) Weekly Film Review Dec 8 1923

GRIFFITH BACK AT STUDIO AFTER FILMING HISTORIC VIRGINIA SITES

D. W. Griffith has returned to his studio at Mamaroneck, N. Y., after filming scenes on eleven historic sites in Virginia for his Revolutionary War spectacle, "America."

The surrender of Cornwallis was photographed at Yorktown on the ground where it actually took place, and more than forty persons whose ancestors were present at the famous surrender took part in the scenes.

Nashville (Tenn) Tennessean 12/9/23

SCENES IN "AMERICA" GET ARMY RECRUITS

Griffith "Shots" Now Being Used to Add Sol-soldiers.

Still in the process of filming, D. W. Griffith's "America," which he is making at the request of the Daughters of the American revolution, is already getting recruits for Uncle Sam's army.

It is the first dramatic photoplay ever used for army recruiting purposes, and, according to the figuring of army officers, will have aided in increasing the personnel of our fighting forces long before it is placed on public exhibition.

Photographs taken by army photographers during the filming of scenes in New England, New York and Virginia, showing United States regulars, including the 16th and 18th Infantry, and the 3rd Cavalry, participating in the action through the courtesy of Secretary of War Weeks, are being used in an intensive campaign now being conducted by the recruiting service.

Thousands of regulars are shown enjoying the unusual experiences of being made up as British grenadiers, Minutemen and members of Washington's army, taking part in spectacular charges, and going through manouevers obsolete since revolutionary times. The men were drilled by army officers who, collaborating with Griffith's experts, made a special study of the strategy and tactics of the War of Independence.

Omaha (Nebr) Bee 12/9/23

Robert W. Chambers is writing the story of "America," the Revolutionary war picture being made for D. W. Griffith.

Philadelphia Rec Dec 9 1923

Robert W. Chambers, the n is writing "America," the story American Revolution, which D. W. fith is filming for the Daughters American Revolution. He is a visitor at the Griffith studios, and D. W. hold conferences in to the story inspired by descen the heroes of '76. In addition to the story of "America," Chamb been able to aid Griffith in the of many scenes, particularly those ing with the Northern Indians.

Atlanta (Ga) American Dec. 9. 1923

WRITING "AMERICA"

The secret of why Robert Chambers, the novelist, has be a confirmed commuter between New York City and Mamaroneck N.Y. out at last. He is writing "Ame the story of the American Revolution, which D. W. Griffith is filming for the Daughters of the American Revolution.

Griffith, himself a descendant the Shirley, Carter, and other ern families which figured prominently in early American affairs, has long been known as a deep student of Revolutionary history.

Providence (RI) Tribune 12/9/23

MOVIE BALL PLANS

Virginia Magee, a Griffith Star, Will Attend

Miss Virginia Magee, one of the stars with D. W. Griffith Co., an understudy of Miss Lillian Gish, and one of the most attractive actresses in motion pictures, will appear at Rhodes-on-the-Pawtuxet on next Friday evening in connection with the movie ball under the auspices of the Kiwanis Club Under Privileged Charity Fund. Miss Magee is one of a galaxy of stars who have been signed up to appear at the event, and she will also take the leading part in the new motion picture, "A Miracle," which will be taken in this city under the direction of the Otto P. Backer Productions, Inc.

Her acting in "Sonny" and also in the "Bond Boy," in which she played opposite Richard Bartelmes, has won her a place among the critics and she was later drafted to the "footlights," where she played a leading part in "Lady Butterfly" in New York and also in the Zeigfeld Follies.

She was born in St. Louis, Mo., in 1902 and received her education in the Convent and Castle in Tarrytown, N. Y. A number of other stars have been secured for the movie ball, some of whom are Gladys Leslie, Dolores Cassinelli, Jane Thomas, Maurice Costello and Mark Haight. The names of other players, prominent in the silver sheet, who it is expected will be present, will be announced later.

Syracuse (N.Y.) American Dec 9 1923

Chambers Writing Story of "America," New Griffith Film

ANNOUNCEMENT is made that Robert W. Chambers is writing "America," the story of the American Revolution, which D. W. Griffith is filming. It has been understood heretofore that Mr. Griffith himself was writing the scenario of this newest of his ambitious works. Mr. Chambers gained his first fame as a novelist in dealing with ramances of the Revolutionary period. He is regarded as one of the leading authorities on early American history, particularly Continental and Revolutionary history of New York State. He is now a regular visitor at the Griffith Mamaroneck studios, where some of the scenes are being shot.

NY Post 12/8/23

Robert W. Chambers is writing "America," the story of the Revolution, which D. W. Griffith is filming for the Daughters of the American Revolution.

NY Eve Journal Dec 8 1923

Griffith Made Colonel

D. W. Griffith, who is connected with motion pictures, has been commissioned a colonel by Governor Morrow, of Kentucky, from which State Colonel Griffith hails.

NY Herald Dec 8 1923

"COL." D. W. GRIFFITH NOW.

David W. Griffith has joined the ranks of Kentucky colonels among the men in the amusement business, along with Marc Klaw and John Golden. He is the first motion picture producer to be so honored by his native State. Gov. Edwin P. Morrow of Kentucky has just forwarded to Mayor Huston Quinn of Louisville a commission which makes the man who founded the modern photoplay with "The Birth of a Nation" and who is now picturing the War of Independence for the Daughters of the American Revolution, a full fledged colonel.

Boston (Mass) Globe Dec 9 1923

Robert W. Chambers is the author of "America," the motion picture story being filmed by David W. Griffith. Chambers is regarded as one of the leading authorities on early American history, and he is also noted as one of the most popular novelists in America.

Port Chester (N.Y.) Item Dec. 6. 1923

Noted Novelist Is Living In Mamaroneck

The secret of why Robert W Chambers, the novelist, has become a confirmed commuter between New York city and Mamaroneck, is out at last. He is writing "America" the story of the American Revolution, which D. W. Griffith is filming for the Daughters of the American Revolution.

Chambers, whose early popularity was gained through novels dealing with the Revolutionary period, and who is regarded as one of the leading authorities on early American history, has become so intensely enthusiastic over "America," that he is reported to be burning the midnight oil prodigally in order to fulfil his many other contracts for serials and novels and still keep "America" marching merrily to completion.

He is a regular visitor at the Griffith studios, where he and D. W hold their conferences in regard to the story inspired by the descendants of the heroes of '76. In addition to writing the story of "America," Chambers has been able to aid Griffith in the details of many scenes, particularly those dealing with the Northern Indians, in whose lore he is an expert.

Griffith, himself a descendant of the Shirley, Carter, and other Southern families which figured prominently in early American affairs, has long been known as a deep student of Revolutionary history.

Union (N.J.) Hudson-Dispatch Dec 6 1923

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NY Telegram 12/8/23

Washington (D.C.) Star Dec 9 1923

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Pittsburgh (Pa) Gazette-Times Dec 9 1923

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NY Eve World Dec 7. 1923

OLD ADAGE IN NEW FORM.

Politicians for years have quoted, "As goes Maine, so goes the country!" and, during the past few years, we've noted that this should be paraphrased into "As goes Griffith, so goes the movies!"

It seems that no matter what D. W. G. starts he has so many followers and folks trying to "beat him to" the screen with the same idea that it has at times proved rather disconcerting.

The most flagrant case of this sincerest form of flattery was when he had finished his version of "The Two Orphans" only to have about four smaller productions of "The Two Orphans" on the screen before the scheduled opening, and now since he has announced that he is making a big picture of the American Revolution called "America," there are scores of other American Revolution stories being rushed onto the screen.

NY Telegraph Dec 9 1923

DAVID WARK GRIFFITH has commanded all sorts of armies from the day he filmed "The Birth of a Nation" down to the past week when he handled American regulars in the battle scenes for "America," his new film now in process of filming. However, he has never had a commission conferred upon him until yesterday. Being a Kentuckian, there was only one military title possible for him and it has been conferred by Governor Edwin P. Morrow who, of course, made him a "Kunnel." Governor Morrow has made Mr. Griffith a member of his staff and as such he takes place with other such great honorary commanders as Norman Hapgood, George Horace Lorimer and John T. McCutcheon.

Kentucky colonels have to go to inaugurations, unveilings and all such great maneuvers, and there is a uniform that goes with it.

Colonel Griffith.

It's now "Colonel" D. W. Griffith. For the motion picture producer who revolutionized the film world by making the first long motion picture, "The Birth of a Nation," and who is now filming the War of Independence in "America" at the request of the Daughters of the American Revolution, has been made a colonel by the Governor of his native State, Kentucky. Governor Edwin P. Morrow, of Kentucky, has just forwarded Griffith's commission to Mayor Huston Quinn, of Louisville, with a letter stating that he has made Griffith a colonel in recognition of the honor which the movie producer has brought to the State of Kentucky. Griffith is the first motion picture producer ever honored in this manner. Others who have received similar commissions in the past include Colonel George Horace Lorimer, Colonel Norman P. Hapgood and Colonel John T. McCutcheon. Griffith was born in La Grange, Ky., January 22, 1875, one of eight children born to General Wark Griffith—the "Roaring Jake" Griffith of the Confederacy.

(Copyright 1923, N. S. Jay Kaufman.)

NY Tribune Dec 9. 1923

D. W. Chambers Writes "America" for Griffith

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Norwalk (Conn) Hour Dec 7. 1923

FOUR.

Boston (Mass) Traveler Dec 10 1923

Griffith Pictures Voted Most Popular in England

Boston (Mass) Post Dec 11 1923

Exhibitors Herald Chicago (Ill) Dec 15. 1923

United Artists

D. W. GRIFFITH has returned to his Mamaroneck, N. Y., studio after filming scenes on eleven historic sites in Virginia for his Revolutionary picture, "America." Charlie Chaplin's first comedy offering through United Artists will be "The Gold Rush," a burlesque on the days of the "Forty niners" [illegible] will be completed about February 1.

Toledo (Ohio) News-Bee Dec 6 1923

D. W. GRIFFITH was [illegible] at the creation of [illegible] "America" for the coming [illegible]

Chicago (Ill) Tribune Dec 7 1923

Moline (Ill) Dispatch Dec 6 1923

Griffith Turns Gypsy in Making Latest Picture

Now the police have given a modern twist to "tramping." The caravan of one wagon has become a private suite of Pullmans.

Instead of fortune being told, one is being spent to enable D. W. Griffith to visit the various historic sites in Virginia for taking scenes for his next production, America.

A train of six Pullmans has been put at the command of Griffith to travel wherever he wishes, and the old or Inspiration of Virginia are his guides. G. Wyndham Hayes of Richmond, national historian of the Sons of the American Revolution, has been enlisted to accompany Griffith.

One of the principal locations visited is the Yorktown Battlefield, where the British surrendered to the United States and France, and scenes will be taken for the picture depicting that previous [illegible]

All the heroes of Revolutionary Days will appear in "America." Here are seen Samuel Adams (J. Max Brandt) and John Hancock (William Conquest) being captured by Tories (Frank Wilson of the Lexington, Mass., Historical Society, John B. Pitt, and D. W. Pitt). The picture will show [illegible] the taking of Samuel Clark and John of Lexington which [illegible]

In the lower picture D. W. Griffith is seen going over the top of "Bunker Hill" during the filming of "America," with which he is trying to repeat the "Rock of Ages" [illegible] The figure on the top of the trench is that of Samuel Prescott. The men in the trenches are real U. S. regulars, loaned for the picture through the War Department, which put several thousand soldiers into camp at Kingston, New York, to get models in making the pictures.

Photoplay Magazine January 1924

Over the Top at Bunker Hill

Toledo (Ohio) News-Bee Dec 11 1923

Elwood Ebbits to Enter Motion Picture Field With D. W. Griffith

DAVID WARK

Chicago (Ill) News Waterbury (Conn) Standard 12/7/23

Tacoma (Wash) Ledger 12/9/23

Memphis (Tenn) Comm-Appeal Dec 9, 1923

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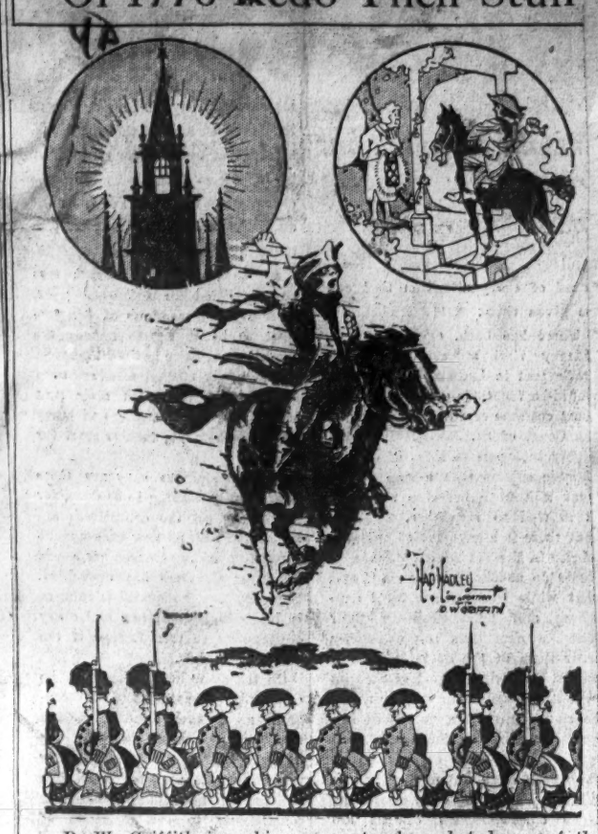
Paul Revere and the Zev Of 1776 Redo Their Stuff



D. W. Griffith is making a spectacular photodrama of the American Revolution which will be called "America," and which is being filmed on the exact spots that are represented in this historical feature.

'No One Ever Late for "Date" With President of the U. S.

Funny Little Three Cornered Smile Greets All Callers. Arkansas Traveling Exhibit Calls to Pay Respects at White House.

BY DAISY FITZHUGH AYRES.

WASHINGTON, Dec. 8.—The president of the United States greets his company with a funny little three-cornered twisted smile that includes his nose and one-half of his face. It's a queer little kind of round the corner smile with a pleasant little confidential kink in it. Also its a rare achievement, because the seriously visaged president doesn't indulge much in dimpling and smiling. The eminent gentleman as a rule has always been more along the lines of the knight with the rueful countenance. His is the tragic rather than the comic mask.

It's an awful lot of fun when Mr. Slemp answers your telephone request after you've called up "Main Six" and says "yes, you may call on the president if you come at 1:15 sharp." Then likely as not, Mr. Coolidge's custodian ponders a second and amends his dispensation to a "Say, suppose you make it 1:20. I think I can get you in better at that time." So priceless are even the most infinitesimal midgings of time when it comes to checking up the Jay's doings at the White House.

Of course nobody is ever a hairbreadth late at a presidential appointment. You get there ahead of time, of course, with your smiles and your grins all neatly adjusted, and your clever little speech rehearsed. Everybody always secretly hopes to make an impression.

Mr. Dalrymple who has been police guard at the entrance to the executive offices at the western end of the White House, courteously waves you to enter. You find the lobby pretty well filled with messenger men in waiting and other eager individuals. In the transverse corridor usually are seated Col. Edwin William Starling of Kentucky, who has been on duty with three presidents and other plain clothes secret service men. Mr. McKenna is the gentleman who sits at the desk and keeps records of things. Mr. C. Bascom Slemp, former congressman, receives you heartily. Most people are old friends of his. He throws open the door of the beautiful green carpeted, white walled oval office of the chief executive with a cordial, "Mr. President, I present Mr. and Mrs. Blankson of Kentucky." The president seated before the same mahogany desk toward the center of the room, that had accommodated President Harding and his predecessors—there is always a vase of flowers upon it, puts down his pen and arises with alacrity. His greetings are kindly and homefolksy. He seems really glad to see you. "Kentucky is a mighty pretty state," says Mr. Coolidge, with the humorous little three-cornered smile that includes the end of his nose.

The gentleman speaks with a definite New England drawl. You could spot him geographically even though he were a complete stranger. There is a certain characteristic twang to his deliberate utterances that speaks indubitably of Maine, New Hampshire or Vermont.

Mr. Coolidge is always meticulously groomed. His clothes are that minute home from the tailor or presser. He evidently doesn't wait for tub night to roll around before he takes a bath. There's no better valeted man in Washington than our new president.

"Yes," agrees Mr. Slemp. "Kentucky is indeed a fine state. My mother was born in Kentucky, and I have a sister married there in the Blue Grass."

A few more blithesome remarks are passed between visitors and host—everybody standing, and the five or 10 minutes of your allotment is passed. It may be 1:20. Making your exit you encounter on the threshold the next batch of callers on the day's budget. Likely as not it's a bevy of deeply awed school girls solemnly chaperoned. Mr. Slemp dismisses you with a smile and proceeds to handle the on-coming posse. There are no intermissions. Mr. Slemp, however, keeps the president's afternoons entirely free from all social intrusions. Mr. David Wark Griffith of La Grange, Ky., and moving picture fame recently had a heart to heart with Mr. Coolidge. Mr. Griffith was making a Colonial film in his production of "America" at Four Mile Run, Va.

Over 3,000 shook hands with indefatigable President Harding and his wife on a single New Year's Day. It is to be hoped Mr. Coolidge has no ambition to break the record. But then Mr. Harding used to say it was the fondest thing he was of! He claimed the effort did not tax him. But flesh has its limitations.

And speaking of the valiant endeavors of Mr. C. Bascom Slemp to keep his chief permanently off the sick lists, Mr. Slemp is the focus of much flattering attention himself. He's a mighty good mixer, friendly and home-folksy and he is delightfully eligible, matrimonially speaking. The gentleman's own secretary is swamped acknowledging invitations. He lived so close to Kentucky, where he used to spend most of his time, that his attention is largely pre-empted by members of the Kentucky colony in Washington. Capt. C. C. Calhoun, an old friend of Mr. Slemp back in Lexington, and Mrs. Calhoun, one of the dominant women of Washington, gave a brilliant dinner for the presidential secretary.

In Big Stone Gap, Va., Bascom Slemp and John Fox, Jr., the Kentucky novelist, were famous buddies. Together the two friends would tramp over the mountains and gather material for the Kentuckian's stories. Mr. Slemp is said to be the original of one of the characters in "The Trail of the Lonesome Pine," just as Dr. Jonothan C. Day of New York figured as a Kentucky mountain boy in "The Little Shepherd of Kingdom Come."

James Lane Allen, greatest of Kentucky novelists who first helped toward fame the struggling young writer of his own state, the late John Fox, who married Fritzi Scheff, is also a friend of Mr. Slemp.

Mrs. Mary Lee Dodson Callahan, wife of Lieut. Malcolm Callahan, on duty at the Naval Academy at Annapolis, herself a Tennesseean, was a delegate to the recent U. D. C. convention from the Nathan Bedford Forrest Chapter, Humboldt, Tenn.

Mrs. George B. Gill, state president Arkansas division, U. D. C., presented Mrs. Coolidge with a niboak vase when she called at the White House. Headed by former Gov. Charles H. Brough of Arkansas, a party of 125 Arkansas men and women, carrying exhibits of Arkansas' products, called on the president with gifts. The Arkansas congressional delegation gave the party a grand time.

George T. Bassett of Memphis is secretary and treasurer of the Glee Club of the Catholic University.

Mrs. T. J. Ahern of Texarkana, Arkansas, visited her brother-in-law and sister, Dr. and Mrs. Carl J. Moss.

Harry T. Kranz of Arkansas, Miss Laura B. Mason, Oscar McPeak, Ralph C. Hale of Tennessee, were admitted to practice before the supreme court of the District of Columbia, as were Miss Laura B. Mason, Harry R. Hall, Cyrus H. Slafford, T. C. Havell of the same state.

Cincinnati (Ohio) Post Nov 16 1923

Lionel Barrymore, Carol Dempster and Neil Hamilton will appear in D. W. Griffith's "America."

Denver (Colo) Times Dec 9 1923

Indianapolis (Ind) Star Dec 9 1923

Denver (Colo) News Dec 9 1923

Nashville (Tenn) Banner Dec 9 1923

Lewiston (Maine) Herald Dec 9 1923

Boston (Mass) Advertiser Dec 9 1923

Indianapolis (Ind) Star Dec 9 1923

San Francisco (Cal) Journal Dec 9 1923

Seattle (Wash) Post-Intel 12/9/23

Seattle (Wash) Times Dec 9 1923

Canton (Ohio) News Dec 7 1923

Topeka (Kansas) Capital Dec 9 1923

Norwalk (Conn) Hour 12/8/23

Chicago (Ill) Journal Dec 7, 1923

Chicago (Ill) American 12/7/23

CHAMBERS IS WRITING STORY OF REVOLUTION

The secret of why Robert W. Chambers, the novelist, has become a confirmed commuter between New York City and Mamaroneck, is out at last. He is writing "America", the story of the American Revolution, which D. W. Griffith is filming for the Daughters of the American Revolution.

Chambers, whose early popularity was gained through novels dealing with the Revolutionary period, and who is regarded as one of the leading authorities on early American history, has become so intensely enthusiastic over "America," that he is reported to be burning the midnight oil prodigally in order to fulfil his many other contracts for serials and novels and still keep "America" marching merrily to completion.

Army as Extras In Griffith's "America"

Still in the process of filming, D. W. Griffith's "America," which he is making at the request of the Daughters of the American Revolution, is already getting recruits for Uncle Sam's army.

It is the first dramatic photoplay ever used for army recruiting purposes and, according to the figuring of army officers, will have aided in increasing the personnel of our fighting forces long before it is placed on public exhibition.

Photographs taken by army photographers during the filming of scenes in New England, New York and Virginia, showing the Sixteenth and Eighteenth Infantry and the Third Cavalry participating in the action, through the courtesy of Secretary of War Weeks, are being used in an intensive campaign now being conducted by the recruiting service.

Thousands of regulars are shown made up as British Grenadiers, Minutemen, and members of Washington's army, taking part in spectacular charges, and going through maneuvers obsolete since revolutionary times. The men were drilled by army officers who, collaborating with Griffith's experts, made a special study of the strategy and tactics of the War of Independence.

Griffith's 'America' Used for Recruiting Purposes

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PICTURE BRINGS RECRUITS

United States Army Aided by Griffith's "America."

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Thousands of regulars are shown [illegible] the unusual experiences of being made up as British grenadiers, minute men and members of Washington's Army, taking part in spectacular charges, and going through maneuvers obsolete since Revolutionary times. The men were drilled by Army officers who, collaborating with Griffith's experts, made a special study of the strategy and tactics of the War of Independence.

Spending Five Minutes With the President

Such Appointments Are Staged Through the Kindness of Secretary Slemp—One Must Arrive Promptly and Depart on Time. Mrs. Coolidge's Little Come-In Smile.

BY DAISY FITZHUGH AYRES.

Above—In the trenches at Bunker Hill showing U. S. regular army soldiers garbed as British redcoats and as Minutemen, acting as "extras" for D. W. Griffith's production of "America." This film is sponsored by the Daughters and Sons of the American Revolution.

MOVIE SOLDIERS ARE REAL ARTILLERS

Train Caravan To Carry Actors To Historic Sites

At Work on "America."

Middletown (Ohio) Journal 12/25/23

Indianapolis (Ind) Star Dec 9, 1923

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Charleston (W Va) Gazette 12/9/23

Cleveland (Ohio) Plain-Dealer Dec 9, 1923

GRIFFITH TURNS GYPSY IN FILMING

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A train of five Pullmans has been put at the command of Griffith to travel wherever he wishes, and the older families of Virginia are his guides.

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One of the principal locations visited is the Byrn Mansion at Westover on the James River. The Society women of Richmond composing the Little Theatre League, are acting as extra people for the scenes requiring their presence.

All the historic estates along the James River will be photographed, including particularly the Shirley Carter home, where the tenth generation now lives.

The gypsy progress will continue about a week.

Above—A consultation on location between D. W. Griffith and some of his players in "America," the photodrama based on the American Revolution and sponsored by the Daughters and Sons of the Revolution.

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CAROL DEMPSTER, star in D. W. Griffith's productions. She will be seen next in "America."

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The secret of why Robert W. Chambers, the novelist, has become a confirmed commuter between New York City and Mamaroneck, N. Y., is out at last. He is writing "America," the story of the American revolution, which D. W. Griffith is filming for the Daughters of the American Revolution. Chambers, whose early popularity was gained through novels dealing with the Revolutionary period, and who is regarded as one of the leading authorities on early American history, has become so intensely enthusiastic over "America" that he is reported to be burning the midnight oil prodigally in order to fulfill his many other contracts for serials and novels and still keep "America" marching merrily to completion.

Norwalk (Conn) Hour 12/11/23

Wawash (Ind) Plain-Dealer Dec. 1, 1923

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Gov. Edwin P. Morrow of Kentucky has just forwarded Griffith's commission to Mayor Huston Quinn of Louisville, with a letter stating that he has made Griffith a colonel in recognition of the honor which the movie producer has brought to the state of Kentucky.

Griffith is the first motion picture producer ever honored in this manner. Others who have received similar commissions in the past include Col. George Horace Lorimer, Col. Norman P. Happgood, and Col. John T. McCutcheon.

Griffith was born in La Grange, Ky., January 22, 1880, one of eight children born to Genral Jacob Wark Griffith—the "Roaring Jake" Griffith of the Confederacy.

Word of the signal honor bestowed upon him by the Blue Grass State reached Griffith yesterday at his studios at Mamaroneck, where he is filming scenes for "America." He declined to be interviewed.

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"America" is the title definitely selected for D. W. Griffith's revolutionary screen feature which he is now preparing to make at the suggestion of the Daughters of the American Revolution.

San Francisco (Cal) Journal Dec 9 1923

America doesn't know the color of its best known horse, the one ridden by Paul Revere, when he made his famous ride. D. W. Griffith already has spent hundreds of dollars seeking to learn the color of Paul Revere's horse for the scenes in his next production, "America." Mr. Edwin B. Worthen, president of the Lexington Historical Society, declares there is no available record, although it is known the horse was not white as pictured in illustrations. Griffith's research department is now conducting search through personal correspondence of that period.

Syracuse (N Y) Herald Dec 9, 1923

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Chicago (Ill) American Dec. 10, 1923

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Charleston (W Va) Gazette 12/9/23

Evening World 12/12/23

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News that the Governor of Kentucky, where Griffith was born, had placed him among the famous Kaintucky Kernels arrived at the Mamaroneck studios yesterday.

And Griffith is deserving another medal, for he told us all about being made a Colonel and never once tried to work in the old run about being a pun.

Los Angeles (Cal) Times Dec 13 1923

GRIFFITH IS NOW KENTUCKY COLONEL

(EXCLUSIVE DISPATCH)

NEW YORK, Dec. 12.—D. W. Griffith has commanded all sorts of armies from the day he filmed "The Birth of a Nation" down to the past week when he headed American regulars in the battle scenes for "America," his new film, now in the making. However, he had never had a commission conferred upon him until yesterday.

As he is a Kentuckian there was only one military title possible for him, and it has been conferred by Gov. Edwin P. Morrow, who, of course, made him a "colonel." Kentucky colonels have to go to no expenditure, uniforms and all such great maneuvers, and there is a uniform that goes with it.

Salt Lake (Utah) Telegram Dec 13, 1923

Cedar Rapids (Iowa) Gazette Dec. 9, 1923

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DIRECTOR'S AIM OF FILM IS TO ASSURE HISTORICAL ACCURACY.

Norfolk (Va) News Times-Leader 12/9/23

"America" First Picture Used for Recruits

RIGHT OFF THE REEL

By ELEANOR VERT

Robert W. Chambers Is Writing Story for Griffith's 'America'

HEROINE OF "AMERICA"

Boston (Mass) Traveler Dec 12, 1923

"AMERICA" FILM DRAWS RECRUITS

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Filming of "America" Is Steady Progress

Los Angeles (Cal) Herald Dec 13 1923

Salt Lake (Utah) Telegram Dec 13, 1923

Cleveland (Ohio) Plain Dealer Dec 13, 1923

Boston (Mass) Morning Herald Dec. 12, 1923

Boston (Mass) Herald Dec 12, 1923

Boston (Mass) Post Dec 12, 1923

Chicago (Ill) Herald Dec 12, 1923

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Chicago (Ill) Herald Dec 12, 1923

Chesapeake and Ohio Plays Prominent Part in "Shooting" "America"

WELL, FOLKS, we are in the movies. In real movies too, collaborating with David Wark Griffith, the producer of "The Birth of a Nation." In November the Chesapeake and Ohio played an important part in making some of the scenes for Mr. Griffith's stupendous production, "America," which, it is hoped, will recreate a reverence for the freedom and blessed privileges of citizenship for which our forefathers bled and died.

What stands out most prominently in the Chesapeake and Ohio's participation was the personal solicitation of G. Watson James, Jr., and the splendid support and effective service rendered by Joseph L. Stines, Southeastern Passenger Agent, after Mr. James had passed on the "tip." Not only did Mr. Stines, as a Passenger Agent, measure up to the standard of Chesapeake and Ohio courtesy, but he had the unanimous support of the Passenger Department.

The story is a good one, so here goes: Mr. Griffith and staff arrived in Richmond, Va., on October 31st, bearing a letter of introduction to G. Watson James, Jr., your Editor, who happens to be General Historian, General Society, Sons of the Revolution. It was the great producer's desire to gain *entree* to some of the celebrated colonial homes which border our Peninsula District, also to obtain atmosphere and local color from the Historian.

This was arranged by Mr. James and in addition a cast of some thirty young men and young ladies assembled to assist Mr. Griffith's company of sixty. The next step was an introduction to Governor Trinkle. At the conference which followed, the General Historian was requested by the Governor to see that Mr. Griffith met certain gentlemen at Yorktown and Williamsburg. At the request of Mr. Griffith, Mr. James arranged this trip, persuading the party to travel via our fast morning train on Sunday, November 4th, instead of by motor. Preceding the party to the station Mr. James made all arrangements for their comfort.

After an all day trip which embraced Jamestown, Yorktown and Williamsburg, the party returned by the afternoon train. During the return trip, Mr. Griffith expressed some fears as to proper accommodations at Yorktown for his cast. Mr. James instantly suggested a special train to be routed via Government Mine track to within half a mile of the company's proposed location. The special movement was authorized then and there and Mr. James was asked to make the arrangement.

In charge of Mr. Stines, who had already been adopted by the entire party and christened a "regular railroad man," the special left Main Street Station, Saturday, November 10th, at 9.30 p.m. It consisted of two baggage cars, one ten compartment sleeper, one sixteen section sleeper, one flat and a stock car. On the flat was loaded two magnificent coaches, exact reproductions of those which conveyed Lord Dunsmore to and from Virginia's ancient capital. In the stock car were horses for the outriders, Paul Revere's horse, George Washington's and those of other re-born notables that shortly will flit across the silver screen. In the sleepers were such stars as Carol Dempster, known to all stardom as the dainty heroine of "Dream Street," "The Love Flower," and "The White Flower;" Neil Hamilton, who it will be recalled went "Down to the Sea in Ships;" Charles Mack, whom every screen fan knows; David Wark Griffith, the great genius of moving pictures, and a host of other famous, silent actors. In the baggage cars were thousands of dollars worth of gorgeous costumes, wigs and paraphernalia with which to make the greatest historical and patriotic film ever attempted.

Under the watchful eyes of Mr. Stines, Trainmaster Anderson, Engineer K. S. Turner, and Fireman J. R. Johnson the train finally was parked within the Government's Mine depot. When the York river gave back the sheen of a late fall's rising sun, members of the party arose in their warm, comfortable, moving home to spend the Sabbath in rest.

Early on the following morning, inhabitants of staid and historic Yorktown, awoke, rubbed their eyes and poured into the streets. "General Washington" on a prancing charger quieted his nervous horse near the immortal Nelson Mansion. Bewigged and powdered *grande dames* of the colonial period swept down the lanes. Coaches and outriders stopped for a brief respite at the old customs house. Carol Dempster, lovely to behold, tripped lightly into the coach and was driven off to "Westover." Slaves, with yoked oxen and the oldfashioned hogshead tobacco cart, ambled down to the market. Dames curtsied, fiddlers played before "Ye Old Tavern" in joy for the deliverance and victory of American arms. Yorktown went back over a century and stayed back for three days.

About midday of the second day things commenced to happen for the Chesapeake and Ohio, when Herbert Sutch, Assistant Director, announced he would want two more special movements. The long distance phone was brought into action and details were arranged.

Mr. Stines soon had the first special, consisting of engine, sleeper and baggage car, rolling on its long journey to Mamaroneck, N. Y., about 10.30 p.m. Tuesday, November 13th, and followed on board the second special November 14th, the party arriving at Richmond about 3.00 p.m. Here the movement was broken up—one sleeper switched to the Atlantic Coast Line for its journey to Mamaroneck, the baggage car to follow later. When some members of the party left by the sleeper mentioned above, Mr. Stines was on hand to see them safely on their journey. Mr. Griffith's appreciation was expressed in a letter from Mr. Sutch, published elsewhere, and which it is the MAGAZINE'S pleasure to reproduce.

As we go to press, some of the Griffith party are still showing their fondness for the Chesapeake and Ohio as they are now located at Staunton and in the near future will return to Richmond. Joe Stines has been promised the business whenever in the territory, and Joe will get it. "Personal solicitation every day keeps the pink slip away." We might add also that other evidence of the Griffith company's appreciation is reproduced on the Woman's Page. Its members are one hundred per cent. for the Chesapeake and Ohio.

In conclusion it may be of interest to our readers to know the action of "America" includes such battles as "Concord," "Bunker Hill" and that it starts with Pitt's defense of the colonies and ends with the inauguration of General Washington. Every possible source of historic data has been run down to insure its historical accuracy both by Mr. Griffith Robert W. Chambers and John L. E. Pell, who jointly produced the scenario.

"America" will surpass "The Birth of a Nation" in art and action if such a thing can be believed. So far its production has cost over a $1,000,000. It has the official endorsement of the Nation's Chief Executive and every historical and patriotic society called upon for aid.

Mr. J. D. Potts, P. T. M.
Dear Sir:

As representative of the D. W. Griffith, Inc., I wish to thank you for the unusually courteous treatment accorded to our company by The Chesapeake and Ohio Railway and, in particular, by the kind and obliging Joseph Stines, who was with us on our journey to and from Yorktown.

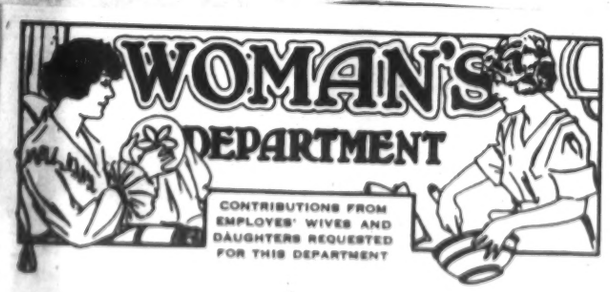
I, personally, have traveled on most of the railroads in this country under many conditions, but I have yet to meet anyone who excels Mr. Stines, both in his official capacity and his personal relations with the people under his care.

Thanking you personally for your kind attention, and hoping that we will soon travel again on the Chesapeake and Ohio, I am,

Yours sincerely,
(Signed) H. Sutch,
Asst. Director for D. W. Griffith.

D. W. Griffith Filming "America" at Yorktown

(1) D. W. Griffith ready to say "camera." (2) A confab over the special movements, (left to right) Herbert Sutch, Assistant Director, G. Watson James, Jr., Editor of the MAGAZINE, Joseph L. Stines, Southeastern Passenger Agent and J. M. Ashcraft, Financial Secretary. (3) Lord Dunsmore's coach and outriders near the historic Customs House. (4) Neil Hamilton as "Paul Revere," resting on his modern horse, and eating chicken.



We are happy to introduce, winsome, dainty, demure, charming Carol Dempster, who will be the heroine of David Wark Griffith's gigantic film "America."

With her unaffected simplicity and gracious manner, Miss Dempster cast a spell over all employes of the Chesapeake and Ohio with whom she came in contact. To Margaret Lynn, feminine scribe of the MAGAZINE,

Miss Carol Dempster
Heroine of Griffith's "America"

Miss Dempster expressed her delight at visiting Virginia and her special delight in riding on the Chesapeake and Ohio which traverses some of the most sacred and historic ground in America. Devoid of all atmosphere of the beauty doctor, Carol Dempster captures one's admiration by her sheer beauty of face and genuineness of character.

To go from the sublime to the ridiculous: Miss Dempster races over Smithfield Ham, to which she was introduced during her stay in Virginia.

If you doubt her admiration of Virginia and the Chesapeake and Ohio, why, read her letter, reproduced in the left hand columns.

To-
Margaret Lynn and the women of the Chesapeake and Ohio magazine:-
We want to thank all of you Virginians for your great courtesy and hospitality to us while working in Mr Griffith's picture "America" - without Virginia's aid it would almost seem the final part of the picture "America" could not be made but as far as that is concerned could the entire America have come into being without the aid of old Virginia!
Merry Christmas and Happy New Year -
Carol Dempster

Storm Breaks

Expected Dissension Over "The Birth of a Nation" Loose in Kansas—Many Protests

(Special to THE FILM DAILY)

Topeka, Kan.—A storm has broken over the action of the censor board in authorizing the showing of "The Birth of a Nation" in Kansas.

Governor Davis, when he returns from a trip will find an assortment of protests that will occupy his attention. The protests are pouring not only into the governor's office, but also into the office of the attorney general, Charles B. Griffith. Petitions are coming into Griffith's office begging him to take legal steps to stop the showing of the film.

It is probable Griffith will advise the board to repeal its action in admitting the picture. The Supreme Court has decided the action of the board was final. Only Governor Davis could stop the picture, and the governor has said that he saw nothing wrong with it.

A petition of 500 citizens of Salina, business men, city and county officials and school teachers has been presented the governor begging him to stop the film. A petition of 183 signatures from Fort Scott negroes was sent to Griffith, who transmitted it to Governor Davis.

The ministers of Wichita, Fort Scott, Salina and Kansas City, have filed protests and many personal letters are coming in. Delegations of negroes from Topeka and Coffeyville called on Griffith today and protested.

TO PLAY IN "AMERICA."

Lionel Barrymore, in addition to his successful starring venture with David Warfield, has been engaged to play the part of Walter Butler in the forthcoming D. W. Griffith production "America."

Mr. Barrymore comes back to Mr. Griffith after an absence of many years. It was some ten years ago in the old biograph days that Lionel Barrymore became a member of the stock company organized by Griffith, thus beginning his screen career under the Griffith direction. He continued his screen work for several years, when he returned to the stage.

The part for which he has been elected in "America" is one demanding great versatility and force. He will do his screen work daytime and Sundays, keeping his night and matinee engagements at the theatre.

In addition to Barrymore, the cast for "America" now includes Carol Dempster, Neil Hamilton, Erville Alderson, Marie Burke, with many of the important minor roles still to be selected.

Movie Producer With Wade In "Crick," Too

"In the theft of a thrilling life must be a sensation wonderful to experience and David Wark Griffith, genius of the motion picture world, must be still feeling the effects of it according to the way he writes Mayor Huston Quin.

"I must admit the Governor's appointment gave me the theft of my life," are the exact words the master movie producer uses in his letter acknowledging receipt of a Colonel's commission which he was awarded because of his activities in behalf of Kentucky's 125th Home Coming Association.

Explaining "Colonel" Griffith for he takes great pride in signing his letter to this person—says:

"As a boy I was proud of my father's title to my side and had my young ample and he (Colonel) and I will convention the feeling of pride and we had come and we'll subsequent legal title matter. And now, letter calls me that, although unofficial, I am proud, and consequently, I feel that I should be a Kentucky Colonel. Kentucky was the first state in which I made a picture, and I shall always remember the kindness of the people of the Bluegrass State

Middletown (Ohio) Journal 11/27/23

Indianapolis Star Dec 9, 1923

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Albany (N.Y.) News Dec. 13, 1923

Chesapeake and Ohio Plays Prominent Part in "Shooting" "America"

WELL, FOLKS, we are in the movies. In real movies too, collaborating with David Wark Griffith, the producer of "The Birth of a Nation." In November the Chesapeake and Ohio played an important part in making some of the scenes for Mr. Griffith's stupendous production, "America," which, it is hoped, will recreate a reverence for the freedom and blessed privileges of citizenship for which our forefathers bled and died.

What stands out most prominently in the Chesapeake and Ohio's participation was the personal solicitation of G. Watson James, Jr., and the splendid support and effective service rendered by Joseph L. Stines, Southeastern Passenger Agent, after Mr. James had passed on the "tip." Not only did Mr. Stines, as a Passenger Agent, measure up to the standard of Chesapeake and Ohio courtesy, but he had the unanimous support of the Passenger Department.

The story is a good one, so here goes: Mr. Griffith and staff arrived in Richmond, Va., on October 31st, bearing a letter of introduction to G. Watson James, Jr., your Editor, who happens to be General Historian, General Society, Sons of the Revolution. It was the great producer's desire to gain *entree* to some of the celebrated colonial homes which border our Peninsula District, also to obtain atmosphere and local color from the Historian.

This was arranged by Mr. James and in addition a cast of some thirty young men and young ladies assembled to assist Mr. Griffith's company of sixty. The next step was an introduction to Governor Trinkle. At the conference which followed, the General Historian was requested by the Governor to see that Mr. Griffith met certain gentlemen at Yorktown and Williamsburg. At the request of Mr. Griffith, Mr. James arranged this trip, persuading the party to travel via our fast morning train on Sunday, November 4th, instead of by motor. Preceding the party to the station Mr. James made all arrangements for their comfort.

After an all day trip which embraced Jamestown, Yorktown and Williamsburg, the party returned by the afternoon train. During the return trip, Mr. Griffith expressed some fears as to proper accommodations at Yorktown for his cast. Mr. James instantly suggested a special train to be routed via Government Mine track to within half a mile of the company's proposed location. The special movement was authorized then and there and Mr. James was asked to make the arrangement.

> Mr. J. D. Potts, P. T. M.
> Dear Sir:
>
> As representative of the D. W. Griffith, Inc., I wish to thank you for the unusually courteous treatment accorded to our company by The Chesapeake and Ohio Railway and, in particular, by the kind and obliging Joseph Stines, who was with us on our journey to and from Yorktown.
>
> I, personally, have traveled on most of the railroads in this country under many conditions, but I have yet to meet anyone who excels Mr. Stines, both in his official capacity and his personal relations with the people under his care.
>
> Thanking you personally for your kind attention, and hoping that we will soon travel again on the Chesapeake and Ohio, I am,
>
> Yours sincerely,
> (Signed) H. Sutch,
> Asst. Director for D. W. Griffith.

In charge of Mr. Stines, who had already been adopted by the entire party and christened a "regular railroad man," the special left Main Street Station, Saturday, November 10th, at 9.30 p.m. It consisted of two baggage cars, one ten compartment sleeper, one sixteen section sleeper, one flat and a stock car. On the flat was loaded two magnificent coaches, exact reproductions of those which conveyed Lord Dunsmore to and from Virginia's ancient capital. In the stock car were horses for the outriders, Paul Revere's horse, George Washington's and those of other re-born notables that shortly will flit across the silver screen. In the sleepers were such stars as Carol Dempster, known to all stardom as the dainty heroine of "Dream Street," "The Love Flower," and "The White Flower;" Neil Hamilton, who it will be recalled went "Down to the Sea in Ships;" Charles Mack, whom every screen fan knows; David Wark Griffith, the great genius of moving pictures, and a host of other famous, silent actors. In the baggage cars were thousands of dollars worth of gorgeous costumes, wigs and paraphernalia with which to make the greatest historical and patriotic film ever attempted.

Under the watchful eyes of Mr. Stines, Trainmaster Anderson, Engineer K. S. Turner, and Fireman J. R. Johnson the train finally was parked within the Government's Mine depot. When the York river gave back the sheen of a late fall's rising sun, members of the party arose in their warm, comfortable, moving home to spend the Sabbath in rest.

Early on the following morning, inhabitants of staid and historic Yorktown, awoke, rubbed their eyes and poured into the streets. "General Washington" on a prancing charger quieted his nervous horse near the immortal Nelson Mansion. Bewigged and powdered *grande dames* of the colonial period swept down the lanes. Coaches and outriders stopped for a brief respite at the old customs house.

D. W. Griffith Filming "America" at Yorktown

(1) D. W. Griffith ready to say "camera." (2) A confab over the special movements, (left to right) Herbert Sutch, Assistant Director, G. Watson James, Jr., Editor of the MAGAZINE, Joseph L. Stines, Southeastern Passenger Agent and J. M. Ashcraft, Financial Secretary. (3) Lord Dunsmore's coach and outriders near the historic Customs House. (4) Neil Hamilton as "Paul Revere," resting on his modern horse, and eating chicken.

Carol Dempster, lovely to behold, tripped lightly into the coach and was driven off to "Westover." Slaves, with yoked oxen and the oldfashioned hogshead tobacco cart, ambled down to the market. Dames curtsied, fiddlers played before "Ye Old Tavern" in joy for the deliverance and victory of American arms. Yorktown went back over a century and stayed back for three days.

About midday of the second day things commenced to happen for the Chesapeake and Ohio, when Herbert Sutch, Assistant Director, announced he would want two more special movements. The long distance phone was brought into action and details were arranged.

Mr. Stines soon had the first special, consisting of engine, sleeper and baggage car, rolling on its long journey to Mamaroneck, N. Y., about 10.30 p.m. Tuesday, November 13th, and followed on board the second special November 14th, the party arriving at Richmond about 3.00 p.m. Here the movement was broken up—one sleeper switched to the Atlantic Coast Line for its journey to Mamaroneck, the baggage car to follow later. When some members of the party left by the sleeper mentioned above, Mr. Stines was on hand to see them safely on their journey. Mr. Griffith's appreciation was expressed in a letter from Mr. Sutch, published elsewhere, and which it is the MAGAZINE'S pleasure to reproduce.

As we go to press, some of the Griffith party are still showing their fondness for the Chesapeake and Ohio as they are now located at Staunton and in the near future will return to Richmond. Joe Stines has been promised the business whenever in the territory, and Joe will get it. "Personal solicitation every day keeps the pink slip away." We might add also that other evidence of the Griffith company's appreciation is reproduced on the Woman's Page. Its members are one hundred per cent. for the Chesapeake and Ohio.

In conclusion it may be of interest to our readers to know the action of "America" includes such battles as "Concord," "Bunker Hill" and that it starts with Pitt's defense of the colonies and ends with the inauguration of General Washington. Every possible source of historic data has been run down to insure its historical accuracy both by Mr. Griffith Robert W. Chambers and John L. E. Pell, who jointly produced the scenario.

"America" will surpass "The Birth of a Nation" in art and action if such a thing can be believed. So far its production has cost over a $1,000,000. It has the official endorsement of the Nation's Chief Executive and every historical and patriotic society called upon for aid.

"The Daddy of All" in Directing Field

DAVID W. GRIFFITH.

Here is the "daddy" of them all when it comes to directing; the man who first gave motion pictures their big place in the world with his "Birth of a Nation" and whose position in the cinema field corresponds to that of another David named Belasco, in the dramatic realm. It is claimed by those who appear to know that Griffith is a poor man today because he has preferred to make the kind of pictures he liked, to knuckling down to some firm that could order him to make the kind of pictures they liked. He is now engaged on "America," a film being made under the auspices of the Daughters of the American Revolution, and claimed to be his most ambitious effort.

NY Telegraph Dec. 13, 1923

Lionel Barrymore has been engaged to play the part of Walter Butler in the forthcoming D. W. Griffith production, "America." Mr. Barrymore comes back to Mr. Griffith after an absence of many years. It was some ten years ago in the old Biograph days that Lionel Barrymore became a member of the stock company organized by Griffith, beginning his screen career.

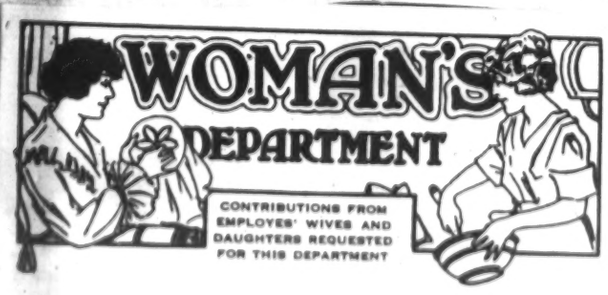
The part for which he has been selected in "America" is one demand-

TRENT.

ing great versatility and force. He will do his screen work daytime and Sundays, keeping his night and matinee engagements at the theatre.

In addition to Barrymore, the cast for "America" now includes Carol Dempster, Neil Hamilton, Erville Alderson, Marie Burke, with many of the important minor roles still to be selected.

Clarksburg (W. Va.) Telegram Dec 14 1923



We are happy to introduce, winsome, dainty, demure, charming Carol Dempster, who will be the heroine of David Wark Griffith's gigantic film "America."

With her unaffected simplicity and gracious manner, Miss Dempster cast a spell over all employes of the Chesapeake and Ohio with whom she came in contact. To Margaret Lynn, feminine scribe of the MAGAZINE,

Miss Carol Dempster
Heroine of Griffith's "America"

Miss Dempster expressed her delight at visiting Virginia and her special delight in riding on the Chesapeake and Ohio which traverses some of the most sacred and historic ground in America. Devoid of all affectations of the beauty doctor, Carol Dempster captures one's admiration by her sheer beauty of face and genuineness of character.

To go from the sublime to the ridiculous: Miss Dempster raves over Smithfield Ham, to which she was introduced during her stay in Virginia.

If you doubt her admiration of Virginia and the Chesapeake and Ohio, why, read her letter, reproduced in the left hand column.

To-
Margaret Lynn and the women of the Chesapeake and Ohio magazine:-
We want to thank all of you Organizations for your great courtesy and hospitality to us while working in Mr. Griffith's picture "America" - without Virginia's aid it would almost seem the final part of the picture "America" could not be made but as far as that is concerned until the return America has come into being without the aid of old Virginia!
Merry Christmas and Happy New Year -
Carol Dempster

NY Film Daily Dec 13, 1923

Storm Breaks

Expected Dissension Over "The Birth of a Nation" Loose in Kansas—Many Protests

(Special to THE FILM DAILY)

Topeka, Kan.—A storm has broken over the action of the censor board in authorizing the showing of "The Birth of a Nation" in Kansas.

Governor Davis, when he returns from a trip will find an assortment of protests that will occupy his attention. The protests are pouring not only into the governor's office, but also into the office of the attorney general, Charles B. Griffith. Petitions are coming into Griffith's office begging him to take legal steps to stop the showing of the film.

It is probable Griffith will advise the board to repeal its action in admitting the picture. The Supreme Court has decided the action of the board was final. Only Governor Davis could stop the picture, and the governor has said that he saw nothing wrong with it.

A petition of 500 citizens of Salina, business men, city and county officials and school teachers has been presented the governor begging him to stop the film. A petition of 102 signatures from Fort Scott negroes was sent to Griffith, who transmitted it to Governor Davis.

The ministers at Wichita, Fort Scott, Salina and Kansas City, have filed protests and many personal letters are coming in. Delegations of negroes from Topeka and Coffeyville called on Griffith today and protested.

Pottstown (Pa) Ledger Dec 14 1923

TO PLAY IN "AMERICA."

Lionel Barrymore, in addition to his successful starring venture with David Wark Griffith, has been engaged to play the part of Walter Butler in the forthcoming D. W. Griffith production "America."

Mr. Barrymore comes back to Mr. Griffith after an absence of many years. It was some ten years ago in the old biograph days that Lionel Barrymore became a member of the stock company organized by Griffith, thus beginning his screen career under the Griffith direction. He continued his screen work for several years, when he returned to the stage.

The part for which he has been elected in "America" is one demanding great versatility and force. He will do his screen work daytime and Sundays, keeping his night and matinee engagements at the theatre.

In addition to Barrymore, the cast for "America" now includes Carol Dempster, Neil Hamilton, Erville Alderson, Marie Burke with many of the important minor roles still to be selected.

Louisville (Ky) Journal Dec 15, 1923

Movie Producer Will Wade In "Crick," Too

"Given the theft of a thrilling life must be a sensation wonderful to experience and David Wark Griffith, genius of the motion picture world, would be slit during the effects of it according to the war he writes Mayor Huston Quin.

"I never knew the Governor's appointment gave me the theft of my life," are the exact words the master movie producer sent to his latest honorable racing of a Governor's commission which he was awarded by reason of his patriotism in behalf of Kentucky's 1st Home Coming Association.

Explaining "Colonel" Griffith, for he is now first grade in Mayor Quin's staff, he said: "As I made my way and had my return made the feeling of work and [illegible] the feeling of work and [illegible] I felt that I was a part of the great Home Coming Association and that I was [illegible] the Governor's appointment.

Boston Traveler Dec 15 1923

Lionel Barrymore, who is now playing in New York in "Laugh, Clown, Laugh!" has been added to the cast of D. W. Griffith's "America." How Mr. Barrymore can find time to commute daily to the Griffith studios at Mamaroneck is a mystery. However, he returns to Griffith's direction after many years. It was in the old Biograph company, as a member of Griffith's stock company, that Lionel Barrymore first acted for the camera.

Harrisburg (Pa) Telegraph 12/7/23

Lionel Barrymore has been engaged to play the part of Walter Butler in the forthcoming D. W. Griffith production, "America." The part which he has been elected in "America" is one demanding great versatility and force. In addition to Barrymore, the cast now includes Carol Dempster, Neil Hamilton, Erville Alderson, Marie Burke, with many of the important minor roles still to be selected.

Sacramento Cal Screen News Dec 15 1923

MOUNT VERNON

Washington's Home Shown On Screen In Griffith Movie

Arrangements are now under way for the use of the Washington home at Mount Vernon as the setting for some of the principal scenes in D. W. Griffith's historical picture, "America." The film deals with the Revolutionary war and George Washington is one of the chief characters. Scenes of Washington's home life will be shown in their exact historical settings. Griffith is being assited in his work by the Daughters of the American Revolution. Mrs. Anthony Wayne Cook, president of the D. A. R., is now in conference at Washington with Griffith over various details of the spectacle and committees of observers from the organization have attended the taking of the most important episodes to date in order to insure their accuracy.

Lexington (Ky) Herald Dec 9 1923

Secretary of War Weeks has instructed the war department to lend any reasonable assistance in the making of "America," D. W. Griffith's latest.

Brockton (Mass) Enterprise 12/15/23

Lionel Barrymore in "America."

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Sacramento Cal Bee 15 1923

HISTORICAL SPOTS USED FOR FILMING "AMERICA"

D. W. Griffith has returned from Virginia to his Mamaroneck studios, after photographing scenes on eleven historical spots for his Revolutionary film, "America."

The surrender of Cornwallis was taken in Yorktown on the ground where it actually occurred. More than forty persons whose ancestors were present at the surrender, took part in the scenes.

Yorktown gave Griffith a thrill by parking his special train on a siding around which was buried a cache of TNT, said by government officials to be valued at two hundred million dollars. This is the army base for high explosives and the tracking where the train stood was on government property.

Springfield (Ohio) News 12/2/23

Griffith Shoots Historical Scenes

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Canton (Ohio) News 12/7/23

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[illegible] has just been made by the author of "America," now under production by David Wark Griffith, is none other than Robert W. Chambers.

When Griffith arranged to make this pictorial history of the country at the request of the Daughters of the American Revolution, and under their sponsoring, the identity of the author was not announced and it was generally supposed that Griffith was working up his own story as he went along.

It has been learned, however, that Chambers is writing the story and is also acting as technical advisor to Griffith in a number of matters connected with the production, especially those relating to the Indians in whose lore he is an expert.

Tacoma Sunday Ledger 12/9/23

Paul Revere and the Zev Of 1776 Redo Their Stuff

D. W. Griffith is making a spectacular photodrama of the American Revolution which will be called "America," and which is being filmed on the exact spots that are represented in this historical feature.

Sandusky (Ohio) Register 12/9/23

D. W. Griffith was presented to President Coolidge recently and expressed his pleasure at the meeting by exhibiting several screens of "America" for the chief executive.

Atlantic City (NJ) Press Dec 15 1923

COL. D. W. G.

As far as Screenings can ascertain, D. W. Griffith is the first motion picture producer to be honored by his native State by being allowed to take the title "Colonel" before his name.

News that the Governor of Kentucky, where Griffith was born, had placed him among the famous Kaintucky Kernals arrived at the Mamaroneck studios recently.

And Griffith is deserving another medal, for he told us all about being made a Colonel and never once tried to work in the old pun about being cut.

Springfield (Ohio) News 12/9/23

Still in the process of filming, D. W. Griffith's "America," which he is making at the request of the Daughters of the American Revolution, is already getting recruits for the United States army, it is said.

Mamaroneck (NY) Paragraph Dec 13 1923

D. W. CHAMBERS NOW WORKING AT GRIFFITH STUDIO

Renowned Author Is Preparing the Script of "America"

The reason for Robert W. Chambers, the novelist, becoming a confirmed commuter between New York City and Mamaroneck, N. Y., has become known. He is writing "America," the story of the American Revolution, which D. W. Griffith is filming as his next photoplay spectacle at the request of the Daughters of the American Revolution.

Mr. Chambers, whose early popularity as a novelist was gained through his stories dealing with the Revolutionary period, and who is regarded as one of the leading authorities on early American history, has become so enthusiastic over "America" that he is reported to be burning the midnight oil prodigally in order to fulfil his many other contracts for serials and novels, and still keep "America" marching steadily toward completion.

Mr. Chambers is a regular visitor at the Griffith studio where he and Mr. Griffith held their conferences in regard to the story inspired by the descendants of the heroes of 1776. In addition to writing the story of "America," Mr. Chambers has been able to aid with the Northern Indians, in whose lore he is an expert.

Mr. Griffith, himself a descendant of the Shirley in early American affairs, has long been known as a deep student of Revolutionary history.

Los Angeles (Cal) Examiner Dec 13, 1923

D. W. Griffith Now Kentucky Colonel

IT'S now "Colonel" D. W. Griffith, the motion picture producer who revolutionized the film world by making the first long motion picture, "The Birth of a Nation," and who is now filming the War of Independence in "America" at the request of the Daughters of the American Revolution, has been made an honest to goodness colonel by the Governor of his native State, Kentucky.

Governor Edwin P. Morrow of Kentucky has just forwarded Griffith's commission to Mayor Huston Quinn of Louisville, with a letter stating that he has made Griffith a colonel in recognition of the honor which the movie producer has brought to the State of Kentucky.

Griffith is the first motion picture producer ever honored in this manner.

Word of the signal honor bestowed upon him by the Blue Grass State has just reached Griffith at his studios at Mamaroneck, where he is filming scenes for "America."

"Col." Griffith Now

For the motion picture producer who revolutionized the film world by making the first long motion picture, "The Birth Of A Nation," and who is now filming the War of Independence in "America" at the request of the Daughters of the American Revolution, has been made an honest to goodness colonel by the Governor of his native state, Kentucky.

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Griffith is the first motion picture producer ever honored in this manner. Others who have received similar commissions in the past include Col. George Horace Lorimer, Col. Norman P. Hapgood, and Col. John T. McCutcheon.

Griffith was born in La Grange, Ky., Jan. 22, 1880, one of the eight children born to General Jacob Wark Griffith—the "Roaring Jake" Griffith of the Confederacy.

Word of the signal honor bestowed upon him by the Blue Grass State reached Griffith last week at his studio at Mamaroneck, where he is filming scenes for "America." He declined to be interviewed.

Los Angeles (Cal) Examiner Dec 14 1923

Canton (Ohio) News Dec 14 1923

Lionel Barrymore becomes a Griffith player in "America," in which he will play the role of David Butler. Nothing has yet been said in any of the announcements concerning this character and revolutionary history fails to give him a place of prominence, yet the manner of making the announcement and the qualities of the player indicates that he will have an important part in the film.

It is really a return, for Barrymore played for a time under Griffith's direction in the old Biograph days. He will do his screen work in the daytime and on Sundays, retaining his stage role for evening performances.

Carol Dempster, who has been one of Griffith's favorite actresses for several years, will have a prominent part and some of the others who have been named are Neil Hamilton, Erville Alderson and Marie Burke. Many of the characters have not yet been cast.

New Canaan (Conn) Advertiser Dec 13 1923

AMERICA'S MOST BEAUTIFUL HOMES IN NEW ENGLAND AND SOUTH, D. W. GRIFFITH SAYS

"Whatever of truth and beauty is discernible by a generous public in my eager output, I trace to a country boy used to hearing Keats and Tennyson and Shakespeare read at home," writes D. W. Griffith, noted motion picture producer in "Arts and Decoration."

"I can summon at any moment a vision of the room in which my father read to my mother, my brother, my sister and me. My sister was a teacher and a not to be despised poet. It was a smallish room with a great fireplace of rough stones. It was part of my day's business to provide the back-log for the fireplace. There were two windows. One looked upon a wheat field with the turnpike alongside it. The other upon a fringe of black woods. It was a rather large room, for, like all others of the South, we had little after the war. But the walls were gray. The furniture was dark and old. There were a few good books. That was a beautiful room. Not only for the sentiment of its association but in reality. It possessed the essentials of a room where American life is lived.

"Charles A. Schwab's house, there Riverside Drive begins in New York, is much criticised by those who have an acute sense of beauty. The house, beautiful in itself, lacks complete beauty because it does not reflect American life. The much-talked-of house of James A. Deering, at Miami, Florida, receives a deal of unfavorable criticism, even though it has golden door-knobs. Both houses full of their purpose of beauty because they do not accord with the American setting and sentiment. They are incongruous, and incongruity is never beautiful.

"The most beautiful houses in America are but a twentieth of the value in dollars of the two I have named, but their value in sentiment and in fitness is infinite. The most beautiful houses I have seen are in the South and in New England. They have the same characteristics. Their style is early American, which stems back to the early Greek.

"One of these houses is Woodlawn, on the plantation home on the Rappahannock in Fredericksburg. The house has a large, imposing front. The wooden pillars are eight feet thick. The rooms in which the original master entertained the celebrated persons of the South, and which was used for the twenty-five wounds, are large in the front part of the house and large in small rooms at the back. I said it is a set-ting for pictures I was taking. It was in similar spirit to Shirley House, one of the famous homes on the James River, where my grandmother, one of the Carters, was born. Shirley House is conceded to be be one of the most beautiful houses in America.

"A few months after I took scenes in Woodlawn House, I found a home in Connecticut that was its sister in spirit. In the Colonial style, with great pillars it had large rooms at the front, and smaller rooms at the back. Sentimental trees there were, too, cypress in the South, replaced by pines in the North. There was beauty in every inch of these houses because they harmonized with their soul of America. There are houses that had been lived and loved in, one felt; houses where life had been gentle."

Chicago (Ill) Journal Dec 14, 1923

Barrymore With Griffith

Lionel Barrymore, in addition to his successful starring venture with David Belasco, has been engaged to play the part of Walter Butler in the forthcoming D. W. Griffith production, "America."

Mr. Barrymore comes back to Mr. Griffith after an absence of many years. It was some ten years ago in the old Biograph days, that Lionel Barrymore became a member of the stock company organized by Griffith, thus beginning his screen career under the Griffith direction. He continued his screen work for several years, when he returned to the stage.

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Albany (NY) News Dec 13 1923

Toledo (Ohio) Times 12/15/23

L. BARRYMORE IN MR. GRIFFITH'S NEW FILM "AMERICA"

Will Act for Camera in Addition to Work at Belasco Theatre

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Newark (NJ) Ledger Dec 15 1923

HELPING D. W. GRIFFITH ROBERT W. CHAMBERS IS

The secret of why Robert W. Chambers, novelist, has become a commuter between New York City and Mamaroneck, N. Y., is out at last. He is writing "America," the story of the American Revolution, which D. W. Griffith is filming for the Daughters of the American Revolution.

Chambers is reported as one of the leading authorities on early American history, has become so enthusiastic over "America," that he is reported to be burning the midnight oil prodigally in order to fulfill his many other contracts for serials and novels, and still keep "America" marching steadily toward completion.

Mr. Chambers is a regular visitor at the Griffith studio where he and Mr. Griffith held their conferences in regard to the story inspired by the descendants of the heroes of 1776. In addition to writing the story of "America," Mr. Chambers has been able to aid with the Northern Indians, in whose lore he is an expert.

Mr. Griffith, himself a descendant of the Shirley in early American affairs, has long been known as a deep student of Revolutionary history.

Reel Journal Kansas City (Mo) Dec 15 1923

KANSAS BAN ON "BIRTH OF A NATION" IS LIFTED

Middletown (Ohio) Journal Dec 16 1923

D. W. GRIFFITH MADE "COLONEL"

Denver (Colo) Times 12/15/23

Griffith Made Real Colonel in Honor of 'America' Film

Colonel Griffith

THE Governor of Kentucky has commissioned Mr. David Wark Griffith, the premier motion picture director, as a colonel.

Before the Volstead fiend are that title carried special weight twice in Kentucky, and everywhere in the country where polished men congregate, but now it is purely honorary.

A Kentucky Colonel is quite a great deal, but the family records of Col. D. W. Griffith show him to be a lineal descendant of David Pulliam, a Major of the Kentucky militia, who was killed at Fort Wayne, Ind., in 1812. Those who have heard Mr. Griffith say it is hard to say what is worse: that he stage is from, or is the equal the sec-ter language tells.

Lionel Barrymore Engaged to Play in Griffith Cast

New Griffith Film "America," Reproduces Lexington and Bunker Hill

How General Joseph Warren Died at the Battle of Bunker Hill

The students of American history have given D. W. Griffith every aid possible in truly presenting on the screen the scene of this famous battle, which will be one of the most important parts of his new play, "America," recently taken in the very place where the Yankees beat the British.

Drum of Lexington

Irma Harrison, star in the screen production of "America," is here pictured holding the drum actually used in that historic encounter between the "Minute Men" and the British troops in the town of Lexington, Mass. D. W. Griffith has made this great new historic moving picture.

Indianapolis (Ind) Star Dec 16 1923

Above: A consultation on location between D. W. Griffith and some of his players in "America," the phonograms based on the American Revolution and sponsored by the Daughters and Sons of the Revolution.

Camden N.J. Courier Dec 16 1923

ROBERT CHAMBERS IS BUSY AUTHOR

Famous Novelist Now Busy Writing Photoplay Story for "America"

COMMUTES DAILY FROM NEW YORK

The secret of why Robert W. Chambers, the novelist, has become a confirmed commuter between New York City and Mamaroneck, N. Y., is out at last. He is writing "America," the story of the American Revolution, and which D. W. Griffith is filming for the Daughters of the American Revolution.

Chambers' early popularity was gained through novels dealing with the Revolutionary period, and who is regarded as one of the leading authorities on early American history, has become so intensely enthusiastic over "America," that he is reported to be burning the midnight oil prodigally in order to fulfill his many other contracts for serials and novels and still keep "America" marching merrily to completion.

He is a regular visitor at the Griffith studios, where he and D. W. hold their conferences in regard to the story inspired by the descendants of the heroes of '76. In addition to writing the story of "America," Chambers has been able to aid materially in the details of many scenes, notably those dealing with the Western Indians, in which he is an expert.

In fact, himself a descendant of the pioneer, hunter and other American leaders, which Griffith is endeavoring to carry through in his picture of Revolutionary times.

ROBERT W. CHAMBERS and D. W. Griffith discuss the filming of the spectacle, "America," which Chambers is writing and Griffith is producing for the Daughters of the American Revolution.

My Herald Dec 16, 1923

St Paul (Minn) News Dec 16 1923

R. W. CHAMBERS WRITES "AMERICA" FOR GRIFFITH

The secret of why Robert W. Chambers has become a confirmed commuter between New York City and Mamaroneck, N. Y., is out at last.

He is writing "America," the story of the American Revolution, which D. W. Griffith is filming for the Daughters of the American Revolution.

Chambers' early popularity was gained through novels dealing with the Revolutionary period. He has become so intensely enthusiastic over "America" that he is reported to be burning the midnight oil prodigally in order to fulfill his contracts for serials and novels and still keep "America" marching merrily to completion.

He is a regular visitor to the Griffith studios, where he and D. W. hold their conference in regard to the story inspired by the descendants of the heroes of '76. In addition to writing the story of "America," Chambers has been able to aid materially in the details of many scenes, notably those dealing with the Western Indians, in which he is an expert.

Baltimore (Md) Sun Dec 16 1923

Lionel Barrymore Has Role In "America"

He is Again Being Directed by D. W. Griffith, After An Absence of Ten Years.

Lionel Barrymore, in addition to his successful starring venture with David Belasco, has been engaged to play the part of Walter Butler in the forthcoming D. W. Griffith production, "America."

Mr. Barrymore goes back to Mr. Griffith after an absence of many years. It was some 10 years ago, in the old Biograph days, that Lionel Barrymore became a member of the stock company organized by Griffith, thus beginning his screen career under the Griffith direction. He continued his screen work in several roles, when he returned to the stage.

The part with which he has been identified in "America" is Jim Hawkins, the Yankee peddler, a character which he created in the stage version of Rupert Hughes' novel, "Excelsior."

Lionel Barrymore is a member of the famous theatrical family, and has been in the theatrical business all his life. His father, Maurice Barrymore, was a famous actor of the old school, and his mother, Georgiana Drew, was a member of the famous Drew family, which for years was prominent in the theatrical world.

Lionel Barrymore's first appearance on the stage was in his father's production of "Rosemary" in Philadelphia, when he was a boy of 10 years. He was then a member of the Frohman Stock Company, playing under the direction of Charles Frohman, Daniel Frohman, Gustav Frohman, Charles Dickson and other famous directors of the period.

Lionel Barrymore's first appearance on the stage was in his father's production of "Rosemary" in Philadelphia, when he was a boy of 10 years. He was then a member of the Frohman Stock Company, playing under the direction of Charles Frohman, Daniel Frohman, Gustav Frohman, Charles Dickson and other famous directors of the period.

In addition to Barrymore, the cast of "America" includes Lionel Barrymore, Lionel Barrymore, Lionel Barrymore,

Louisville (Ky) Herald Dec 16 1923 42

Title Of Colonel Thrills Movie's Greatest Producer

WHEN the world's greatest movie producer gets thrilled at something more than his own handiwork, then it's time to take notice, especially when that person happens to be David Wark Griffith.

Laying aside his own thrill-producing tools at Mamaroneck, N. Y., "Colonel" Griffith—for he really is an honest-to-goodness colonel nowadays—wrote Mayor Huston Quin, general chairman for Kentucky's coming celebration, that Kentucky has just given him the thrill of his life. And all because he has realized a childhood ambition to become a colonel!

That the genius of the movies is genuinely thrilled over his appointment to the governor's staff is evidenced by the following letter:

Mamaroneck, N. Y.,
December 5, 1923.

Huston Quin, Mayor of the City of Louisville, Louisville, Ky.

Dear Mayor Quin:

Permit me to acknowledge your most welcome letters of the twenty-first and twenty-third ultimo. I must admit the one inclosing the governor's appointment gave me the thrill of my life. As a boy I once fastened my father's sabre to my side, and had my brother salute me as "Colonel." I can still remember the feeling of pride and awe that came over me as I acknowledged that salute. And your dear letter made me feel that, altho imperfectly and unworthily, I had attempted to follow in the footsteps of my dear father, who answered Kentucky's call in those trying days of the Civil War.

I am so delighted with my appointment that I have written directly to Governor Morrow thanking him for this great honor that he and my fellow-Kentuckians have bestowed upon me; and, as I said to him, I hope that wherever and whenever it is necessary to fight the good fight for Kentucky I shall be found humbly in my place doing my full duty.

You may rest assured that when the 1924 Home Coming is had, if I am on this side of the Atlantic, Kentucky will per-

DAVID WARK GRIFFITH.

mainly for one of her most humble but appreciative sons there really to do homage to his glorious and beloved state. And in the meantime you may rest assured that I shall constantly endeavor to do my little bit to help the cause along.

Thanking you for your thoughtful part in securing this appointment for me, and assuring you again of my appreciation, I beg to remain—and I take great pride in signing myself—

Your obedient servant,
D. W. GRIFFITH,
Colonel.

If "Colonel" Griffith does succeed in getting back to Kentucky for the Home Coming his admirers here will see that he gets a chance to visit the scenes of his boyhood days at La Grange, in Oldham County, and may be climb an apple tree or two!

Boston (Mass) Advertiser Dec 16 1923

BARRYMORE IN AMERICAN CLASSIC

Lionel Barrymore has been engaged for the part of Walter Butler in the forthcoming D. W. Griffith production, "America."

Mr. Barrymore came back to Mr. Griffith after an absence of many years. It was some ten years ago in the old biograph days that Barrymore became a member of the stock company organized by Griffith, thus beginning his screen career under Griffith direction. He continued his screen work for several years; then returned to the stage.

The part for which he has been elected in "America" is one demanding great versatility and force. He will do his screen work daytimes and Sundays, keeping his night and matinee engagements at the theatre.

In addition to Barrymore, the cast for "America" now includes Carol Dempster, Neil Hamilton, Erville Alderson and Marie Burke, with many of the important minor roles still to be selected.

Chambers Is Writing Scenario for "America"

The secret of why Robert W. Chambers, the novelist, has become a confirmed commuter between New York city and Mamaroneck, N. Y., is out at last. He is writing "America," the story of the American revolution, which D. W. Griffith is filming for the Daughters of the American revolution.

Chambers, whose early popularity was gained through novels dealing with the revolutionary period, and who is regarded as one of the leading authorities on early American history, has become so intensely enthusiastic over "America," that he is reported to be burning the midnight oil prodigally in order to fulfill his many other contracts for serials and novels and still keep "America" marching merrily to completion.

He is a regular visitor at the Griffith studios, where he and D. W. hold their conferences in regard to the story inspired by the descendants of the heroes of '76. In addition to writing the story of "America," Chambers has been able to aid Griffith in the details of many scenes, particularly those dealing with the Northern Indians, in whose lore he is an expert.

Griffith, himself a descendant of the Shirley, Carter, and other southern families which figured prominently in early American affairs, has long been known as a deep student of revolutionary history.

New Orleans (La) Item 12/16/23

Robt. W. Chambers Writing "America" For D. W. Griffith

The secret of why Robert W. Chambers, the novelist, has become a confirmed commuter between New York City and Mamaroneck, N. Y., is out at last. He is writing "America," the story of the American Revolution, which D. W. Griffith is filming for the Daughters of the American Revolution.

Chambers, whose early popularity was gained through novels dealing with the Revolutionary period, and who is regarded as one of the leading authorities on early American history, has become so intensely enthusiastic over "America," that he is reported to be burning the midnight oil prodigally in order to fulfill his many other contracts for serials and novels and still keep "America" marching merrily to completion.

He is a regular visitor at the Griffith studios, where he and D. W. hold their conferences in regard to the story inspired by the descendants of the heroes of '76. In addition to writing the story of "America," Chambers has been able to aid Griffith in the details of many scenes, particularly those dealing with the Northern Indians, in whose lore he is an expert.

Griffith, himself a descendant of the Shirley, Carter, and other Southern families which figured prominently in early American affairs, has long been known as a deep student of Revolutionary history.

Washington (DC) Star 12/16/23

A Barrymore in "America"

LIONEL BARRYMORE, in addition to his successful starring venture with David Belasco, has been engaged to play the part of Walter Butler in the forthcoming D. W. Griffith production "America."

About ten years ago in the old Biograph days Lionel Barrymore became a member of the stock company organized by Griffith, thus beginning his screen career under the Griffith direction. He continued his screen work for several years, when he returned to the stage.

The part for which he has been selected in "America" is one demanding great versatility and force. He will do his screen work daytime and Sundays, keeping his night and matinee engagements at the theater.

In addition to Barrymore, the cast for "America" now includes Carol Dempster, Neil Hamilton, Erville Alderson and Marie Burke.

Boston (Mass) Morning Globe Dec 16 1923

Lionel Barrymore has been engaged to play the part of Walter Butler in the forthcoming D. W. Griffith production, "America." Mr Barrymore comes back to Mr Griffith after an absence of many years. It was 10 years ago, in the old Biograph days, that Lionel Barrymore became a member of the stock company organized by Griffith.

Carol Dempster, Neil Hamilton, Erville Alderson, Marie Burke and many other important actors and actresses are in the cast.

When asked for a description of "America," Mr Griffith replied, "My country, 'Tis of Thee."

Columbus (Ohio) Dispatch 12/16/23

L. Barrymore to Help.

Lionel Barrymore, in addition to his successful starring venture with David Belasco, has been engaged to play the part of Walter Butler in the forthcoming D. W. Griffith production, "America."

Mr. Barrymore comes back to Mr. Griffith after an absence of many years. It was some ten years ago in the old Biograph days that Lionel Barrymore became a member of the stock company organized by Griffith, thus beginning his screen career under the Griffith direction. He continued his screen work for [illegible] years, when he returned to the stage.

Duluth (Minn) Herald 12/1[illegible]

According to the D. W. [illegible] Robert W. Chambers [illegible] commuter between New York and Mamaroneck, [illegible] being that he is writing "[illegible]" the story of the American [illegible] tion, which Mr. Griffith is [illegible] for the Daughters of the Am[illegible] Revolution. In addition to [illegible] the story, Mr. Chambers is [illegible] assistance in the details of [illegible] the scenes, particularly those [illegible] ing with the Northern Indi[illegible]

Moline Dispatch Dec 2[illegible]

Lionel Barr[illegible] To Play [illegible] Role

Lionel Barrymore [illegible] his successful starring venture with David Belasco, has been engaged to play the part of Walter Butler in the forthcoming D. W. Griffith production "America."

Mr. Barrymore comes back to Mr. Griffith after an absence of many years. It was some 10 years ago in the old Biograph days that Lionel Barrymore became a member of the stock company organized by Griffith, thus beginning his screen career under the Griffith direction. He continued his screen work for [illegible] years, when he returned to the stage.

The part for which he has been selected in "America" is one demanding great versatility and force. He will do his screen work daytime and Sundays, keeping his night and matinee engagements at the theater.

In addition to Barrymore, the cast for "America" now includes Carol Dempster, Neil Hamilton, Erville Alderson and Marie Burke.

Ann Arbor (Mich) News 12/19/23

Charlottesville (Va) Progress 12/20/23

D. W. Griffith, who is making "America" another of his super-features, is in Virginia using the locale of the actual ground where many of the great events of the Revolution took place. He will rename the film later, he states.

S. Fcal) Journal Dec 19 1923

Recent reports that D. W. Griffith was about to journey to Italy to direct historical films have become familiar for the last few years. Now, by way of Los Angeles comes word that Joseph Farnham, head of the Unione Cinematografica Italiana, is ready to sign with Griffith for a lavish spectacle to be made in Rome. Mr. Griffith, as often, keeps silence, and continues his task of completing "America."

Los Angeles (Cal) Herald 12/19/23

D. W. Griffith was asked the other day for a description of his forthcoming picture, "America." The director replied: "My Country, 'Tis of Thee."

Los Angeles (Cal) Record

We Are About to Be Pacified

DAVID WARK GRIFFITH produced "The Birth of a Nation." As a consequence he appears, in his own mind, to have supplanted George Washington as the Father of his Country. At any rate he has decided that it is time for him to take the lusty offspring up in his arms and walk the floor with it. The baby, Griffith thinks, needs a pacifier and he's it.

"There seems to be a tendency among many people," he says, "in various sections of the country for a change, and we want to warn them against this and stamp out radicalism. We hope to impress upon the people that they are better off today than they have ever been before.

"President Coolidge and other officials of the administration have been very generous in permitting us to use government regiments, tanks, guns and other war equipment, as well as historic battlefields and buildings and other government property, which will enable us to portray historic scenes and other interesting incidents much more effectively and accurately than we could otherwise."

Nice for Mr. Griffith. Nice for Mr. Coolidge. Mr. Griffith gets some thousands of uniformed movie actors for nothing, to say nothing of thousands of dollars' worth of scenery. When the people pay for admission to see his super-films they will have the pleasure of knowing that they have earned the privilege—twice; once when they paid taxes for the upkeep of the army and once when they paid at the door. However, if they come away pacified by Mr. Griffith, they doubtless will be content.

As for Mr. Coolidge, he gets the sort of political propaganda upon which apparently he hopes to rely, spread before millions of movie fans. And it costs him nothing.

The title of this film is to be "America." For a subtitle, may we suggest, "Have Faith in Massachusetts"?

Paul Revere Had A Horse; That Much We Know

AMERICA doesn't know the color of its best-known horse, the one ridden by Paul Revere when he made his famous ride to Lexington and Concord to warn the Colonists.

Because of such inaccuracy in historical records, the motion-picture industry has taken steps for the foundation of an independent historical research bureau, under the direction of Will H. Hays.

Historians have told the main events, but nowhere is there any authentic record of exactly how things looked. For instance, when D. W. Griffith wanted to know what sort of wagons were used with the Northern armies during the Revolutionary war, not a single historical record described them.

As the motion-picture industry is planning to make a great number of historical films with absolutely accurate details, the pictorial vagueness of the histories must be corrected, and it is for this purpose that the producers will jointly subscribe for the research bureau.

Griffith already has spent hundreds of dollars seeking to learn the color of Paul Revere's horse for the scenes in his next production, "America." Edwin B. Worthen, president of the Lexington Historical Society, declares there is no available record, although it is known the horse was not white, as pictured in illustrations. Griffith's research department is now conducting search through personal correspondence of the [illegible]

Baltimore (Md) American 12/16/23

Barrymore Engaged.

Lionel Barrymore, in addition to his successful starring venture with David Belasco, has been engaged to play the part of Walter Butler in the forthcoming D. W. Griffith production "America."

Mr. Barrymore comes back to Mr. Griffith after an absence of many years. It was some ten years ago in the old Biograph days that Lionel Barrymore became a member of the stock company organized by Griffith, thus beginning his screen career under the Griffith direction. He continued his screen work for several years, when he returned to the stage.

The part for which he has been elected in "America" is one demanding great versatility and force. He will do his screen work daytime and Sundays, keeping his night and matinee engagements at the theater.

In addition to Barrymore, the cast for "America" now includes Carol Dempster, Neil Hamilton, Erville Alderson, Marie Burke, with many of the important minor roles still to be selected.

Clarksburg (W Va) Telegram 12/19/23

San Francisco (Cal) Record 12/17/23

GRIFFITH, the D. W., is now a Kentucky colonel.

Col. D. W. Griffith. Yes suh!

Griffith's commission was issued by the governor of Kentucky, Edwin P. Morrow, "in recognition of the honor" the movie producer has brought Kentucky, his native state.

How did D. W. take his great honor?

Was he flustered, flattered or merely bored?

Posterity may never know. To quote from the communique of Frederick Roche, the Griffith press agent:

"Word of the signal honor bestowed upon him by the Blue Grass state reached Griffith yesterday at his studio at Mamaroneck, where he is filming scenes for 'America.' He declined to be interviewed."

Toledo (Ohio) News-Bee Dec 19 1923

ROBERT W. CHAMBERS WRITING "AMERICA"

The secret of why Robert W. Chambers, the novelist, has become a confirmed commuter between New York City and Mamaroneck, N. Y., is out at last. He is writing "America," the story of the American Revolution, which D. W. Griffith is filming for the Daughters of the American Revolution.

Chambers, whose early popularity was gained thru novels dealing with the Revolutionary period, and who is regarded as one of the leading authorities on early American history, has become so intensely enthusiastic over "America," that he is reported to be burning the midnight oil prodigally in order to fulfill his many other contracts for serials and novels and still keep "America" marching merrily to completion.

He is a regular visitor at the Griffith studios, where he and D. W. hold their conferences in regard to the story inspired by the descendants of the heroes of '76.

In addition to writing the story of "America," Chambers has been able to aid Griffith in the details of many scenes, particularly those dealing with the northern Indians, in whose lore he is an expert.

Chicago (Ill) News Dec 19 1923

Lionel Barrymore with Griffith.

Lionel Barrymore, in addition to his successful starring venture with David Belasco, has been engaged to play the part of Walter Butler in the forthcoming D. W. Griffith production "America."

Lionel Barrymore to Be Seen In New Griffith Photo Play

After having been separated for several years from D. W. Griffith, with whom he began his work on the screen, Lionel Barrymore will return to that producer's studio in the latter's forthcoming picture, "America," now in the making. In addition to Barrymore, who will play one of the outstanding roles in the film, the cast will include Carol Dempster, Neil Hamilton, Erville Alderson, Marie Burke and others.

Mr. Barrymore is appearing in David Belasco's production, "Laugh, Clown, Laugh," in New York and will act before the camera when not engaged in the performance of that drama.

Cleveland Ohio Times 12/21/23

Lionel Barrymore has been engaged to play the part of Walter Butler in the forthcoming production by D. W. Griffith, "America." Mr. Barrymore [illegible] of several years. It was some ten years ago in the old Biograph days [illegible] Barrymore became a member of the stock company organized by Griffith, thus beginning his screen career [illegible]

Hartford (Conn) Times 12/21/23

SPIRIT OF CHRISTMAS DOMINATES "AMERICA"

If—you were a motion picture director, besieged by telegrams inviting you to innumerable Christmas celebrations;

Or—a motion picture actor or actress, with family and friends waiting not so very far away with evergreen trees laden with presents, and a delicious Christmas feast;

And—you were directing or acting in a picture for the Daughters of the American Revolution, a picture inspired by a love of your country, and exuding in every scene the ideals of the founders of these United States; and

If—you were asked to stay in the studio all Christmas Day in order to make scenes of Valley Forge during the American Revolution, that these scenes might breathe the real spirit of Christmas;

What would you do?

If you were D. W. Griffith, or a member of his company down at his studio at Mamaroneck, N. Y., you would [illegible] when Mr. "America" Griffith and his players are going to do—play your part as you never played it before, and put on the screen the spirit of Christmas as the Fathers of the American Republic knew it.

For, rejecting hundreds of invitations to dinners and festivities, Griffith and his players, fairly bubbling over with the real Christmas spirit of giving to their labor the very best that is in them, will devote their Christmas to filming Christmas scenes for "America," the story of the War of American Independence, requested by the D. A. R.

And the most remarkable part of it all is that there is to be heard not a murmur of complaint, not to be seen the slightest suggestion of a frown, over this giving up of the customary Christmas celebration in favor of hard work.

The big studio is beautifully hung with evergreen, and through it drifts the sound of cheery Christmas carols played on a specially imported organ, and sung by a mixed chorus. On every side one finds smiling faces, and cheering words.

The spirit of Christmas is [illegible]

San Francisco (Cal) Bulletin 12/19/23

Robert W. Chambers Writing Story Of D. W. Griffith's "America"

The secret of why Robert W. Chambers, the novelist, has become a confirmed commuter between New York City and Mamaroneck, N. Y., is out at last. He is writing "America," the story of the American Revolution, which D. W. Griffith is filming for the Daughters of the American Revolution.

Chambers, whose early popularity was gained through novels dealing with the Revolutionary period, and who is regarded as one of the leading authorities on early American history, has become so intensely enthusiastic over "America" that he is reported to be burning the midnight oil prodigally in order to fulfill his many other contracts for serials and novels and still keep "America" marching merrily to completion.

Cruscogo (Ind) Palladium 12/19/23

D. W. Griffith, who is making "America," another of his super-features, is in Virginia using the locale of the actual ground where many of the great events of the Revolution took place. He will rename the film later, he states.

Los Angeles (Cal) Record 12/18/23

Lionel Barrymore Joins Griffith Staff

Lionel Barrymore, in addition to his successful starring venture with David Belasco, has been engaged to play the part of Walter Butler in the forthcoming D. W. Griffith production "America."

Mr. Barrymore comes back to Mr. Griffith after an absence of many years. It was some ten years ago in the old Biograph days that Lionel Barrymore became a member of the stock company organized by Griffith, thus beginning his screen career under the Griffith direction. He continued his screen work for several years, when he returned to the stage.

The part for which he has been elected in "America" is one demanding great versatility and force. He will do his screen work daytime and Sundays, keeping his night and matinee engagements at the theater.

In addition to Barrymore, the cast for "America" now includes Carol Dempster, Neil Hamilton, Erville Alderson, Marie Burke, with many of the important minor roles still to be selected.

Waterbury (Conn) Dem 12/18/23

Lionel Barrymore, in addition to his successful starring venture with David Belasco, has been engaged to play the part of Walter Butler in the D. W. Griffith production, "America."

Washington (DC) Post 12/18/23

Lionel Barrymore, in addition to his successful starring venture with David Belasco, has been engaged to play the part of Walter Butler in the forthcoming D. W. Griffith production "America."

Mr. Barrymore comes back to Mr. Griffith after an absence of many years. It was some ten years ago in the old Biograph days that Lionel Barrymore became a member of the stock company organized by Griffith, thus beginning his screen career under the Griffith direction. He continued his screen work for several years, when he returned to the stage.

The part for which he has been elected in "America" is one demanding great versatility and force. He will do his screen work daytimes and Sundays, keeping his night and matinee engagements at the theatre.

In addition to Barrymore, the cast for "America" now includes Carol Dempster, Neil Hamilton, Erville Alderson and Marie Burke, with many of the important minor roles still to be selected.

Attleboro (Mass) Sun 12/18/23

San Francisco (Cal) Herald 12/19/23

Lionel in "America"

Lionel Barrymore has signed [illegible] for the part of Walter Butler in the D. W. Griffith production "America."

Johnstown (Pa) Democrat June 19 1923

Los Angeles (Cal) Herald 12/19/23

LIONEL BARRYMORE TO PLAY THE LEAD IN DAVID WARK GRIFFITH MOVIE

Famous Actor Says Will Be "Villain" in "America"

Palladium 12/21/23

WOULD YOU DO THE SAME?

If you were a motion picture director, besieged by telegrams inviting you to innumerable Christmas celebrations;

Or—a motion picture actor or actress, with family and friends waiting not so very far away with evergreen trees laden with presents, and a delicious Christmas feast;

And—you were directing or acting in a picture for the Daughters of the American Revolution, a picture inspired by a love of your country, and exuding in every scene the ideals of the founders of these United States; and

If—you were asked to stay in the studio all Christmas Day in order to make scenes of Valley Forge during the American Revolution, that these scenes might breathe the real spirit of Christmas;

What would you do?

If you were D. W. Griffith, or a member of his company down at his studio at Mamaroneck, N. Y., you would [illegible] when Mr. "America" [illegible]

Telegraph 12/18/23

GRIFFITH IS TO WRITE AND CHAMBERS TO DIRECT

Producer and Author Exchange Work Temporarily for Christmas

Los Angeles (Cal) Record 12/21/23

MOVIE MEN DRAW IMMENSE INCOMES

Griffith Film Gets Recruits for Army

Evening Herald (Calif) Dec 22 1923

Lionel Barrymore Stands Ready

Evening Herald Dec 22 1923

Review Dec 22 1923

Los Angeles (Cal) Record 12/21/23

AND SO IS "COLONEL" D. W. GRIFFITH

Chicago (Ill) News Dec. 22, 1923 Boston Traveler Dec 22 1923

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MAKING ICE WITH HOT WATER—AND ROLLING HOME THE ROCK

Robert W. Chambers (Left) and David Wark Griffith Discussing "America," Drama of the American Revolution They Are Preparing at Request of D. A. R.

Robert W. Chambers and D. W. Griffith Discuss the Film "America," Done at the Request of the D. A. R. Part of It Was Filmed in Concord, Mass.

Virginia Lamont and Edwin B. Worthen, of Concord, Mass., as They Appear in the Film "America." Both Are Well Known in Concord. (Keystone)

Moline (Ill) Dispatch Dec 22 1923

Lionel Barrymore To Play Leading Role in America

Lionel Barrymore, in addition to his successful starring venture with David Belasco, has been engaged to play the part of Walter Butler in the forthcoming D. W. Griffith production America.

Mr. Barrymore comes back to Mr. Griffith after an absence of many years. It was some ten years ago in the old Biograph days that Lionel Barrymore became a member of the stock company organized by Griffith, thus beginning his screen career un-

der the Griffith direction. He continued screen work for several years, when he returned to the stage. The part for which he has been selected in America is one demanding great versatility and force. He will do his screen work daytime and Sundays, keeping his evening and matinee engagements at the theatre.

In addition to Barrymore, the cast for America now includes Carol Dempster, Neil Hamilton, Erville Alderson, Marie Burke, with many of the important minor roles still to be placed.

My Review 12/22/23 So Bend (Ind) Times

Lionel Barrymore With D. W. Griffith

Lionel Barrymore, in addition to his successful starring venture with David Belasco, has been engaged to play the part of Walter Butler in the forthcoming D. W. Griffith film production, "America."

Mr. Barrymore comes back to Mr. Griffith after many years. It was some ten years ago, in the old Biograph days, that Lionel Barrymore became a member of a stock company organized by Mr. Griffith, thus beginning his screen career under Griffith direction. He continued screen work for several years, and then returned to stage poductions.

The role for which he has been selected in "America" is one demanding exceptional versatility and force. He will do his screen work daytime and Sundays, keeping his evening and matinee engagements at the theatre.

In addition to Mr. Barrymore the cast for "America" now includes Carol Dempster, Neil Hamilton, Erville Alderson, Marie Burke, with many of the important minor roles still to be placed.

Left—Robert W. Chambers the novelist and D. W. Griffith at the latter's studio in Mamaroneck, N. Y., discussing "America" which the former is writing and the latter directing for the Daughters of the American Revolution.

Chicago Exhibitors Herald Dec. 22 1923

And now, D. W. Griffith is Colonel D. W. Griffith and in future to be addressed thus by all who have due regard for the niceties. There arrived last week at the Mamaroneck studios a colonel's commission bestowed upon the producer by Edwin P. Morrow of Kentucky in recognition of the honor which the producer has brought to the state of Kentucky, of which he is a native.

Colonel Griffith declined to be interviewed.

Page Major O'Mahoney.

Bklyn. Standard Union Dec 23 1923

Lionel Barrymore has just signed with D. W. Griffith to play the role of Walter Butler in "America."

Detroit (Mich) Free-Press 12/23/23

Descendants of Revolutionists Aid Griffith in Patriotic Film

CAROL DEMPSTER.

At the request of the Daughters of the American Revolution, D. W. Griffith is filming "America," a photodrama based upon the American War of Independence. The story of "America," in which the leading figures of Revolutionary days play important parts, includes the delineation of this country's struggle for liberty from Paul Revere's ride to the presidency of George Washington, and draws a striking contrast between this country in 1776 and today.

Leading patriotic societies, descendants of Revolutionary heroes and government officials are giving the Griffith company every assistance in the production of the film, which is being produced under the auspices of the Daughters of the American Revolution.

Wherever possible Griffith has taken his scenes on the actual locations and with descendants of Revolutionary heroes forming an extra cast. In this way he has shot scenes at Lexington, Concord, Valley Forge and other historic places in Massachusetts, Pennsylvania and throughout the entire state of New York.

Representatives of the Daughters of the American Revolution have been on the scene of the Griffith operations and have kept a watchful eye on the production. Colonel Harvey Ladd, president of the Daughters of the American Revolution, has been in charge of the work for the organization.

When Griffith and his players go on location he and his players are the objects of enthusiastic demonstrations by the natives. Whole townships have quit work to see the noted director and his players restage Revolutionary episodes.

Not only have historic mansions been turned over to Griffith as locales for scenes, but societies and individuals have offered him invaluable relics ranging from swords and drums to carriages and furniture, many of which had not been out of museum cases and family vaults for years.

Wherever possible Griffith has taken his scenes on the actual locations and with descendants of Revolutionary heroes forming an extra cast. In this way he has shot scenes at Lexington, Concord, Valley Forge and other historic places in Massachusetts, Pennsylvania and throughout the entire state of New York.

Representatives of the Daughters of the American Revolution have been on the scene of the Griffith operations and have kept a watchful eye on the production. Colonel Harvey Ladd, president of the Daughters of the American Revolution, has been in charge of the work for the organization.

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Kansas City (Mo) Reel Journal 12/22/23

GOVERNOR CONFERS TITLE OF COLONEL ON GRIFFITH

now "Colonel" D. W. Griffith, the producer of "The Birth of a Nation," and who is now filming the War of Independence in "America" at the request of the Daughters of the American Revolution, has been made an honest-to-goodness colonel by the governor of his native state, Kentucky.

Griffith is the first motion picture producer ever to be honored in this manner. Others who have received similar commissions in the past include Col. George Horace Lorimer, Col. Norman P. Hapgood and Col. John T. McCutcheon.

Griffith was born in LaGrange, Ky., January 22, 1880, one of eight children, to Gen. Jacob Wark Griffith, the "Roaring Lake" Griffith of the Confederacy.

The Boys of '76, a "still" taken during the filming of D. W. Griffith's America, a production soon to be released.

Milwaukee (Wis) Journal, Dec. 23, 1923

My M. P. News 12/22/23

Lionel Barrymore Signs With Griffith

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In addition to Barrymore, the cast for "America" now includes Carol Dempster, Neil Hamilton, Erville Alderson, and Marie Burke, with many of the important minor roles still to be selected.

Rochester (N.Y.) Democrat & Chron. 12/23/23

Lionel Barrymore has been engaged by D. W. Griffith for a serial called "America," which the director is now making.

Chicago (Ill) Tribune Dec 23, 1923

DAVID WARK GRIFFITH is a proud man as the picture he says he feels will be the greatest of his productions. It is to be called "America" and will show secret scenes in this country's history since the time America was discovered. It was during the war when this photograph of the well known director was taken.

Toledo (Ohio) Times Dec. 23, 1923

THIRD CAVALRY IN GRIFFITH'S "AMERICA"

Boston Traveler 12/22/23

Wichita (Kan) Eagle 12/23/23

Seattle (Wash) Post Intel 12/23/23

My News 12/23/23

LIONEL BARRYMORE IN NEW GRIFFITH PICTURE, "AMERICA"

Louisville (Ky) Herald Dec 13 1923 — St. Louis G.T. — Milwaukee (Wis) Sentinel 12/23/23 — Bronx (NY) News 12/23/23 — Home Memphis (Tenn) Coml-Appeal Dec 23 1923 — Seattle (Wash) Times 12/23/23 — San Francisco (Cal) Chronicle Dec 23 1923 — Portland Press

Lexington (Ky) Herald 12/23/23 — Newark (NJ) Ledger 12/23/23

"AMERICA" NEW GRIFFITH FILM

World-Famed Producer Bases Latest Exploit in Screen Attempts on Revolutionary War History

SOLDIERS OF U. S. ARE USED

At the request of the Daughters of the American Revolution, D. W. Griffith, Kentucky's great contribution to the personnel of the film world of today, is filming "America," a photodrama based on the American war of independence. The story of America, in which the leading figures of Revolutionary days plays important parts, includes the delineation of this country's struggle for liberty from Paul Revere's ride to the presidency of George Washington, and draws a striking contrast between this country in 1776 and today.

Leading patriotic societies, descendants of Revolutionary heroes, and government officials are giving Griffith enthusiastic support in his latest undertaking, with which he hopes to surpass even "The Birth of a Nation" and "Intolerance."

Secretary of War John W. Weeks placed thousands of soldiers at the command of Mr. Griffith, and these troops, in costume, restaged the principal battles of the war, historical experts, representatives of the patriotic organizations, and regular army officers acting as advisers as to the military technique of the Revolution.

At Somers, Putnam county, N. Y., Griffith constructed a vast camp, where for weeks regular army infantrymen, reserve cavalrymen and his company of more than a thousand actors, advisers and technicians worked to reproduce with meticulous accuracy and him the more spectacular engagements.

In a special train Griffith and his company are touring the shrines of American liberty, staging scenes of the actual sites and more picturesque episodes of the war. Griffith has established a precedent by inviting the general public to the filming, and wherever his company goes on location, he and his players are the objects of enthusiastic demonstrations by the natives.

Salt Lake City (Utah) Tribune 12/23/23

D. W. Griffith Is Made "Colonel"

It's now "Colonel" D. W. Griffith, the motion picture producer who revolutionized the film world by making the first long motion picture, "The Birth of a Nation," and who is now filming the War of Independence in "America" at the request of the Daughters of the American Revolution, has been made an honest-to-goodness colonel by the governor of his native state, Kentucky.

Governor Edwin P. Morrow of Kentucky has just forwarded Griffith's commission to Mayor Huston Quinn of Louisville, with a letter stating that he has made Griffith a colonel in recognition of the honor which the movie producer has brought to the state of Kentucky.

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Davenport (Iowa) Democ Leader 12/23/23

Port Chester (NY) Item 12/24/23 — Norwalk (Conn) Hour 12/24/23

Star Barrymore in New Griffith Film "America"

CHAMBERS AND GRIFFITH CHANGE 3 JOBS FOR XMAS

Charleston (S C) News & Courier Dec 25 1923

Portland (Ore) Oregonian Dec 25 1923

Hartford (Conn) Courant Dec 25 1923

CHRISTMAS AND GRIFFITH

IF—you were a motion picture director, besieged by telegrams inviting you to numerable Christmas celebrations;

OR—a motion picture actor or actress, with family and friends waiting not so very far away with evergreen trees laden with presents, and a delicious Christmas feast;

AND—you were directing or acting in a picture for the Daughters of the American Revolution, a picture inspired by a love of your country, and exuding in every scene the ideals of the founders of these United States; and

IF—you were asked to stay in the studio all Christmas Day in order to make scenes of Yuletide during the American Revolution, that these scenes might breathe the real spirit of Christmas—

WHAT WOULD YOU DO?

WELL—if you were D. W. Griffith, or a member of his company down at his studios at Mamroneck, N. Y. you would probably do exactly what Mr. Griffith and his players are going to do—play your part as you never played it before, and put on the screen the spirit of Christmas as the Fathers of the American Republic knew it.

For, rejecting hundreds of invitations to dinners and festivities, Griffith and his players, fairly bubbling over with the real Christmas spirit of giving to their labor the very best that is in them, will devote their Christmas to filming Christmas scenes for "America," the story of the War of American Independence, requested by the D. A. R.

And the most remarkable part of it all is that there is to be heard not a murmur of complaint, not to be seen the slightest suggestion of a frown, over this giving up of the customary Christmas celebration in favor of hard work.

The big studio is bountifully hung with evergreen, and through it drifts the sound of cheery Christmas carols played on a specially imported organ, and sung by a mixed chorus. On every side one finds smiling faces and cheering words.

Now the movies have given a modern twist to "gypsying." The caravan of gay wagons has become a private train of Pullmans. Instead of fortunes being told, time is being spent to enable D. W. Griffith to visit the various historic sites in Virginia for taking scenes for his next production "America."

A train of five Pullmans has been put at the command of Griffith to travel wherever he wishes, and the older families of Virginia are his guides. G. Watson James of Richmond, Va., national historian of the Sons of the American Revolution, has been enlisted to accompany Griffith.

One of the principal locations visited is the Byrd mansion at Westover, on the James river. The society women of Richmond composing the Little Theatre league, are acting as extra people for the scenes requiring their presence.

All the historic estates along the James river will be photographed, including particularly "Shirley," the Carter home, where the tenth generation now lives.

Toledo (Ohio) Times 12/23/23 — Charleston (W Va) Gazette 12/23/23

STEP UP AND MEET "COLONEL" D. W. GRIFFITH

It's now "Colonel" D. W. Griffith.

For the motion picture producer who revolutionized the film world by making the first long motion picture, "The Birth of a Nation," and who is now filming the War of Independence in "America" at the request of the Daughters of the American Revolution, has been made an honest-to-goodness colonel by the governor of his native state, Kentucky.

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Jewish Daily News Dec 24 1923

BARRYMORE TO FEATURE PLAY

Well Known Actor Will Have Character Part in Historical Photoplay, "America"

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Mr. Barrymore comes back to Griffith after an absence of many years. It was some ten years ago in the old Biograph days that Lionel Barrymore became a member of the stock company organized by Griffith, thus beginning his screen career under the Griffith direction. He continued his screen work for several years, when he returned to the stage.

The part for which he has been elected in "America" is one demanding great versatility and force. He will do his screen work daytime and Sundays, keeping his night and matinee engagements at the theater.

In addition to Barrymore, the cast for "America" now includes Carol Dempster, Neil Hamilton, Erville Alderson, Marie Burke, with many of the important minor roles still to be selected.

Toledo (Ohio) Blade 12/24/23

R. W. Chambers Writing "America"

ROBERT W. CHAMBERS, the novelist, has returned to the field of his first success in "America," which he is writing and D. W. Griffith is filming for the Daughters of the American Revolution. The photoplay tells the story of the Colonies' war for independence. "Cardigan" and other romantic novels of Revolutionary days were Chambers' first literary successes.

דער קאמפף פון אמעריקא פאר אונאבהענגיגקייט הויט געזיצט דורך פון גריפיטס אויף ליידענט

ד. וו. גריפיטס, דער פּראָפעסאָר פון "ע בוירט אוו ע נעישאן" און אנדערע גרויסע, אויב נים גרעסטע ספּעטאַקלען, וואָס זיינען ווען עס איז געווען גע־ווארען אויס'ן ליידענס, ארבייט איצט אייף אַ בילד, וואָס איבערטרעפט אַלץ וואָס איז ביז איצט געווען געווארען.

דער נאָמען פון גריפיטס'ס נייער פּראָ־דאַקשאָן איז "אמעריקא" און אין דעם בילד וועט איבערגעגעבען ווערען דער גרויסער קאַמף וואָס אמעריקא האָט גע־פיהרט פאַר איהר אונאבהענגיגקייט. בעריהמטע פאַטריאָטישע אָרגאַניזאַ־ציעס, די בעריהמטע היסטאָריקער פון דער צייט פון דער רעוואָלוציע, האָבען ענטאַלפען גריפיטס'ן אַז זיין נייע בילד זאָל זיין אַ ריכטיגע שילדערונג פון דעם גרויסען פרייהייט קאַמף.

Vancouver (BC) Sun 12/24/23

Griffith Is Elevated to Colonelship

NEW YORK, Dec. 21.—D. W. Griffith has commanded all sorts of armies from the day he filmed "The Birth of a Nation" down to the past week, when he handled American regulars in the battle scenes for "America," his new film, now in the making. However, he had never had a commission conferred upon him until yesterday.

As he is a Kentucky there was only one military title possible for him, and it has been conferred by Governor E. Morrow, who, of course, made him a "colonel." Kentucky colonels have to go in impressive ceremonies and all sorts of great pageantry, and there is a culture that goes with it.

Toledo (Ohio) Times 12/23/23

Griffith's "America" Being Filmed.

Vast preparations are on foot at the Griffith studio out in Mamaroneck, where the Great D. W. is completing his work on "America." As almost every one knows by this time, "America" is a revolutionary drama with much historical significance on the side.

Mr. Griffith has worked on this picture for a long time, traveling all over the original 13 colonies to obtain authentic locations, and using up whole regiments of cavalry in his battle scenes.

The story for "America" is being developed under the supervision of Robert W. Chambers, who is no mean authority on revolutionary matters. His novel of this period, "Cardigan," was made into a picture—and turned out to be a dismal failure.

I wonder why none of the movie people have adapted Mr. Chambers' Civil War story, "Alisa Palac," which to my mind is the best thing he has ever written.

Providence (RI) Journal 12/23/23

Los Angeles (Cal) Times 12/23/23

Christmas Day will be just one more day in the Griffith studio, for the company is at work on an important sequence and no one wants to stop. There will however be evergreens and holly wreaths around the place to remind the company that some people are having a holiday. As Lionel Barrymore has been added to the cast of the Griffith picture and he is playing on Broadway in "Laugh Clown, Laugh" his picture work has to be crowded in at all sorts of hours.

Flickers From Filmland

Now, Griffith and his company, now producing "America" at the behest of the Daughters of the American Revolution, are going to celebrate Christmas Day by taking Christmas scenes for the drama of the fight for independence. The studio at Mamaroneck has been hung with greenery and there will be Christmas carols with organ accompaniment, everybody "fairly bubbling over" with the real Christmas spirit of giving to their labor the very b[illegible]

Lionel Barrymore Cast In Griffith's America

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Mr. Barrymore comes back to Mr. Griffith after an absence of many years. It was some ten years ago, in the old Biograph days, that Lionel Barrymore became a member of the stock company organized by Griffith, thus beginning his screen career under the Griffith direction. He continued his screen work for several years, when he returned to the stage.

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Saginaw (Mich) News Courier Dec 26, 1923

Latest News and Gossip from Filmland

Griffith's "America" May Bind Public More Closely to the Films

BY MAURICE HENLE

NEW YORK, Dec. 26.—Unless all signs fail, two more genuine contributions are about to be made to the motion picture screen. A few years back, D. W. Griffith swept the country with "The Birth of a Nation." Later Paramount let lose a broadside with "The Covered Wagon." Both were epics.

Now these same two—Griffith and Paramount—are once more knocking at the door of the screen's Hall of Fame. Paramount's "The Ten Commandments," if it lives up to expectations, will repeat the sterling quality of "The Covered Wagon." Chances are it will be better.

And in the early spring Griffith will give up to the public his "America," now being filmed.

The possibilities for "America" drain the imagination as no other subject possibly can. The film promises to be not only a wonderful lesson in history—one that will be shown to every school child in the country—but a film that will bind the odult public more closely to the picture world than ever before.

Griffith has everything in his favor to surpass even his own ability. "America" was begun under the adult public more closely to the American Revolution, who urged Griffith to immortalize the war for American independence. Not only the D. A. R., but all big patriotic societies are cooperating with the producer with the enthusiasm of school children in a commencement day play.

Secretary of War Weeks has placed thousands of soldiers at Griffith's command and these troops, in costume, are re-enacting the principal battles of the Revolution.

But that isn't all. In a special train, Griffith and his company are touring the shrines of American liberty, staging scenes on actual sites of the picturesque scenes of the war.

Old homes, those that have been standing since the revolution, have been turned over for Griffith's use by enthusiastic citizens, and relics, priceless relics, that have been handed down from one generation to another, are being surrendered to the director for use in the picture.

Just as "The Covered Wagon" drew a striking contrast between our west of the early eighteens and that of today, just so will "America" bring home to the public the vast growth since 1776.

Just at the present time Griffith and his company are in the vicinity of Alexandria, Va., where George Washington lived as a young man and went to lodge meetings. The very Masonic Hall which Washington frequented is standing, [illegible] a picturesque old place. That section of the country teems with memories and offers the camera a world of opportunities.

Scenes already have been "shot" in the vicinity of Bunker Hill, Concord and Lexington. And as soon as the snow comes, the camera will be leveled on historic Valley Forge and the Delaware River.

Mamaroneck (NY) Paragraph 12/26/23

AT THE GRIFFITH STUDIO

D. W. Griffith and his staff have now been back in Mamaroneck for the past six weeks, but Herbert Sutch, assistant director, and a few others, have just returned. About one half of the new mammoth production, "America," has been filmed. While away, the actors made a tour of the south, mainly Virginia and the Blue Ridge Mountains, of course filming the battle of Yorktown, where the Revolutionary War ended.

Griffith had one interview with President Coolidge, and obtained permission to use any of the army or navy forces that he chose.

A local girl who is taking a leading part in the picture is Margaret "Billy" Rainsford, of Mamaroneck. She takes the part of the Indian princess "Pocahockus", and also another smaller part. Miss Rainsford has been in the Ziegfield Follies, was one of the staff in the "Tiger Rose", and has been connected with the Belasco Company.

Among the other celebrities that have returned are Neal Hamilton, now of Pelham Manor, the leading man; Carol Dempster, the leading lady; Bert Davis, one of the directors; and many others.

Hartford (Conn) Times 12/27/23

SILENT DRAMA

Here's a novel Christmas gift! D. W. Griffith, motion picture director is giving Robert W. Chambers, novelist, the chance to direct a scene in "America," and Chambers is returning the gift by letting Griffith write five hundred words of his forthcoming novel, which will tell in type the story of "America." It was about when Chambers, a regular letter to the Griffith studio at Mamaroneck, N. Y., remarked to Griffith, "Look here, writing a novel is a terrible grind of a business, but this directing a picture seems to be of easy sort of a job." Griffith remarked that at least one other of America's most popular novelists had become accustomed to turning out a best seller of the latter occupation of operating from directing. "Therefore the two are related by the Daughters of the American Revolution in their end to the screen spread to make each other this unique Christmas gift. They will spend all Christmas day at it, the usual number of actors, cameras, [illegible] and camera men.

Hartford (Conn) Courant Dec 27, 1923

Fitzgibbon, Inventor of "Paul Revere" Scene

My Telegraph Dec 26 1923

Griffith and Chambers to Trade

Boston Herald 12/26/23

Star Dec 27, 1923

Cleveland (Ohio) Plain Dealer Dec 26

NEA DAILY MOVIE SERVICE

Griffith's "America" May Bind Public More Closely to the Films

BY MAURICE HENLE

WHAT'S DOING IN THE MOVIES

BY MAURICE HENLE

Portland (Me) Press Herald 12/27/23 — My Telegraph, Friday, December 28, 1923 — M.P. News 12/29/23

GRIFFITH'S "AMERICA" MAY BIND PUBLIC MORE CLOSELY TO FILMS

GRIFFITH DIRECTING A "PAUL REVERE" SCENE

Special Correspondence of The PRESS HERALD

New York, Dec. 19.—Unless all signs fail, two more genuine contributions are about to be made to the motion picture screen. A few years back, D. W. Griffith swept the country with "The Birth of a Nation." Later Paramount let loose a broadside with "The Covered Wagon." Both were epics.

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BEAU BROADWAY

FILM ARMY STARTS NEW INVASION OF VIRGINIA

DAVID WARK GRIFFITH.

David Wark Griffith and Camera Crew Relive Days of Old Dominion.

HISTORY PUT UPON SCREEN

(Special Dispatch to The Morning Telegraph.)

RICHMOND, Va., Dec. 27.

Shadowy figures, gaunt specters of long-forgotten first families of Virginia, families that flourished, here, suh, in the brightest days of the "Old Dominion," came to life for one fleeting moment recently, and relieved the annals of this State for the historical film, "America," when David Wark Griffith initiated a new invasion of the territory that lies below Mason-Dixon line.

Back in the dim days of Colonial life, when Virginia was noted for the excellence of its mint julips, the beauty of its women, the chivalry of its men and the fleetness of its thoroughbreds, as Kentucky later also was to be known, the swift tide of events made the Old Dominion one of the conspicuous historical points of the American Revolution.

Across this background, the legions of General Robert E. Lee later marched and counter-marched, slaughtered and were slaughtered, in the struggle that welded more firmly the indissoluble chains that now bind these United States in a compact group.

Historic Romance Woven.

Yonder, suh, lies Chancellorsville, where "Stonewall" Jackson was mortally hurt by his own men, and south of us, lies Appomatox Court House, where Lee surrendered and the twilight of Confederacy faded into night.

"Four score years ago," in the words of Abraham Lincoln, Virginia rode high on the crest of a social wave—the 'Old Dominion" was in its heyday.

In order to make a permanent record of Virginia's splendor and magnificence, the Daughters of the American Revolution appealed to Mr. Griffth to weave a historical romance on the Southern loom. Eagerly snatching at this opportunity to erect a lasting memorial to their fathers, the Virginia Society added its endorsement.

So the North again invaded the South, but Mr. Griffith rode in the van of the Northerners instead of Grant, and moving picture cameras "shot" in place of Northern cannon.

Griffith, son of Brig. Gen. Jacob Wark Griffith, Confederate army, and himself born in Kentucky, must have experienced strange emotions at the head of a Northern detachment of "invaders."

Accompanied by stars of the motion picture world, Carol Dempster, Neil Hamilton, Charles Mack and John L. E. Pell, author of "Down to the Sea in Ships," who colloborated with Robert W. Chambers in the preparation of the scenario for "America," Griffith's film army arrved here last week, and with the aid of G. Watson James, Southern historian, and the Richmond Theatre League, immediately went to work.

Old-Timers Applaud.

The principal scenes were laid at "Westover," on the banks of the James River, the estate of William Byrd, founder of Richmond. Scenes also were taken at "Upper Brandon," "Lower Brandon," "Shirley" and "Lower Shirley" on the James River.

Vivid memories of the South of days agone were recalled to gray-haired Virginians, who gathered to see an old-fashioned Virginian wedding re-enacted before the camera. The toast to the bride and other details of the wedding were so true in detail that the spectators broke into applause. The original silver of the Byrd family was reverently resurrected by negro servants for use in these wedding scenes.

Mr. Griffith insisted on historical accuracy throughout the work of his company in this territory. State coaches were built in New York City from plans submitted by local historians, and local dressmakers were engaged to faithfully reproduce the colonial costumes. This fidelity to details probably will make "America" an unusually important historical document.

In order to move the moving picture army about easily, a six-car train was turned over to Mr. Griffith. Two baggage cars, a flat car and a stock car carried the impedimenta, while two sleepers provided the actors and actresses with sleeping quarters.

Although the scenes taken here deal principally with the American Revolution, Mr. Griffith intends to return here just so soon as the historical phases of the struggle with England are completed, to film the story of the Civil War.

NOTED FILM DIRECTOR IN ACTION

David Wark Griffith Filming Scenes for the Spectacle, "America," Near Richmond, Va.

FILM ARMY STARTS NEW INVASION OF VIRGINIA

(Continued From Page 1.)

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M.P. World (Ny) 12/29/23

Barrymore With Griffith

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Ny Exhibitors Trade Review 12/29/23

LIONEL BARRYMORE TO STAR IN GRIFFITH'S "AMERICA"

Lionel Barrymore, in addition to his successful starring venture with David Belasco, has been engaged to play the part of Walter Butler in the forthcoming D. W. Griffith production "America."

Mr. Barrymore comes back to Mr. Griffith after an absence of many years. It was some ten years ago in the old Biograph days that Lionel Barrymore became a member of the stock company organized by Griffith, thus beginning his screen career under the Griffith direction. He continued his screen work for several years, when he returned to the stage.

The part for which he has been elected in "America" is one demanding great versatility and force. He will do his screen work daytime and Sundays, keeping his night and matinee engagements at the theatre.

Bklyn (Ny) Life 12/29/23

"AMERICA"—Here's a novel Christmas gift! D. W. Griffith, motion picture director, gave Robert W. Chambers, novelist, the chance to direct a scene in "America," and Chambers is returning the gift by letting Griffith write five hundred words of his forthcoming novel, which will tell in type the story of "America."

My Review 12/29/23

GRIFFITH WANTS SNOW AND LOTS OF IT AT ONCE

Can't Go On With His Film "America" Until Heavy Fall Comes

The oldest inhabitant may be louder and more persistent in his opinion of how the weather has changed since he was a boy, but probably no one in the United States knows better the difference between a winter in Revolutionary Days and a winter today than D. W. Griffith.

Griffith and his research workers, restaging Revolutionary times down at Mamaroneck for scenes in "America," which he is making for the D. A. R., are plentifully supplied with accurate reports of the snowfall day by day in '74, '75 and '76. Also of the thickness of the ice on the Delaware and other important streams. But they are waiting in vain for either the ice or the snow to be duplicated this winter.

While the informal reports of Colonial times show that New England, New York and even more southern territory was covered by from one to fifteen feet of snow at this season of the year, the official thermometer at Mamaroneck registers spring heat.

It is reported that Griffith is thinking seriously of deferring the taking of the winter scenes until next year in the hope that the [illegible]

Toledo (Ohio) News Bee Dec 29 1923

Griffith's "America" May Bind Public More Closely To The Photoplays

BY MAURICE HENLE.

NEW YORK, Dec. 29.—Unless all signs fail, two more genuine contributions are about to be made to the motion picture screen. A few years back, D. W. Griffith swept the country with "The Birth of a Nation." Later Paramount let loose a broadside with "The Covered Wagon." Both were epics.

Now these same two—Griffith and Paramount—are once more knocking at the door of the screen's Hall of Fame. Paramount's "The Ten Commandments," if it lives up to expectations, will repeat the sterling quality of "The Covered Wagon." Chances are it will be better.

And in the early spring Griffith will give up to the public his "America," now being filmed.

* * *

The possibilities for "America" drain the imagination as no other subject possibly can. The film promises to be not only a wonderful lesson in history—one that will be shown to every school-child in the country—but a film that will bind the adult public more closely to the picture world than ever before.

Griffith has everything in his favor to surpass even his own ability. "America" was begun under the inspiration of the Daughters of the American Revolution, who urged Griffith to immortalize the war for American independence. Not only the D. A. R., but all big patriotic societies are co-operating with the producer with the enthusiasm of school children in a commencement day play.

Secretary of War Weeks has placed thousands of soldiers at Griffith's command and these troops, in costume, are re-enacting the principal battles of the Revolution.

But that isn't all. In a special train, Griffith and his company are touring the shrines of American liberty, staging scenes on actual sites of the picturesque scenes of the war.

Old homes, those that have been standing since the Revolution, have been turned over for Griffith's use by enthusiastic citizens, and relics, priceless relics, that have been handed down from one generation to another, are being surrendered to the director for use in the picture.

* * *

JUST as "The Covered Wagon" drew a striking contrast between our west of the early eighteens and that of today, just so will "America" bring home to the public the vast growth since 1776.

Just at the present time Griffith and his company are in the vicinity of Alexandria, Va., where George Washington lived as a young man and went to lodge meetings. The very Masonic Hall which Washington frequented is standing. It's a picturesque old place. That section of the country teems with memories and offers the camera a world of opportunities.

Scenes already have been "shot" in the vicinity of Bunker Hill, Concord and Lexington. And as soon as the snow comes, the camera will be leveled on historic Valley Forge and the Delaware River.

My Telegraph 12/29/23

CAROL DEMPSTER

Times Sq Bally 12/29/23

NAT'L HOLIDAYS FOR ADVENT OF FEATURES

"America," Griffith's Latest, Has Washington's Birthday

Boston News Dec 29, 1923

D. W. Griffith, who is in the midst of what will be his greatest work to date—"America"—is being assisted with the writing and preparing of the story by Robert W. Chambers, famous novelist.

Mr. Chambers is an able writer in his own profession in the United States, and Griffith has sent his manuscript to his studio. Again we say, we hope this working collaboration on the part of the "master director" shall be a huge success.

Kansas City (Mo) Post Journal 12/29/23

My Screen 12/30/23

Saturday Evening Post 1/5/24 — Exhibitors Herald Chicago Dec 1/5/24 — My M.P. News 1/2/24

SCREENLAND. ~~January~~ Feb. ~~1924~~ Feb. 1924

Seeing "AMERICA" FIRST

David Wark Griffith is busy at work upon his big spectacle of the American Revolution, "America." At the top is "D. W." himself in the saddle, while at the right he is choosing a charge of Virginia riders at Summers, New York. Below, Griffith directing a scene near Fort Myer, Va., with Charles Mack, Neville Alderson and Carol Dempster in the picture, waiting from the wings.

The Jewish Daily News Dec 30 1923

גריפיט מאכט איבער פארץ לייזענס די וויכטיגסטע מאמענטן פון דער אמעריקאנער געשיכטע

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דער נאמען פון דעם נייעם בילד איז „אמעריקא". אין דעם בילד ווערט איבערגעגעבן דער גרויסער קאמף, וואס אונזער לאנד האט געפירט פאר אויסאבהענגיקייט.

דאס בילד איז פון דער גרויסער אמעריקאנער רעוואלוציאן. די סצענען זיינען גענומען געווארן אויף די פלעצער, וואו די פאסירונגען זיינען פאר־נעקומען.

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The Jewish Daily News Jan 1 1924

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„וועלכע שפּילט הויפטראלע אין „אמעריקא".

The Jewish Daily News Jan 2 1924

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The Forward Nyetz Jan 6 1924

גריפיט'ס נייעסטע פראדאקשאן וועט געוויזען ווערן וואשינגטאן בוירטהדיי.

וואשינגטאן בוירטהדיי, דעם 21טן פעברואר, וועט „אמעריקא" גריפיטס נייעסטע פראדאקשאן פון דער אונ־אבהענגיגונגס קריעג געוויזען ווערען צו דעם ערשטען מאל אין 44טע סטרים טעאטער.

דאס איז דאס ערשטע מאהל וואס די גרויסע אמעריקאנער רעוואלוציע, וואס האט געפירט דערצו אז אמעריי־קא זאל זיך באפרייען פון ענגלאנד, ווערט געוויזען אויפ'ן לייזענס.

גריפיט האט אבגעגעבען אזן א שיער ארבייט און גלט פאר אט דעם בילד, ער האט געהאט די הילף פון די גרעס־טע אמעריקאנער געלעהרטע און אונ־ווערסיטעטן, זיי האבען איהם געהאלפ אז עס זאל זיין איבערגעגעבען א ריכ־טיגע בילד פון דער גרויסער רעוואלוציע־אנערער עפאכע.

די געלערנטע האבען געזוכען אז דאס בילד זאל זיין א ריכטיגע אפשפיג־לונג און גריפיט האט געזוכען, אז עס זאל זיין אינטערעסאנט. אמעריקא איז היסטאריש ריכטיג און שפאנ־נענד.

Sunday Morning Telegraph 1/6/24

CAROL DEMPSTER INJURED.

MISS CAROL DEMPSTER, leading woman in D. W. Griffith's "America," now being filmed at Mamaroneck, had a very narrow escape from death, and received painful injuries, when thrown from a horse during one of the scenes.

Miss Dempster was riding a spirited mare in a scene, when the animal slipped in the mud and fell, throwing the film actress some distance. She was riding side saddle, and only for the fact that the horse fell on the offside, would have been crushed beneath its weight.

Mr. Griffith and a dozen others rushed to her aid. A physician was hastily summoned, and it was found that she was suffering from a badly wrenched shoulder and a sprained ankle.

Her costume, a relic of Revolutionary days, was ruined. It will be necessary to refilm the scene.

The Day Jan 5, 1924

גריפיט, דער פראדיוסער פון „ע בוידס אז ע ניישאן" מרעפט זיך אלץ ארבער מיט זיין נייע בילד „אמעריקא"

חצן מען רעדט וועגען דעם, וואס פאר א פארטשריט די מואוויקטונס האט געמאכט אין אמעריקא די לעצטע יארען, ווערט שטענדיג דערפשנט דער נאמען פון ד. וו. גריפיט, דעם מאן וואס האט אויפגעפירט „ע בוידס אז ע ניישאן" און אנדערע עפאכע־מאכנדע בילדער.

גריפיט האט זיך שטענדיג אויסגעצייכנט מיט בילדער, וואס האבען געהאט א גרויסען פארגנעג. מיט בילדער וואס האבען זיך אויסגע־צייכנט מיט זייער נאגריזעקייט, ער האט זיך קיינמאל נים אפגעשטעלט פאר נעלד צו ערריי־כען דאס הערמסטע, וואס מען קען, און ער האט דאס ערריייכט, ווי עס זאגען ערות די בילדער, וואס ער האט ביז איצט געשאפען.

אבער איצט האט גריפיט פארגענומען א בילד, וואס שטיינט איבער אלץ, וואס ער האט ביז איצט געשאפן און נים נאר, וואס גריפיט האט געשאפן, נאר וואס עס אין בכלל געוויזען געווארען אויפ'ן לייזענס. ער האט געשאפן א בילד, וואס שטעלט פאר דעם הערליכסטען פש־פעגס אין דער אמעריקאנער געשיכטע — די גרויסע רעוואלוציע דעם טייג פאר אומאפהענ־גיגקייט.

דער נאמען פון דעם בילד איז „אמעריקא", ווי מען לעזט אונז ווייטער ווען „אמעריקא" נאר איז ניכטן געוויזען ווערען אין איינעם פון די גרעסטע בראדוויי טעאטערס.

The Jewish Morn. Journal Jan 6 1924

גריפיטס נייעסטע פראדאקשאן וועט געוויזען ווערען וואשינגטאן בירטהדיי

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די געלערנטע האבען געזוכען אז דאס בילד זאל זיין א ריכטיגע אפשפיג־לונג און גריפיט האט געזוכען, אז עס זאל זיין אינטערעסאנט. אמעריקא איז היסטאריש ריכטיג און שפאנ־נענד.

The Jewish Morn. Journal Jan 6 1924

קעראל דעמפסטער, סטאר אין נייער גריפיטה פראדאקשאן

קעראל דעמפסטער וועט שפּילען די הויפט ראלע אין ה. א. גריפיט'ס נייעס־טע בילד „אמעריקא". „אמעריקא", א בילד פון דער אמעריקאנער רעוואלוציע, פארשפּרעכט צו זיין אזוי עפאכע־מאכענד ווי זיין „ע בוידס אז ע ניישאן". דאס בילד ווערט איצט הארוצירט אויסשליסליך כדי צו פאראייביגען דעם הערראישען קאמף פון די גרינדער פון דער אמעריקאנער רעפּובליק.

The Day (Nyetz) Jan 6 1924

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The Day Jan 5, 1924

Hurrah for D. W. Griffith.

In my humble opinion, D. W. Griffith is the wonder man of the motion-picture industry. Mr. Griffith must be a cultured gentleman and a deep student of humanity. His pictures are always so cleverly directed; exquisitely correct in even the slightest detail. And there is a whimsy about them that no other director achieves. His actors always "fit in," as it were, to the characters they are to portray. One never finds a namby-pamby mediocrity as the star of a Griffith production. Some of his "finds," too, are the rarest jewels in all moviedom's glittering diadem. There is Lillian Gish, unbelievably demure, delicate, quaint. Have we another personality like hers on the silver sheet to-day? And Dorothy, whimsical, delightful little Dorothy Gish, with a natural-born genius for comedy. Mae Marsh's piquant tip-tilted charm fairly radiated from the screen. Among the men folks, we have Richard Barthelmess and Henry Walthall. And going back to the ladies again, there is—"Our Mary." She was one of Griffith's first stars, I believe. There is not a sweeter personality in the whole shadow world than Mary Pickford. I love all of her pictures. They are as clean and sweet as my fairy tales were.

MAY G. NELSON.
129 South Dupre Street, New Orleans, Louisiana.

Is D. W. Overrated?

I have just seen "The White Rose," and it has prompted me to ask why D. W. Griffith is still considered the greatest motion-picture director. Had this same picture been produced by any other director it would have been branded as cheap melodrama, but because it happens to be D. W.'s latest it is hailed as "marvelous," et cetera. Outside of "The Birth of a Nation" and "Orphans of the Storm," Griffith I think has contributed nothing worth while to the screen. He has really just been riding along on the reputation he made with the former picture. "Way Down East" proved popular and was entertaining, but that also was little more than pure melodrama. Lillian Gish and Richard Barthelmess saved it from being thoroughly cheap.

The comedy vein Griffith persists in injecting into his pictures is really too forced to be enjoyable. I sometimes think he caters to the unintelligent and illiterate because he seldom gives the audience credit for any intelligence—every detail being explained minutely in his productions. And after reading the lengthy prologue which accompanies his pictures, it is hardly necessary to stay to view the picture.

Rex Ingram, in his short career, has overwhelmed Griffith, I think. Cecil De Mille is a back number—any one who saw "Adam's Rib" will agree with me, I am sure. His brother William is by far the better director. He does not have to depend on luxurious sets, exotic stars, and magnificent scenery to put his stories over.

Speaking of "exotic stars," Gloria Swanson, who was formerly in this class, has at last proven that she is a real actress, and does not have to depend on her clothes to put her across. I am referring to her work in "Zaza," which I considered great. She was positively ugly and wore outlandish, unbecoming costumes throughout the picture, except in the final scenes, but I haven't seen a finer piece of acting in a long time than she did in "Zaza." Gloria is about the most interesting personality now on the screen. I do not see how she can be considered beautiful, but regardless of this she can hold my interest in any picture in which she appears.

Many of us were under the impression that Pola Negri would outshine Gloria and our other American stars, when she came over to appear in American productions, but so far Pola has overshadowed neither Norma, Gloria, nor Leatrice Joy—three sincere American actresses. I do consider Pola about the most wonderful person on the screen, and after seeing "The Cheat," I can think of no American actress who can wear clothes as becomingly as she does, but we have come to expect acting of Pola, and in her first two American pictures her acting has not surpassed that of our best stars.

How I would like to shake hands with Agnes Smith for her review of "Roma." She is about the first person who has not said that Mary Pickford was perfect. Mary is not a great actress—she is a great personality. The same can be said of Douglas Fairbanks. There has been too much "Our Mary" propaganda, and also too much boosting of Fairbanks and D. W. Griffith.

Mary Philbin, Louis Stone, and Ben Lyon could hold their own with Pickford, Fairbanks, and Griffith, but just because they happen to be newer it's hard for them to gain the foothold they deserve.

GRACE O'DONNELL
[illegible] West Ninety-eighth Street, Chicago, Ill.

The Chicago Herald Jan 1 1924

WOULD YOU DO THE SAME?

If you were a motion picture director, besieged by telegrams inviting you to innumerable Christmas celebrations;

Or a motion picture actor or actress, with family and friends waiting not so very far away with evergreen trees laden with presents, and a delicious Christmas feast;

And you were directing or acting in a picture for the Daughters of the American Revolution, a picture inspired by a love of your country, and exuding in every scene the ideals of the founders of these United States; and

If you were asked to stay in the studio all Christmas Day in order to make scenes of Yuletide during the American Revolution, that these scenes might breathe the real spirit of Christmas—

What would you do?

Well, if you were D. W. Griffith, or a member of his company down at his studios at Mamaroneck, N. Y., you would probably do exactly what Mr. Griffith and his players are going to do—play your part as you never played it before, and put on the screen the spirit of Christmas as the Fathers of the American Republic knew it.

For, rejecting hundreds of invitations to dinners and festivities, Griffith and his players, fairly bubbling over with the real Christmas spirit of giving to their labor the very best that is in them, will devote their Christmas to filming Christmas scenes for "America," the story of the War of American Independence, requested by the D. A. R.

The Relaxation 12/31/23

גריפיט האט נאכבעזוכט די סטע איינצעלהייטען וועגען דער עפאכע וואס ער בעהאנדעלט אין זיין „אמעריקא"

גריפיט, וועמענס נאמען איז פאר־בונדען מיט די גרעסטע פראדאקשאנס, וואס זיינען געווען געווארען אויפ'ן לייזענס נעהם איצט זיך אליין איבער־טרעפען, וואס דאס טיינט, אז ער נעהט איבערטרעפען אלץ וואס עס איז געווי־זען געווארען אויפ'ן לייזענס. באלד וועט געווען ווערען א בילד אויף וועל־כען אט דער גרויסער פראדיוסער האט געארבייט צוזאמען מיט טויזענדער סצענען פאר הרשים און הרשים און ער האט געהאט דערביי די הילף פון פילע אויסווערטיגע אמ־ביסאריש.

די הילף פון אויסווערטיגע און היסטאריקער האט גריפיט געדארפט, ווייל עס האט זיך געהאנדעלט וועגען א היסטאריש בילד, וועגען א בילד פון א צייט, וואס איז די וויכטיגסטע פון אונ־זער לאנד.

עס האט זיך געהאנדעלט וועגען דעם בעפרייאונגס קריעג, וואס אונזער לאנד האט געפירט. יעדער היסטאריש־ער מענטש איז אונטערזוכט געווארען אין יעדע סצענע אין גענומען אויפ'ן פלעץ. וואו די זאך איז פארגעקומען.

דער נאמען פון דעם בילד איז „אמע־ריקא" — אין דעם בילד ווערט אונזער [illegible] אייך אויף דאס ניי ענע־

The Forward Nyetz Jan 6 1924

גריפיט'ס נייעסטע פראדאק־שאן וועט געוויזען ווערן וואשינגטאן בוירטהדיי.

וואשינגטאן בוירטהדיי, דעם 21טן פעברואר, וועט „אמעריקא" גריפיטס נייעסטע פראדאקשאן פון דער אונ־אבהענגיגונגס קריעג געוויזען ווערען צו דעם ערשטען מאל אין 44טע סטרים טעאטער.

דאס איז דאס ערשטע מאהל וואס די גרויסע אמעריקאנער רעוואלוציע, וואס האט געפירט דערצו אז אמעריי־קא זאל זיך באפרייען פון ענגלאנד, ווערט געוויזען אויפ'ן לייזענס.

גריפיט האט אבגעגעבען אזן א שיער ארבייט און גלט פאר אט דעם בילד, ער האט געהאט די הילף פון די גרעס־טע אמעריקאנער געלעהרטע און אונ־ווערסיטעטן, זיי האבען איהם געהאלפ אז עס זאל זיין איבערגעגעבען א ריכ־טיגע בילד פון דער גרויסער רעוואלוציע־אנערער עפאכע.

די געלערנטע האבען געזוכען אז דאס בילד זאל זיין א ריכטיגע אפשפיג־לונג און גריפיט האט געזוכען, אז עס זאל זיין אינטערעסאנט. אמעריקא איז היסטאריש ריכטיג און שפאנ־נענד.

The Chicago Herald Journal 12/29/23

Fair Exchange

D. W. Griffith, motion picture director, is giving Robert W. Chambers, novelist, the [illegible] direct a scene in "America." [illegible] Chambers is returning the gift by letting Griffith write 500 words of his forthcoming novel, which will tell in type the story of "America."

Louisville (Ky) Herald Dec 30 1923

[illegible] Timing of Great Film "America" Overtures [illegible] has planned thoroughly [illegible] pictures at the disposal of the great director. Things go along [illegible] production will be [illegible] contributions of [illegible] will be [illegible]

Boston Herald Pub Jan. 3 1924

Filming in Virginia

[illegible] D. W. Griffith [illegible] "America" [illegible]

Baltimore (Md) Sun 12/30/23

D. W. Griffith's Film Who Could Interpret

Backed by D. A. R., Master Director Is Making What Promises to Be Real Motion Picture Epic.

by MAURICE HENLE

NEW YORK, Dec. 29.—Unless all signs fail, two more genuine contributions are about to be made to the motion picture screen.

A few years back, D. W. Griffith [illegible] the screen with "The Birth of a Nation." Later Paramount [illegible] "Orphans of the Storm." This [illegible] and Gloria Swanson [illegible] Thus two [illegible] pictures.

[illegible] Lillian and Dorothy Gish [illegible] Barthelmess [illegible] Walthall [illegible] Lionel Barrymore [illegible] Mae Marsh [illegible] Carol Dempster [illegible] Mary Pickford [illegible] Griffith [illegible] Lionel Barrymore [illegible] Mae Marsh [illegible] Carol Dempster [illegible] Mary Pickford [illegible] Griffith [illegible] Lionel Barrymore [illegible] Mae Marsh [illegible] Carol Dempster [illegible] Mary Pickford [illegible] Griffith [illegible]

MAKING AMERICA

D. W. GRIFFITH

Lionel Barrymore [illegible] Mae Marsh [illegible] Carol Dempster [illegible] Mary Pickford [illegible] Griffith [illegible]

Atlantic City N.J. Gazette 12/30/23 The Forward 1/4/24 New Haven (Conn) Times Leader 12/31/23 Jewish Freiheit 1/8/24 Charleston (W Va) Mail 12/30/23

Griffith's "America" May Bind Public More Closely to the Films

GRIFFITH DIRECTING A "PAUL REVERE" SCENE

By MAURICE HENLE

New York, Dec. 27.—Unless all signs fail, two more genuine contributions are about to be made to the motion picture screen. A few years back, D. W. Griffith swept the country wkh "The Birth of a Nation." Later Paramount let loose a broadside with "The Covered Wagon." Both were epics.

Now these same two—Griffith and Paramount—are once more knocking at the door of the screen's Hall of Fame. Paramount's "The Ten Commandments," if it lives up to expectations, will repeat the sterling quality of "The Covered Wagon." Chances are it will be better.

And in the early spring Griffith will give up to the public his "America," now being filmed.

* * *

The possibilities for "America" drain the imagination as no other subject possibly can. The film promises to be not only a wonderful lesson in history—one that will be shown to every school-child in the country—but a film that will bind the adult public more closely to the picture world than ever before.

Griffith has everything in his favor to surpass even his own ability. "America" was begun under the inspiration of the Daughters of the American Revolution, who urged Griffith to immortalize the war for American independence. Not only the D. A. R., but all big patriotic societies are co-operating with the producer with the enthusiasm of school children in a commencement day play.

Secretary of War Weeks has placed thousands of soldiers at Griffith's command and these troops, in costume, are re-enacting the principal battles of the Revolution.

* * *

But that isn't all. In a special train, Griffith and his company are touring the shrines of American liberty, staging scenes on actual sites of the picturesque scenes of the war.

Old homes, those that have been standing since the Revolution, have been turned over for Griffith's use by enthusiastic citizens, and relics, priceless relics, that have been handed down from one generation to another, are being surrendered to the director for use in the picture.

* * *

Just as "The Covered Wagon" drew a striking contrast between our west of the early eighteens and that of today, just so will "America" bring home to the public the vast growth since 1776.

Just at the present time Griffith and his company are in the vicinity of Alexandria, Va., where George Washington lived as a young man and went to lodge meetings. The very Masonic Hall which Washington frequented is standing. It's a picturesque old place. That section of the country teems with memories and offers the camera a world of opportunities.

Scenes already have been "shot" in the vicinity of Bunker Hill, Concord and Lexington. And as soon as the snow comes, the camera will be leveled on historic Valley Forge and the Delaware River.

Secretary of War Weeks has

Portland Ore Journal Dec 30 1923

Barrymore Booked For Griffith Film

D. W. Griffith has engaged Lionel Barrymore for the role of the "heavy" in "America." Production is expected to continue until spring.

Lionel Barrymore becomes a Griffith player in "America," in which he will have the role of David Butler. Nothing has yet been said in any of the announcements concerning this character and revolutionary history fails to give him a place of prominence, yet the manner of making the announcement and the qualities of the player indicates that he will have an important part in the film.

It is really a return, for Barrymore played for a time under Griffith's direction in the old Biograph days. He will do his screen work in the daytime and on Sundays, retaining his stage role for evening performances.

Carol Dempster, who has been one of Griffith's favorite actresses for several years, will have a prominent part and some of the others who have been named are Neil Hamilton, Erville Alderson and Marie Burke. Many of the characters have not yet

Mansfield Ohio News 12/13/23

DISTINGUISHED ACTOR GOES WITH GRIFFITH

"Lionel Barrymore," in addition to his successful starring venture with David Belasco, has been engaged to play the part of Walter Butler in the forthcoming production "America."

Mr. Barrymore comes back to Mr. Griffith after an absence of many years. It was some ten years ago in the old Biograph days that Lionel Barrymore became a member of the stock company organized by Griffith, thus [illegible] his screen career under Griffith direction. He continued his screen work for several years, when he returned to the stage.

The part for which he has been cast in "America" is one demanding great versatility and [illegible]. He will do his screen work daytime and Sundays, keeping his stage and footlight engagements at the theater.

In addition to Barrymore, the cast of "America" now includes Carol Dempster, Neil Hamilton, Erville Alderson, Marie Burke, [illegible] of the important minor [illegible] yet selected.

Canton (Ohio) News Dec 14 1923

Charlotte (NC) Observer Dec 29 1923

GRIFFITH MAY PRODUCE PICTURES AT ASHEVILLE

Is Looking Over Locations in That Vicinity for His Most Ambitious Production.

Salt Lake City (Utah) Telegram 12/16/23

GRIFFITH PICKS BARRYMORE FOR "AMERICA" CAST

Bethlehem (Penn) Times Dec 28 1923

GRIFFITH'S "AMERICA" MAY BIND PUBLIC MORE CLOSELY TO THE FILMS

GRIFFITH DIRECTING A "PAUL REVERE" SCENE

BY MAURICE HENLE

Portland (Ore) Journal 12/30/23

Famous Horse's Color Unknown To Americans

Morning Telegram Jan 8 1924

D. W. Griffith's America May Bind the Public More Closely to Cinema Plays

GRIFFITH DIRECTING A "PAUL REVERE" SCENE

By MAURICE HENLE

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The Jewish Daily News Jan. 4. 1924

גריפיט, דער פראדיסער פון "ע באדרט אד ע נעשאן," טרעפט זיך אליין אבער מיט זיין ביינ ביילד "אמעריקא"

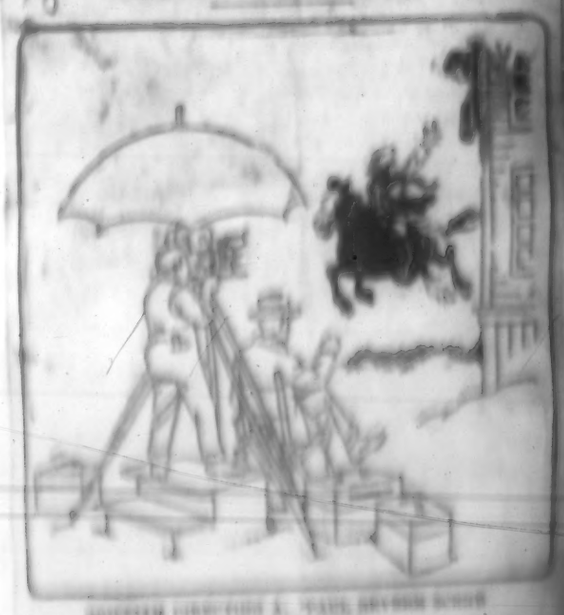
East Stroudsburg (Penn) Press Dec 29 1923

EMINENT IN DIFFERENT SPHERES.

Robert W. Chambers, the novelist (with monocle), and David Wark Griffith at the latter's studio discussing the play "America," which Chambers is writing and Griffith is filming at the request of the Daughters of the American Revolution.

Worchester Mass Post Jan 1 1924

Film of the Revolution Latest American Epic



GRIFFITH DIRECTING A "PAUL REVERE" SCENE

BY MAURICE HENLE

קעראל דעמפסטער, סטאר אין נייער גריפיטה פראדאקשאן

קעראל דעמפסטער וועט שפּיעלען די הויפּט ראָלע אין ד. א. גריפיט'ס נייעסט כע בילד אמעריקע". אמעריקע", א בילד פון דער אמעריקאנער רעוואלוציע, פארשפּרעכט צו זיין אזוי עפּאכע־מאכער ווי זיין אומפארגעסליכע באַרטה אזו א ניישאן", דאס בילד ווערט איצט דאָפּדוצירט אויסשליסליך כדי צו פאראייביגער דעם הערראישען קאמף פון די גרינדער פון דער אמעריקאנער רעפּובליק.

גריפיט מאכט איבער פארן לייזענען די וויכטיגסטע מאמענטן פון דער אמעריקאנער געשיכטע

ד. וו. גריפיט, וועמענס נאמען איז פארבונדען מיט די גרעסטע מאוויינג פיקטשורס, וואס מיר האבן געהאט די לעצטע יאָרן, האט איצט פארענדיקט א בילד, וואס דארף איבערשטייגן אלץ, וואס ער האט ביז איצט געמאכט.

דער נאמען פון דעם נייעם בילד איז „אמעריקא". אין דעם בילד ווערט איבערגעגעבן דער גרויסער קאמף, וואס אונזער לאנד האט געפירט פאר אומאבהענגיקייט.

דאס בילד איז פון דער גרויסער אמעריקאנער רעוואלוציאָן. די פעענען זיינען גענומען געווארן אויף די פלעצער, וואו די פאסירונגען זיינען פאר־נעקומען.

קעראל דעמפסטער
«וועלכע שפּילט הויפּטראָלע אין „אמעריקע"

גריפיט'ס נייעסטע פּראָדאקשאן וועט געוויזען ווערען וואשינגטאן בוירטהדעי.

וואשינגטאן בוירטהדעי, דעם 21טן פעברואר, וועט „אמעריקא" גריפיטס נייעסטע פּראָדאקשאן פון דער אונ־אבהענגיגונגס קריעג געוויזען ווערען צו דעם ערשטען מאל אין 44טע סטריט טעאטער.

דאס איז דאס ערשטע מאהל וואס די גרויסע אמעריקאנער רעוואלוציע, וואס האט געפיהרט דערצו אז אמעריי־קא זאל זיך באפרייען פון ענגלאנד, ווערט געוויזען אויפ'ן לייזענען.

גריפיט האט אנגעגעבען אזן א שיער ארבייט און געלט מאר אם דעם בילד. ער האט געהאט די הילף פון די גרעס־טע אמעריקאנער געלעהרטע און אונ־ווערסיטעטען, זיי האבען איהם געהאלפ אז עס זאל זיין איבערגעגעבען א ריכ־טיגע בילד פון דער גרויסער רעוואלוציי אנערער עפּאכע.

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גריפיט מאכט איבער פארן לייזענען די וויכטיגסטע מאמענטן פון דער אמעריקאנער געשיכטע

ד. וו. גריפיט, וועמעס נאמען איז פארבונדען מיט די גרעסטע מאוויינג פיקטשורס, וואס מיר האבן געהאט די לעצטע יאָרן, האט איצט פארענדיקט א בילד, וואס דארף איבערשטייגן אלץ, וואס ער האט ביז איצט געמאכט.

דער נאמען פון דעם נייעם בילד איז „אמעריקא". אין דעם בילד ווערט איבערגעגעבן דער גרויסער קאמף, וואס אונזער לאנד האט געפירט פאר אומ־אבהענגיגקייט.

דאס בילד איז פון דער גרויסער אמע־ריקאנער רעוואלוציאָן. די פעענען זיינען גענומען געווארן אויף די פלע־צער, וואו די פאסירונגען זיינען פאר־נעקומען. (*

קעראל דעמפסטער
«וועלכע שפּילט הויפּטראָלע אין „אמעריקע"

גריפיט האט נאכגעזוכט די סטע אינטעלליגענטן ווענען דער עפּאכע וואס ער בעהאנדעלט אין זיין "אמעריקא"

גריפיט, וועמענס נאמען איז פאר־בונדען מיט די גרעסטע פּראָדאקשאנס, וואס זיינען געוויזען געווארן אויפ'ן לייזענען געהט איצט זיך אליין איבער־טרעפען, וואס דאס מיינט, אז ער געהט איבערטרעפען אלץ וואס עס איז געווי־זען געווארען אויפ'ן לייזענען. באלד וועט געוויזען ווערען א בילד אויף וועל־כען אט דער גרויסער פּראָדיוסער האט געאַרבייט צוזאמען מיט טויזענדער מענשען פאר חדשים און חדשים און ער האט געהאט דערביי די הילף פון טיל־אונגעוויזעטען און בעריהמטע היס־טאריקער.

די הילף פון אונגעוויזעטען און היסטאריקער האט גריפיט געדאַרפט, ווייל עס האט זיך געהאנדעלט וועגען א היסטאריש בילד, וועגען א בילד פון א צייט, וואס איז די זיבכטיגסטע פון אונ־זער לאנד.

עס האט זיך געהאנדעלט וועגען דעם בעפרייאונגס קריעג וואס אונזער לאנד האט געפיהרט. יעדער היסטאָרישער פאקט איז אונטערזוכט געווארען אין יעדע סצענע אין געגענטען אויפ'ן פלאץ, וואו די זאך איז פארגעקומען.

דער נאמען פון דעם בילד איז "אמע־ריקא" — אין דעם בילד ווערט אונזער לאנד אייך אויף דאס ניי עכטע

גריפיט'ס נייעסטע פּראָדאקשאן וועט געוויזען ווערען וואשינגטאן בוירטהדעי.

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גריפיט, דער פּראָדיוסער פון „ע בירד אז ע נייישאן" טרעפט זיך אליין איבער מיט זיין ניי בילד „אמעריקא"

הען סטן רעדס הענען דעם, וואס פאר, א פארשארים די מאוויינגס האט געמאכט אין אמעריקא. די לעצטע יאָהרען, ווערט שטענדיג דערטשאנס דער נאמען פון ד. וו. גריפיט. דעם מאן וואס האט אויפגעפיהרט „א בירד אז ע נייישאן" און שנדערע עפּאכעמאכענדע בילד דער.

גריפיט האט זיך שטענדיג אויסגעצייכענט מיט בילדער, וואס האבען געהאט א גרויסען פארגנעם, מיט בילדער וואס האבען זיך אויסגע־צייכנט מיט זייער נראנדיזעזיים, ער האט זיך קיינמאל נים אפּגעשטעלט פאר געלד צו ערערי־כטן דאס הענסטע, וואס מען קען. און ער האט דאס ערריכט, ווי עס זאגען ערות די בילדער, וואס ער האט ביז איצט געשאפען.

שבער איצט האט גריפיט פארגנדיגט א בילד, וואס שטיגט איבער אלץ, וואס ער האט ביז איצט געמאכט און נים נאר, וואס גריפיט האט געמאכט, נאר וואס עס איז בכלל געווייזען געווארען אויפ'ן לייזענען. ער האט געמאכט א בילד, וואס שטעלט פאר דעם הערליכסטען פאר פעגנס אין דער אמעריקאנער געשיכטע — די גרויסע רעוואלוציע דעם קריג פאר אומאבהענ־גיגקייט.

דער נאמען פון דעם בילד איז „אמעריקא", ווי סטן לאזט אונז וויסען וועגען „אמעריקא" נאר איז ניכטן געווייזען ווערען אין איינעם פון די גרעסטע גרשרייבער טעאטערס. (*

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קעראל דעמפסטער, סטאר אין נייער גריפיטה פּראָדאקשאן

קעראל דעמפסטער וועט שפּיעלען די הויפּט ראָלע אין ד. א. גריפיט'ס נייעסט כע בילד אמעריקע". אמעריקע", א בילד פון דער אמעריקאנער רעוואלוציע, פארשפּרעכט צו זיין אזוי עפּאכע־מאכער ווי זיין אומפארגעסליכע באַרטה אזו א ניישאן", דאס בילד ווערט איצט דאָפּדוצירט אויסשליסליך כדי צו פאראייביגער דעם הערראישען קאמף פון די גרינדער פון דער אמעריקאנער רעפּובליק.

D. W. Griffith's Film Who Could Interpret

Backed by D. A. R., Master Director Is Making What Promises to Be Real Motion Picture Epic.

By MAURICE HENLE

NEW YORK, Dec. 29.—Unless all signs fail, two outstanding contributions are about to be made to the motion picture screen.

R. W. Chambers Is Author Of America

Noted Novelist Is Collaborating With D. W. Griffith On The Revolutionary Picture Latter Is Making

D. W. GRIFFITH IS STILL PRAYING FOR MUCH SNOW

Needs Old Time Winter Weather to Finish "America" Picture

New England and South Hold Nation's Prettiest Homes

D. W. Griffith Says He Has Found Charm in These Sections; Explains Home Portrays the Simple Life

Atlantic City N.J. Gazette 12/30/23 The Forward 1/4/24 New Haven (Conn) Times Leader 12/31/23 Jewish Freiheit 1/5/24 Charleston (W Va) Mail 12/30/23

Griffith's "America" May Bind Public More Closely to the Films

GRIFFITH DIRECTING A "PAUL REVERE" SCENE

By MAURICE HENLE

New York, Dec. 27.—Unless all signs fail, two more genuine contributions are about to be made to the motion picture screen. A few years back, D. W. Griffith swept the country wkh "The Birth of a Nation." Later Paramount let loose a broadside with "The Covered Wagon." Both were epics.

Now these same two—Griffith and Paramount—are once more knocking at the door of the screen's Hall of Fame. Paramount's "The Ten Commandments," if it lives up to expectations, will repeat the sterling quality of "The Covered Wagon." Chances are it will be better.

And in the early spring Griffith will give up to the public his "America," now being filmed.

* * *

The possibilities for "America" drain the imagination as no other subject possibly can. The film promises to be not only a wonderful lesson in history—one that will be shown to every school-child in the country—but a film that will bind the adult public more closely to the picture world than ever before.

Griffith has everything in his favor to surpass even his own ability. "America" was begun under the inspiration of the Daughters of the American Revolution, who urged Griffith to immortalize the war for American independence. Not only the D. A. R., but all big patriotic societies are co-operating with the producer with the enthusiasm of school children in a commencement day play.

Secretary of War Weeks has placed thousands of soldiers at Griffith's command and these troops, in costume, are re-enacting the principal battles of the Revolution.

* * *

But that isn't all. In a special train, Griffith and his company are touring the shrines of American liberty, staging scenes on actual sites of the picturesque scenes of the war.

Old homes, those that have been standing since the Revolution, have been turned over for Griffith's use by enthusiastic citizens, and relics, priceless relics, that have been handed down from one generation to another, are being surrendered to the director for use in the picture.

* * *

Just as "The Covered Wagon" drew a striking contrast between our west of the early eighteens and that of today, just so will "America" bring home to the public the vast growth since 1776.

Just at the present time Griffith and his company are in the vicinity of Alexandria, Va., where George Washington lived as a young man and went to lodge meetings. The very Masonic Hall which Washington frequented is standing. It's a picturesque old place. That section of the country teems with memories and offers the camera a world of opportunities.

Scenes already have been "shot" in the vicinity of Bunker Hill, Concord and Lexington. And as soon as the snow comes, the camera will be leveled on historic Valley Forge and the Delaware River.

גריפיט האט נאכגעזוכט די קלענסטע איינצעלהייטן וועגן דער עפאכע וואס ער בעגינט דאס אנדענקן אין זיין „אמעריקא".

גריפיט, וועמעס נאמען איז פארבונדען מיט די גרעסטע פראדאקשאנס וואס זיינען געווזען געווארען אויפ'ן לייוועגט נעהט איצט זיך אליין איבער טרעפען, וואס דאס מיינט, אז ער נעהט איבערטרעפען אליין, וואס עס איז ווען געווזען געווארען אויפ'ן לייוועגט. באלד וועט געווזען ווערען א בילד אויף וועלכען אט דער גרויסער פראדיוסער האט געארבייט צוזאמען מיט טויזענדער מענשען פאר חדשים און חדשים און ער האט געהאט דערביי די הילף פון פיעלע אונזווערזיטעטען און באריהמטע היסטאריקער.

די הילף פון אונזווערזיטעטען און היסטאריקער האט גריפיט געדארפט ווייל עס האט זיך געהאנדעלט ווענען א היסטאריש בילד, ווענען א בילד פון א צייט, וואס איז די וויכטיגסטע פון אונזער לאנד.

עס האט זיך געהאנדעלט ווענען דעם באפרייאונגס קריעג וואס אונזער לאנד האט געפיהרט. יעדער היסטאריש שער פלאץ איז אונטערזוכט געווארען און יעדע סצענע איז געגומען אויף דעם פלאץ, וואו די זאך איז פארגעקומען.

דער נאמען פון דעם בילד איז „אמעריקא" — אין דעם בילד וועט אונזער לאנד אויפסניי ענטדעקט ווערען פאר אייך.

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Portland Ore Journal Dec 30 1923

Barrymore Booked For Griffith Film

D. W. Griffith has engaged Lionel Barrymore for the role of the "heavy" in "America." Production is expected to continue until spring.

Mansfield Ohio News 12/13/23

DISTINGUISHED ACTOR GOES WITH GRIFFITH

Lionel Barrymore, in addition to his successful starring venture with David Belasco, has been engaged to play the part of Walter Butler in the forthcoming D. W. Griffith production "America."

Mr. Barrymore comes back to Mr. Griffith after an absence of many years. It was some ten years ago in the old Biograph days that Lionel Barrymore became a member of the stock company organized by Griffith, thus beginning his screen career under the Griffith direction. He continued his screen work for several years, when he returned to the stage.

The part for which he has been selected in "America" is one demanding great versatility and power. He will do his screen work daytime and Sundays, keeping his night and matinee engagements at the theater.

In addition to Barrymore, the cast for "America" now includes Carol Dempster, Neil Hamilton, Erville Alderson, Marie Burke. Many of the important minor parts will be filled.

Canton Ohio News Dec 14 1923

Lionel Barrymore becomes a Griffith player in "America," in which he will have the role of David Butler. Nothing has yet been said in any of the announcements concerning this character and revolutionary history fails to give him a place of prominence, yet the manner of making the announcement and the qualities of the player indicates that he will have an important part in the film.

It is really a return, for Barrymore played for a time under Griffith's direction in the old Biograph days. He will do his screen work in the daytime and on Sundays, retaining his stage role for evening performances.

Carol Dempster, who has been one of Griffith's favorite actresses for several years, will have a prominent part and some of the others who have been named are Neil Hamilton, Erville Alderson and Marie Burke. Many of the characters have not yet

Charlotte (NC) Observer Dec 29 1923

GRIFFITH MAY PRODUCE PICTURES AT ASHEVILLE

Is Looking Over Locations in That Vicinity for His Most Ambitious Production.

Special to The Observer.

ASHEVILLE, Dec. 28.—D. W. Griffith, noted director of the screen, was about most of the day yesterday looking over his scenes in his great production, "America," in and around this city. It was learned today authoritatively that Mr. Griffith, when it became known that of the large number of representatives of the motion picture men have been looking over locations here and near Hendersonville, the scenic beauty, and the Biltmore estate and the other places among the city, has decided upon this place as the place to make his great production.

Mr. Griffith is now in Atlanta, but will come back to Asheville next week and will be here for some time, probably the entire month of January. He will be accompanied by a large number of people, including his stars, and will have with him a large number of people from the city.

Mr. Griffith is a native of Kentucky and is a son of Colonel

Fort Worth (Tex) Star Telegram Dec 30 1923

GRIFFITH PICKS BARRYMORE FOR "AMERICA" CAST

Atlanta Constitution Dec 9 1923

GRIFFITH'S "AMERICA" MAY BIND PUBLIC MORE CLOSELY TO THE FILMS

GRIFFITH DIRECTING A "PAUL REVERE" SCENE

BY MAURICE HENLE

New York.—Unless all signs fail, two more genuine contributions are about to be made to the motion picture screen. A few years back, D. W. Griffith, swept the country with "The Birth of a Nation." Later Paramount let loose a broadside with "The Covered Wagon." Both were epics.

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Secretary of War Weeks has placed thousands of soldiers at Griffith's command and these troops, in costume, are re-enacting the principal battles of the Revolution.

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But that isn't all. In a special train Griffith and his company are touring the shrines of American liberty, staging scenes on actual sites of the picturesque scenes of the war.

Old homes, those that have been standing since the Revolution, have been turned over for Griffith's use by enthusiastic citizens, and relics, priceless relics, that have been handed down from one generation to another, are being surrendered to the director for use in the picture.

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Scenes already have been "shot" in the vicinity of Bunker Hill, Concord and Lexington. And as soon as the snow comes the camera will be leveled on historic Valley Forge and the Delaware River.

The Jewish Daily News Jan. 4. 1924

גריפיט, דער פראדיוסער פון "ע באביט אז ע נעשאן," טרעפט זיך אליין איבער מיט זיין ביל "אמעריקא"

ווען מען דערט וועגען דעם, וואס פאר א פארשריט די מיאזיי קונסט האט געמאכט אין אמעריקא די לעצטע יאהרען, ווערט שענדיג דערפאנט דעם נאמען פון ד. וו. גריפיט, דעם מאן וואס האט אויפגעפיהרט "ע בוירט אין ע ניישאן" אין אנדערע עפאכע מאכענדיג בילדער.

גריפיט האט זיך שטענדיג אויסגעצייכנט מיט בילדער, וואס האבען גע האט א גרויסען פארגעניג, מיט בילדער וואס עס איז בכלל געווען אויפ'ן לייוועגט, ער האט זיך קיינמאל נים אפגעשטעלט פאר געלד צו ערייכען דאס העכסטע, וואס מען קען, אין ער האט דאס ערייכט, ווי עס זאל געווען ערות די בילדער וואס ער האט בין איצט געמאכט.

אבער יעצט האט גריפיט פערענדיגט א בילד, וואס שטייגט איבער אלץ וואס ער האט בין איצט געמאכט, אין נים נאר וואס גריפיט האט געמאכט, נאר, בראדוויי טעאטערס וואס האבען זיך איינגעצייכנט מיט זייער גראנדיעזקייט, ער האט זיך קיינמאל נים אפגעשטעלט פאר געלד צו ערייכען דאס העכסטע, וואס מען קען, אין ער האט דאס ערייכט, ווי עס זאל געווען ערות די בילדער וואס ער האט בין איצט געשאפען.

דער נאמען פון דעם בילד איז "אמעריקא", ווי מען לאזט אויפ'ן וויסען וועט "אמעריקא" נאר אין ניכען געשיכטע ווערען אין איינעם פון די וויכטיגסטע טעאטערס.

Bethlehem (Penn) Times Dec 28 1923

GRIFFITH'S "AMERICA" MAY BIND PUBLIC MORE CLOSELY TO THE FILMS

GRIFFITH DIRECTING A "PAUL REVERE" SCENE

BY MAURICE HENLE

EMINENT IN DIFFERENT SPHERES

Robert W. Chambers, the novelist (with monocle) and David Wark Griffith at the latter's studio discussing the play "America," which Chambers is writing and Griffith is filming at the request of the Daughters of the American Revolution.

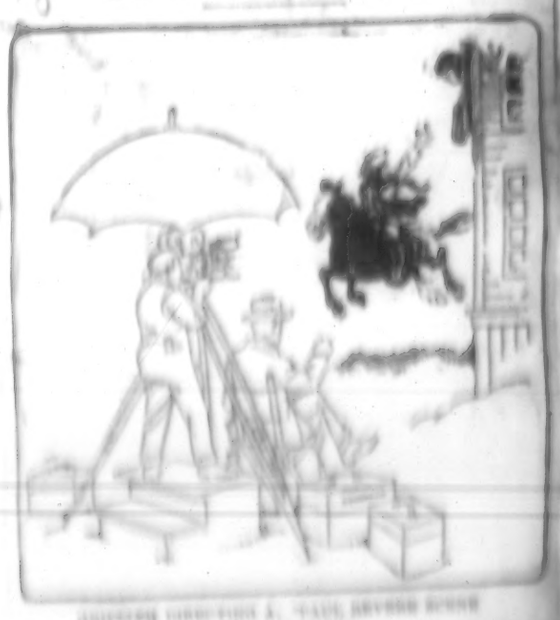
Portland (Ore) Journal 12/8/23

Famous Horse's Color Unknown To Americans

East Stroudsburg (Penn) Press Dec 29 1923

Worchester Mass Post Jan 1 1924

Film of the Revolution Latest American Epic



GRIFFITH DIRECTING A "PAUL REVERE" SCENE

BY MAURICE HENLE

D. W. Griffith's America May Bind the Public More Closely to Cinema Plays

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The FREIHEIT JAN 7 1924

גריפיס ניסטע פראדאקשאן וועט געווינען ווערן וואשינגטאן בורסדעי

וואשינגטאן בורסדעי, דעם 21טן סעפטעמבער, וועט „אמעריקא", גריפיס'ס ניעסטע פראדאקשאן פון דער אויסגעטייטשטער קריעג געווינען ווערן צום ערשטן מאל אין 44טע סטרים טעאטער.

דאס איז דאס ערשטע מאל וואס די גרויסע אמעריקאנער רעוואלוציע וואס האט געפיהרט ערגעץ, אז אמעריקא זאל זיך באפרייען פון ענגלאנד, ווערט געווינען אויפ'ן לייוונעם.

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The DAY JAN 8 1924

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Ann Arbor (Mich) Times News Dec 19 1923

Movie Chat

The secret of why Robert W. Chambers, the novelist, has become a confirmed commuter between New York city and Mamaroneck, N. Y., is out at last. He is writing "America," the story of the American Revolution, which D. W. Griffith is filming for the Daughters of the American Revolution.

Chambers, whose early popularity was gained through novels dealing with the Revolutionary period, and who is regarded as one of the leading authorities on early American history, has become so intensely enthusiastic over "America," that he is reported to be burning the midnight oil prodigally in order to fulfil his many other contracts for serials and novels and still keep "America" marching merrily to completion.

Springfield (Ohio) News 12/25/23

Picture Director Named a Colonel

He now "Colonel" D. W. Griffith, the motion picture producer who revolutionized the film world by making the first long motion picture, "The Birth of a Nation," and who is now filming the war of independence in "America" at the request of the Daughters of the American Revolution, has been made an honest to goodness colonel by the governor of his native state, Kentucky.

Gov. Edwin P. Morrow of Kentucky has just forwarded Griffith's commission to Mayor Huston Quinn of Louisville, with a letter stating that he has made Griffith a colonel in recognition of the honor which the movie producer has brought to the state of Kentucky.

Griffith is the first motion picture producer ever honored in this manner. Others who have received similar commissions in the past include Col. George Horace Lorimer, Col. Norman P. Harwood and Col. John F. McCutcheon.

Cincinnati (Ohio) Post 12/26/23

'America' May Be Master Director's Greatest Film Production

By Maurice Henle

NEW YORK, Dec. 26.—Unless all signs fail, two more genuine contributions are about to be made to the motion picture screen.

A few years back, D. W. Griffith swept the country with "The Birth of a Nation." This year Paramount let loose a broadside with "The Covered Wagon." Both were epics.

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Scenes already have been "shot" in the vicinity of Bunker Hill, Concord and Lexington. And as soon as the snow comes, the camera will be leveled on historic Valley Forge and the "Delaware river.

Chicago (Ill) Post Dec 28 1923

Among the Players

Lionel Barrymore has been engaged to play the part of Walter Butler in the forthcoming production by D. W. Griffith, "America." Mr. Barrymore returns to the Griffith fold after an absence of several years. It was some 10 years ago in the old Biograph days that Barrymore became a member of the stock company organized by Griffith, thus beginning his screen career.

Toledo (Ohio) News Bee 1/1/24

Government Troops Helping Griffith to Film "America"

GRIFFITH DIRECTING A "PAUL REVERE" SCENE

Jamaica (N.Y.) Long Island Press Dec. 31. 1923

Writer, Director Exchange Jobs!

Buffalo (N.Y.) Times Dec. 30. 1923

Griffith's "America" May Bind Public More Closely to the Films

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Buckman Tavern is one of the original sites used by D. W. Griffith for "America," his picture soon to be released

Harrisonburg (Va) Advertiser 12/29/23

"AMERICA" MAY BIND PUBIC MORE CLOSELY TO FILMS

Griffith Picture Destined to be One of Most Powerful Ever Made

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My Telegraph Jan 6 1923

A GRIFFITH OPENING.

"America" Will Have Broadway Presentation February 21.

(Special Correspondence The Morning Telegraph.)

D. W. Griffith is determined to make "America" an all-round patriotic affair, as not only is his latest production all about the War of Independence and made for the Daughters of the American Revolution, but it is to have its opening on February 21, the eve of Washington's Birthday. The Forty-fourth Street Theatre has been chosen for the first public presentation.

[illegible] Lionel Barrymore has been engaged by D. W. Griffith for the spectacle "America" in which the producer is [illegible] at Mamaroneck [illegible] Long Island's star from his novel "[illegible]" with the [illegible] Mr. [illegible]

Cleveland (O) Times 12/20/23

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Muncie (Ind) Press Dec 27 1923

CAROL DEMPSTER INJURED.

MISS CAROL DEMPSTER, leading woman in D. W. Griffith's "America," now being filmed at Mamaroneck, had a very narrow escape from death, and received painful injuries, when thrown from a horse during one of the scenes.

Miss Dempster was riding a spirited mare in a scene when the animal slipped in the sand and fell, throwing the film actress some distance. She was riding side saddle, and only for the fact that the horse fell on the offside, would have been crushed beneath its weight.

Mr. Griffith and a dozen others rushed to her aid. A physician was hastily summoned, and it was found that she was suffering from a badly wrenched shoulder, and a sprained ankle.

Her costume, a relic of Revolutionary days, was ruined. It will be necessary to refilm the [illegible]

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HENLE

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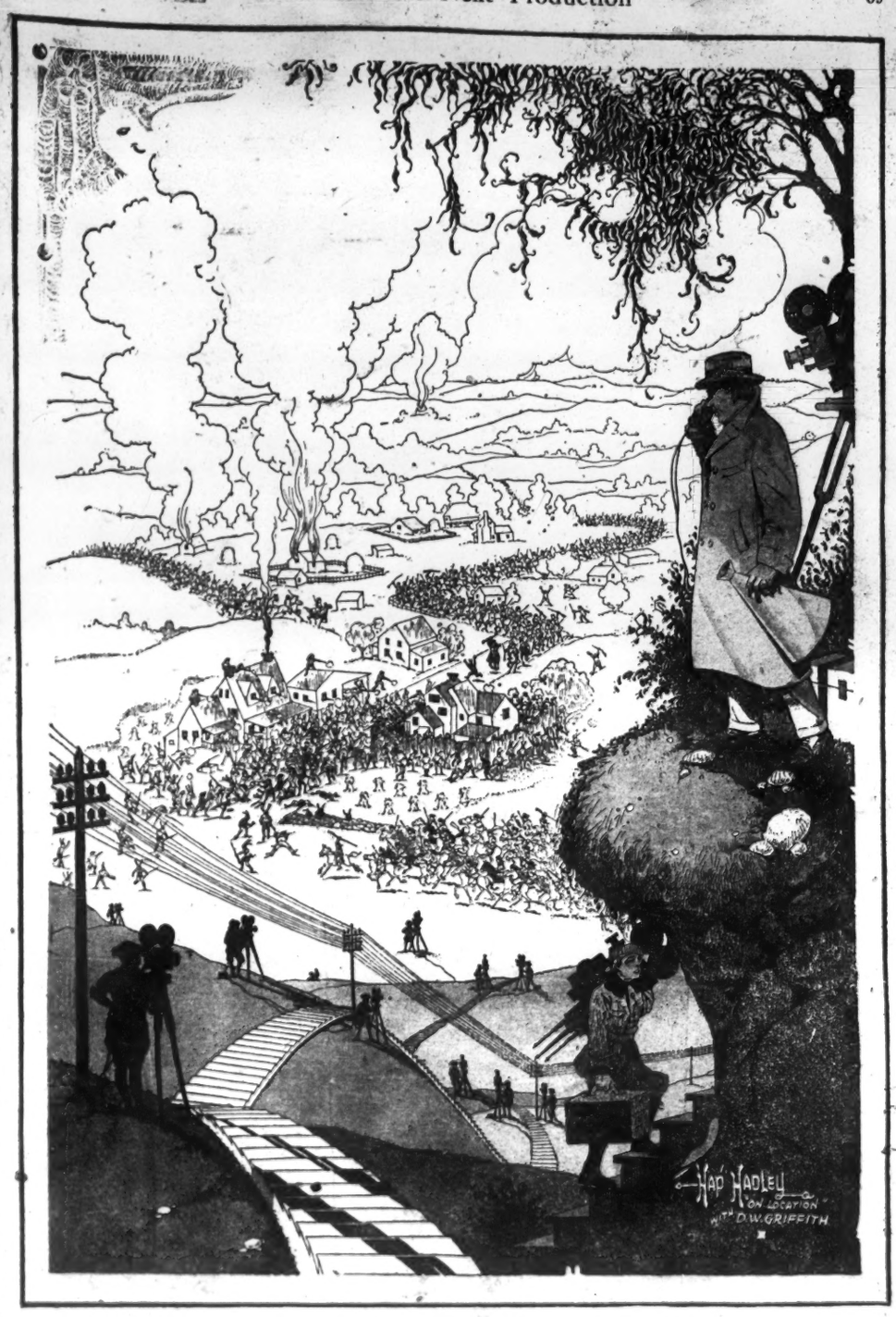
Chicago (Ill) Post Dec 28 1923

DISTINGUISHED ACTOR GOES WITH GRIFFITH

Toledo (Ohio) News Bee 1/1/24

Greensboro (N.C) News Dec 29 1923

Picture Play Magazine February 1924 49



How Mr. Griffith directs one of his big outdoor scenes

Mr. Griffith's Next Production

It is to be called "America" and it will treat the American Revolution in somewhat the same way that "The Birth of a Nation" treated the Civil War.

By James Randall Elliott

Miss Irma Harrison, who will play a Colonial belle.

FOR several months D. W. Griffith has been traveling up and down the Atlantic seaboard, taking scenes in historic locations for his forthcoming picture, "America," which is to treat the Revolutionary War in a manner similar to that in which "The Birth of a Nation" pictured the Civil War.

Predicting that a picture in the making will be a "masterpiece" is a hazardous business, but in view of the effort that is being expended on this undertaking, its outcome will be awaited with more than ordinary interest, for there is every reason for anticipating that it will be a significant contribution to the screen. "We believe that it is going to outbirth the 'Birth' and uncover the 'Wagon,'" one of Mr. Griffith's associates said enthusiastically, in commenting to me about it recently. Mr. Griffith, naturally, is making no such boastful comparisons as this, but his remarks about the theme of the picture indicate its possibilities.

"What we hope to do," he told me, some months ago, between the scenes on which he was working at the little village of Somers, New York, "is to show through what heroic efforts this great continent was settled and freedom was won by the American colonists, and how that freedom which they secured laid the foundations for the peace and prosperity which we now enjoy—*and which we so little appreciate.*"

That is a big theme. It is a theme as big as that of "The Birth of a Nation." And Griffith's aim undoubtedly is to make this picture, if possible, as great, or even greater than "The Birth."

Carol Dempster plays "The Girl."

As a historical record it can scarcely fail to be of great value. Months were spent in research work before a single location was visited. Every possible aid has been extended by all the American historical societies, by the government, and by individuals. Scenes have been shot in every available historic spot where the old landmarks have been preserved, and where these have changed, sets were erected on locations bearing a resemblance to the old prints which the historians unearthed in museums and libraries.

Such a location was the one shown on the opposite page—the one at Somers, New York, where the Indian attack upon a colonial settlement, and the retreat from the Battle of Concord, were filmed last summer.

This drawing, which was made from sketches done on the spot, shows Griffith's method of directing one of the big scenes. Like a general directing a battle, he was stationed high up on a hillside, where he could communicate with some of the near-by camera men by megaphone, and with his assistant directors, stationed at different points on the location, by means of a specially installed telephone system.

The filming of scenes at this location alone was a huge undertaking. Before the company went there, every available room in every near-by farmhouse was engaged, as well as all of the rooms in the historic "Elephant Inn." In addition several camps were erected. Some three hundred workmen, most of them skilled mechanics, carpenters, painters, and the like, arrived first to build the necessary roads, erect the sets, and install the various equipment necessary.

Then came the company, and with them some four or five hundred soldiers from Fort Meyer, whose military discipline and training made them the ideal type of extras to represent the British troops. Several weeks were spent on this location, and on the last day they staged the big scene, in which sets erected for miles around were burned.

And this was but a small part of the entire undertaking, for a list of the locations visited would read like an index to a history of the Revolution. At this writing Mr. Griffith is doing interiors at his Mamaroneck studio, where he has reproduced the British House of Lords, where bits of the historical debates that took place at the time of the Revolution will be enacted. And a little later, when snow has fallen, he will set out again to do scenes at Valley Forge.

There will be, of course, a love story running through the picture, in which Carol Dempster will play "The Girl" and Neil Hamilton, "The Boy." But in addition to these romantic and fictitious characters there will be a long list of historic ones, including Washington, John Adams, John Hancock, Alexander Hamilton, Patrick Henry, Paul Revere, Major Warren, General Gage, to name but a few, as well as Pitt, Chatham, Burke, King George the Third, and other historic English figures. Lionel Barrymore has been engaged to play the heavy villain of the story, a historic character named Walter Butler.

Neil Hamilton will be the hero of the love story.

Charles Mack will play an aristocratic young Southerner.

Production of "America" Awakens New Interest in Revolutionary History

Griffith Leaves No Ground Uncovered in Making Great American Drama—Players Visit All Battlefields—Research Bureaus Established—Historians Collect Data for Colossal Film.

Will Reproduce Battles of War of Independence — Soldiers of United States Army Learn Workings of Flintlock—Redskins Have to Be Coached in Use of Bow and Arrow.

Chambers Watches Developments

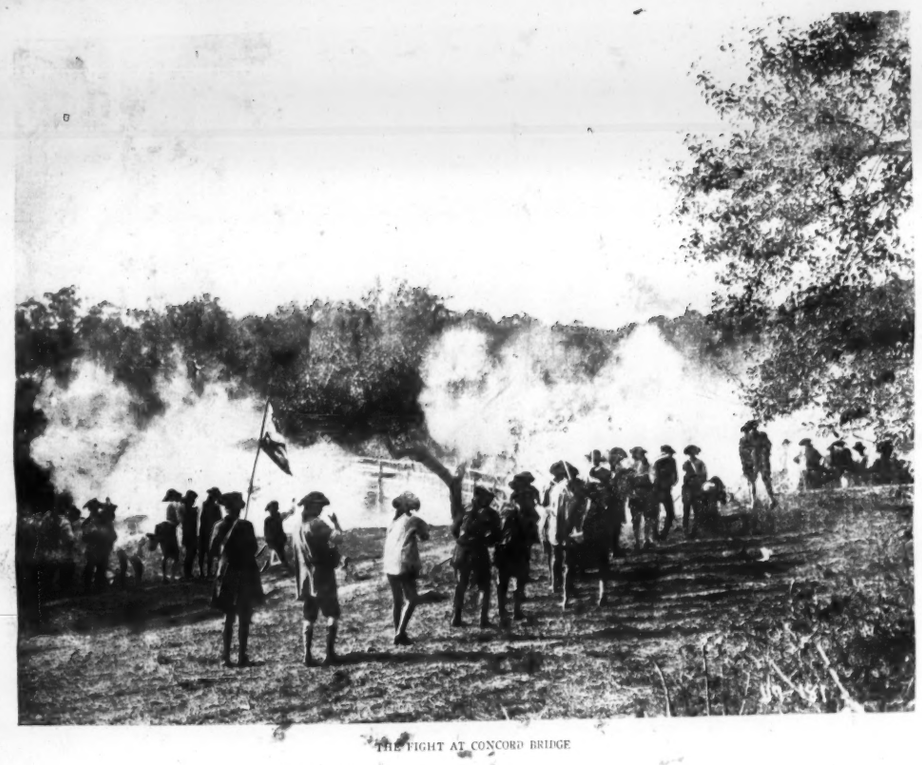
Paul Revere's Horse Wasn't White.

Rousing Patriotism.

Visit Battlefields.

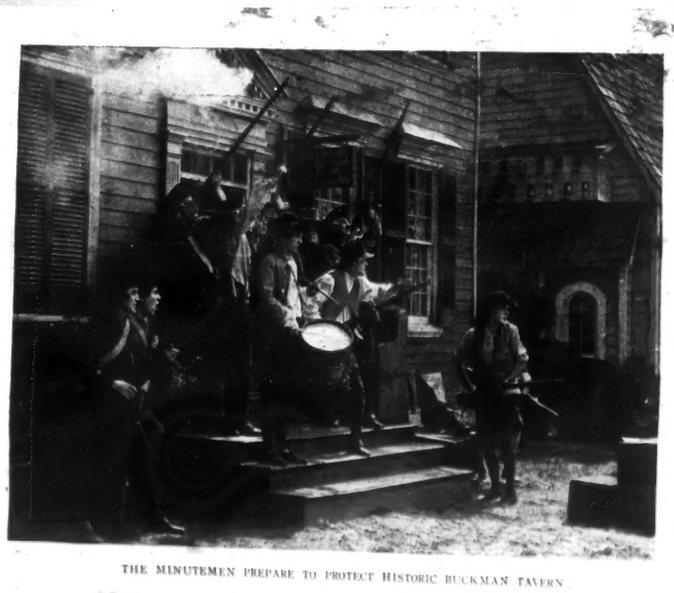
Lack Whole Big Forces.

50



THE FIGHT AT CONCORD BRIDGE

UNITED STATES REGULARS, IN REDCOATS AND "HOMESPUN" REFIGHT THE BATTLE OF BUNKER HILL IN D. W. GRIFFITH'S "AMERICA"



THE MINUTEMEN PREPARE TO PROTECT HISTORIC BUCKMAN TAVERN

The Daughters of the American Revolution
mag section

"AMERICA"

By Frederick Roche

COUNTRY wide interest in the War of Independence is being aroused through the filming, by David Wark Griffith, of "America," a photoplay based upon the Revolution, and featuring the major incidents and battles of this country's great struggle for justice and liberty.

Mrs. Anthony Wayne Cook, President General of the Daughters of the American Revolution, and other officers of that organization have witnessed the "shooting" of various scenes in "America," as have representatives of the Sons of the American Revolution, the Lexington Historical Society, the Massachusetts Historical Society, the Colonial Dames, and other similar patriotic societies.

SAMUEL ADAMS GREETS A VISITOR TO THE HANCOCK-CLARKE HOUSE, LEXINGTON, MASS., IN D. W. GRIFFITH'S "AMERICA"

Government officials, the United States Army, prominent historians, patriotic societies, and descendants of Revolutionary families are aiding the noted director in every possible way, and there is every indication that the resulting picture will be one worthy of the great theme it depicts, with fidelity to historic facts.

Not only have the historical experts of these and similar organizations aided Griffith in the vast volume of research work made necessary by his elaborate plans, but the societies have placed at his disposal the famous old houses and other shrines for which they care, as locales, and their invaluable collections

"America"—the story of the American Revolution, of the high ideals which swayed the founders of the United States, of the sublime courage with which they worked to achieve their ideals—has long been Griffith's dream.

Of the prodigious labor of transforming that dream into reality, only those

THE MINUTEMAN IN D. W. GRIFFITH'S "AMERICA"

Original Flint-lock and Powder Horn used in Battle of Lexington

conversant with the making of a great film can know. The task of assembling a qualified staff of research experts who worked for months before a scene was taken, for example, was alone a tremendous task.

Public and private libraries were combed, museums and private collections of books, documents, letters, and diaries were gone over in order to settle disputed points—points of little consequence to the average historian.

The selection of a cast was another point upon which Griffith spent much time. Thousands of actors and actresses were interviewed before the most fitting ones to portray George Washington, Samuel Adams, John Hancock, Prescott, Lee, Dorothy Quincy and other leading characters were chosen.

Fortunately Giffith was saved much of the usual labor of selecting extra people. For, fired with an appreciation of the magnitude of the task of picturizing the Revolution, the United States Army and hundreds of Revolutionary descendants

stepped into the breach and offered their services.

At every historic spot where Griffith took scenes, hosts of Revolutionary descendants, volunteering and eager, were used as "extras." When finished this unique picture will be in a measure a catalogue of the descendants of Revo-

Third Cavalry, led in person by Major Wainwright, aide to Secretary Weeks, reproduced Morgan's raid.

The work still goes on. It will be many weeks before it is finished and ready for the public eye. And day by day the mail pouring into Griffith's office grows more voluminous with letters ex-

Ft Wayne (Ind) Gazette 12/27/23

Brownsville (Pa) Telegraph 12/29/23

Griffith's "America" May Bind Public More Closely to the Films

By MAURICE HENLE

NEW YORK, Dec. 28.—Unless all signs fail, two more genuine contributions are about to be made to the motion picture screen. A few years back, D. W. Griffith swept the country with "The Birth of a Nation." Later Paramount let loose a broadside with "The Covered Wagon." Both were epics.

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GRIFFITH DIRECTING A "PAUL REVERE" SCENE

Wilmington (Del) Journal Dec 29 1923

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Brooklyn Times 12/30/23

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Springfield (Ill) Journal 12/30/23

FILM 'AMERICA' TO DRAW SCREEN CLOSE TO PUBLIC

BY MAURICE HENLE

Special to The Press Journal.

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Griffith directing A Paul Revere scene

Springfield (Ill) Journal 12/30/23

Cleveland (Ind) News Dec 26, 1923

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GRIFFITH DIRECTING A "PAUL REVERE" SCENE

Portsmouth (Va) Star 12/30/23

Brooklyn Times 12/30/23

FILMING PAUL REVERE'S RIDE

Kansas City (Mo) Post 12/30/23

Griffith Making Screen Epic of the Revolution

—Sketched by Had H. Hadley.

When Griffith goes to making a picture the whole film industry sits up and takes notice. Right now the master of film direction is making "America," a screen epic of the American Revolution—just as "The Birth of a Nation" was of the Civil war. Miss Carol Dempster, heroine of former Griffith contributions to the screen, will be seen in the feminine lead.

Portland (Maine) Times-Herald 12/31/23

DAILY MOVIE SERVICE

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U.S. Army Recruiting Service Year Book 53

Soldiers as Movie Actors

Recruiters might well incorporate into their line of talk the screen training furnished by the Army to prospective moving picture stars, judging by the events of the past few months. The use of the 16th and 18th Infantry Regiments in the D. W. Griffith film, "America", was mentioned in a recent issue; later the 3rd Cavalry was featured in the same production. Outfits of the 2nd Division are furnishing the military features of the Fox Film Corporation picture, "The Warrens of Virginia," the play in which Miss Martha Mansfield so unfortunately lost her life. The 9th and 23rd Infantries have been doing the Infantry work of the two armies portrayed in the picture, while all the mounted maneuvering is being done by the 15th Field Artillery.

Norwalk (Conn) Sentinel 1/5/24

On the eve of Washington's Birthday, February 21, "America," the photodrama of the war of Independence, being made for the Daughters of the American Revolution, will have its public premiere. The D. A. R. anxious to celebrate the second centennial of the beginning of the Revolutionary war with an appropriate screen production, requested Griffith to film a drama which would include the leading battles of this country's struggle for freedom. The story was written by Robert W. Chambers and Griffith and a large force of players, technicians and historical experts have been at work on the film for months.

New Britain (Conn) Herald 1/5/24

On the eve of Washington's birthday, February 21, "America", the photodrama of the War of Independence, being made for the Daughters of the American Revolution by D. W. Griffith, will have its premiere at the Forty-Fourth street theater, New York.

New Eve World 1/5/24

"AMERICA" FOR FEB. 22.

The latest D. W. Griffith film, "America," is being rushed to completion out in Mamaroneck so that it may be thrown on the public screens for the first time during the week of Washington's Birthday. To be more exact, the first New York showing will be at the 44th Street Theatre on the night of Feb. 21.

The request from the D. A. R., under whose auspices the film was made, coupled with the desire of D. W. G. himself to give the first showing as a celebration of Washington's birthday, has caused the director to work nights and holidays in an effort to have the film finished in time. And he told Screenings yesterday that it would be all ready when the time comes.

Muskegon (Mich) Chronicle 12/31/23

By Maurice Henle.

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Warren (Ohio) Chronicle 1/3/24

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GRIFFITH DIRECTING A "PAUL REVERE" SCENE

St Paul (Minn) News 12/30/23

New Griffith Film, 'America,' to Be Fine Historical Lesson

Film to Be Notable Dramatic Piece as Well, Movie Men Predict—U. S. Troops in Cast.

BY MAURICE HENLE.

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Toledo (Ohio) News-Bee 1/1/24

GRIFFITH AWAITS SNOW FOR HIS "AMERICA."

The oldest inhabitant may be louder and more persistent in his opinion of how the weather has changed since he was a boy, but probably no one in the United States knows better the difference between a winter in Revolutionary Days and a winter today than D. W. Griffith.

Griffith and his research workers, restaging Revolutionary times down at Mamaroneck for scenes in "America," which he is making for the D. A. R., are plentifully supplied with accurate reports of the snowfall day by day in '74, '75 and '76.

Also of the thickness of the ice on the Delaware and other important streams. But they are waiting in vain for either the ice or the snow to be duplicated this winter.

While the informal reports of Colonial times show that New England, New York and even more southern territory was covered by from one to 15 feet of snow at this season of the year, the official thermometer at Mamaroneck registers spring heat.

It is reported that Griffith is thinking seriously of deferring the taking of his winter scenes until next summer, in the hope that the village weather prophet, who insists that the seasons have changed 'round, may be right.

Chicago (Ill) News 1/2/24

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Wilkes Barre (Pa) Times Leader January 1924

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GRIFFITH DIRECTING A "PAUL REVERE" SCENE

By Maurice Henle

Port Chester (Ny) Item 1/2/24

MOVIE ACTORS AT MAM'K WAIT IN VAIN FOR SNOW

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Flint (Mich) Journal January 3, 1924

LATEST GRIFFITH CLASSIC MAY BIND PUBLIC TO FILMS

"America" and Paramount's "Ten Commandments" Are Scored Best.

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Baltimore (Md) Post 1/3/24

Making "America"

GRIFFITH DIRECTING A "PAUL REVERE" SCENE

Boston (Mass) Traveler Jan 4 1924

Griffith Picture to Open on Eve of Washington's Birthday

The eve of Washington's birthday, Feb. 21, has been chosen as a fitting time for the first presentation of David Wark Griffith's photodrama of the revolutionary war, "America."

The Forty-fourth Street Theatre in New York, where "Broadway" is now running, will be the scene of the premiere. It will be a gala affair, given by the D. A. R. and other national and private societies interested in the production. Broadway is to be closed to the traffic during the showing of the film, and the entire theatre will be given over to the patriotic society.

GRIFFITH BELIEVES SEASONS HAVE CHANGED

Saginaw (Mich) News-Courier 12/28/23 Ft Wayne (Ind) Gazette 12/27/23 Brownsville (Pa) Telegram 12/29/23

Latest News and Gossip from Filmland

Griffith's "America" May Bind Public More Closely to the Films

By MAURICE HENLE.

NEW YORK, Dec. 26.—Unless all signs fail, two more genuine contributions are about to be made to the motion picture screen. A few years back, D. W. Griffith swept the country with "The Birth of a Nation." Later Paramount let loose a broadside with "The Covered Wagon." Both were epics.

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Richmond (Ind) Item Dec 26, 1923

Brooklyn Times 12/30/23

By E. V. DURLING.

The Cosmopolitan Studios have started production in New York and will soon have three companies at work. This company is engaged in making "Janice Meredith" a story of the Revolution and it is said to conflict in many ways with D. W. Griffith's picture "America."

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GRIFFITH DIRECTING A "PAUL REVERE" SCENE

Wilmington (Del) Journal Dec 29 1923

Griffith's "America" May Bind Public More Closely to the Films

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GRIFFITH'S "AMERICA" MAY BIND PUBLIC MORE CLOSELY TO THE FILMS

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Portsmouth (Va) Star

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Griffith directing a Paul Revere scene

Springfield (Del) Journal 12/30/23

FILMING PAUL REVERE'S RIDE

Springfield (Del) Journal 12/30/23

Springfield (Del) Journal 12/30/23

FILM 'AMERICA' TO DRAW SCREEN CLOSE TO PUBLIC

BY MAURICE HENLE

Special to The State Journal

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Hartford (Conn) Courant 12/31/23

Kansas City (Mo) Post 12/30/23 Portland (Maine) Times-Herald 12/31/23 U.S. Army Recruiting News 53 Norwalk (Conn) Sentinel 1/5/24

Griffith Making Screen Epic of the Revolution

—Sketched by Had H. Hadley.

When Griffith goes to making a picture the whole film industry sits up and takes notice. Right now the master of film direction is making "America," a screen epic of the American Revolution—just as "The Birth of a Nation" was of the Civil war. Miss Carol Dempster, heroine of former Griffith contributions to the screen, will be seen in the feminine lead.

DAILY MOVIE SERVICE

Griffith's "America" May Bind Public More Closely to the Films

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Griffith Directing a "Paul Revere" Scene.

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Scenes already have been 'shot' in the vicinity of Bunker Hill, Concord and Lexington. And as soon as the snow comes, the camera will be leveled on historic Valley Forge and the Delaware River.

Soldiers as Movie Actors

Recruiters might well incorporate into their line of talk the screen training furnished by the Army to prospective moving picture stars, judging by the events of the past few months. The use of the 16th and 18th Infantry Regiments in the D. W. Griffith film, "America", was mentioned in a recent issue; later the 3rd Cavalry was featured in the same production. Outfits of the 2nd Division are furnishing the military features of the Fox Film Corporation picture, "The Warrens of Virginia," the play in which Miss Martha Mansfield so unfortunately lost her life. The 9th and 23rd Infantries have been doing the Infantry work of the two armies portrayed in the picture, while all the mounted maneuvering is being done by the 15th Field Artillery.

New Britain (Conn) Herald 1/5/24

On the eve of Washington's birthday, February 21, "America", the photodrama of the War of Independence, being made for the Daughters of the American Revolution by D. W. Griffith, will have its premiere at the Forty-Fourth street theater, New York.

On the eve of Washington's Birthday, February 21, "America," the photodrama of the war of Independence, being made for the Daughters of the American Revolution, will have its public premiere. The D. A. R., anxious to celebrate the second centennial of the beginning of the Revolutionary war with an appropriate screen production, requested Griffith to film a drama which would include the leading battles of this country's struggle for freedom. The story was written by Robert W. Chambers and Griffith and a large force of players, technicians and historical experts have been at work on the film for months.

Daily Eve. World 1/5/24

"AMERICA" FOR FEB. 22

The latest D. W. Griffith film, "America," is being rushed to completion in Mamaroneck so that it may be thrown on the public screens for the first time during the week of Washington's Birthday. To be more exact, the first New York showing will be at the 44th Street Theatre on the night of Feb. 21.

The request from the D. A. R., under whose auspices the film was made, coupled with the desire of D. W. G. himself to give the first showing as a celebration of Washington's birthday, has caused the director to work nights and holidays in an effort to have the film finished in time. And he told Screenings yesterday that it would be all ready when the time comes.

Muskegon (Mich) Chronicle 12/31/23

By Maurice Henle.

New York, Dec. 31.—Unless all signs fail, two more genuine contributions are about to be made to the motion picture screen. A few years back D. W. Griffith swept the country with "The Birth of a Nation." Later Paramount let loose a broadside with "The Covered Wagon." Both were epics.

Now these same two—Griffith and Paramount—are once more knocking at the door of the screen's Hall of Fame. Paramount's "The Ten Commandments," if it lives up to expectations, will repeat the sterling quality of "The Covered Wagon." Chances are it will be better.

And in the early spring Griffith will give up to the public his "America," now being filmed.

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The possibilities for "America" drain the imagination as no other subject possibly can. The film promises to be not only a wonderful lesson in history—one that will be shown to every school-child in the country—but a film that will bind the adult public more closely to the picture world than ever before.

Griffith has everything in his favor to surpass even his own ability. 'America' was begun under the inspiration of the Daughters of American Revolution, who urged Griffith to immortalize the war for American independence. Not only the D. A. R., but all big patriotic societies are co-operating with the producer with the enthusiasm of school children in a commencement day play.

Secretary of War Weeks has placed thousands of soldiers at Griffith's command and these troops, in costume, are re-enacting the principal battles of the Revolution.

But that isn't all. In a special train, Griffith and his company are touring the shrines of American liberty, staging scenes on actual sites of the picturesque scenes of the war.

Old homes, those that have been standing since the Revolution, have been turned over for Griffith's use by enthusiastic citizens, and relics, priceless relics, that have been handed down from one generation to another, are being surrendered to the director for use in the picture.

Just as "The Covered Wagon" drew a striking contrast between our west of the early eighteens and that of today, just so will "America" bring home to the public the vast growth since 1776.

Just at the present time Griffith and his company are in the vicinity of Alexandria, Va., where George Washington lived as a young man and went to lodge meetings. The very Masonic Hall which Washington frequented is standing. It's a picturesque old place. That section of the country teems with memories and offers the camera a world of opportunities.

Scenes already have been "shot" in the vicinity of Bunker Hill, Concord and Lexington. And as soon as the snow comes, the camera will be leveled on historic Valley Forge and the Delaware River.

Warren (Ohio) Chronicle 1/3/24

Griffith's "America" May Bind Public More Closely to the Films

BY MAURICE HENLE

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GRIFFITH DIRECTING A "PAUL REVERE" SCENE

St Paul (Minn) News 12/30/23

New Griffith Film, 'America,' to Be Fine Historical Lesson

Film to Be Notable Dramatic Piece as Well, Movie Men Predict—U. S. Troops in Cast.

BY MAURICE HENLE.

NEW YORK, Dec. 29. — In the early spring Griffith will give to the public his "America," now being filmed.

The film promises to be not only a great lesson in history—one that will be shown to every school child in the country—but a film that will bind the adult public more closely to the picture world than ever before.

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ROW IN VIRGINIA

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Toledo (Ohio) News-Bee 1/1/24

GRIFFITH AWAITS SNOW FOR HIS "AMERICA."

The oldest inhabitant may be louder and more persistent in his opinion of how the weather has changed since he was a boy, but probably no one in the United States knows better the difference between a winter in Revolutionary Days and a winter today than D. W. Griffith.

Griffith and his research workers, restaging Revolutionary times down at Mamaroneck for scenes in "America," which he is making for the D. A. R., are plentifully supplied with accurate reports of the snowfall day by day in '74, '75 and '76.

Also of the thickness of the ice on the Delaware and other important streams. But they are waiting in vain for either the ice or the snow to be duplicated this winter.

While the informal reports of Colonial times show that New England, New York and even more southern territory was covered by from one to 15 feet of snow at this season of the year, the official thermometer at Mamaroneck registers spring heat.

It is reported that Griffith is thinking seriously of deferring the taking of his winter scenes until next summer, in the hope that the village weather prophet, who insists that the seasons have changed 'round, may be right.

Chicago (Ill) News 1/2/24

Not What It Used to Be.

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Wilkes-Barre (Pa) Times-Leader January 1924

Griffith's "America" May Bind Public More Closely to the Films

GRIFFITH DIRECTING A "PAUL REVERE" SCENE

By Maurice Henle

Fort Chester (N.Y.) Item 1/2/24

MOVIE ACTORS AT MAM'K WAIT IN VAIN FOR SNOW

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Flint (Mich) Journal January 3, 1924

LATEST GRIFFITH-CLASSIC MAY BIND PUBLIC TO FILMS

"America" and Paramount's "Ten Commandments" Are Scr[illegible] Best.

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[illegible]

Baltimore (Md) Post 1/3/24

Making "America"

GRIFFITH DIRECTING A "PAUL REVERE" SCENE

Boston (Mass) Traveler Jan 4 1924

Griffith Picture to Open on Eve of Washington's Birthday

The eve of Washington's birthday, Feb. 21, has been chosen as a strong point for the first presentation of David Wark Griffith's photodrama of the Revolutionary war, "America."

The Forty-fourth Street Theatre in New York, where "Broadway" is now running, will be the scene of the premiere. It will be a gala affair, since the D. A. R. and other patriotic societies are greatly interested in the production. Many famous people, including [illegible] Washington, Lafayette, Paul Revere, Patrick Henry, Benjamin Franklin, Thomas Jefferson and John Paul Jones appear in the production.

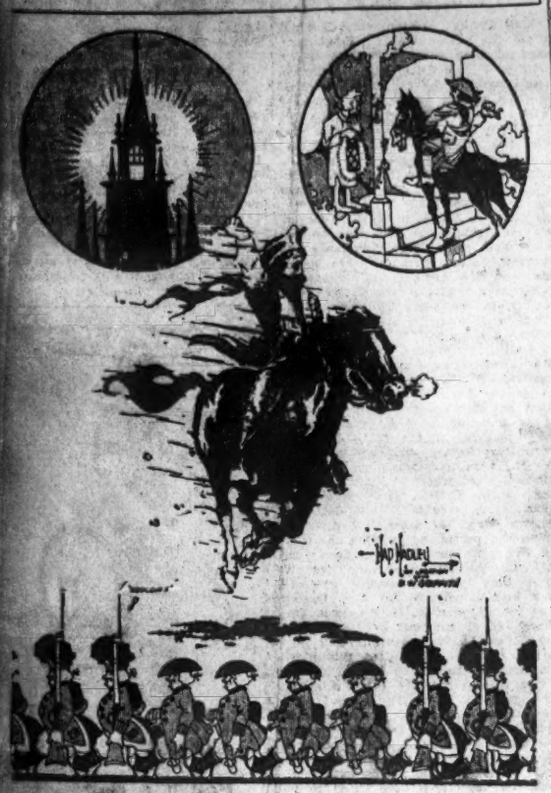
[illegible] Forge and the Delaware River.

Oregonian

GRIFFITH BELIEVES SEASONS HAVE CHANGED

Burlington (Vt) Free Press 1/4/24 Los Angeles (Cal) Times 1/4/24 Dallas (Tex) News January

THE SCREEN



Paul Revere rides again in D. W. Griffith's "America."

Well, the good news has been verified by official announcement. Valentino has agreed to make one, or two, pictures for Paramount. Tarkington sits alone these days in the projection room of the Long Island Studio of Paramount, "Pied Piper Malone" is the first of the Tarkington stories to be made into a film.

SNOW AND ICE DON'T CO-OPERATE

Griffith Waits in Vain for Duplicates of Revolutionary Weather

The oldest inhabitant may be louder and more persistent in his opinion of how the weather has changed since he was a boy, but probably no one in the United States knows beter the difference between a winter in Revolutionary days and a winter today than D. W. Griffith.

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ATTENDANCE OF MOVIES SHOULD BE A MATTER OF CAREFUL SELECTION

BY NORA COLE SKINNER.

Written for The News. (All rights reserved.)

"All that was lacking was the original cast," said Frank H. West in the Richmond Times-Dispatch lately, "when D. W. Griffith and his company of moving picture men and women re-enacted the surrender of Cornwallis at Yorktown last week.

"It was the biggest thrill that has come to the village in, lo, these many years. It was all of a sudden-like. Griffith came and went like a cyclone, taking the population by suprise and leaving them many happy memories to talk over at the fireside for many winters to come.

"Somehow or other word got around that the greatest moving picture man in the world would visit Yorktown to take some pictures.

"'What for?' said the population. 'We haven't even got a movie theater. What should he want to come to Yorktown for?'"

For the moment it would seem that Yorktown had forgotten that she was America's most cherished cradle of liberty; that Cornwallis surrendered there all rights of Great Britain to dominion over the brave little thirteen Colonies; that among its buildings was the first customshouse ever erected in the United States, and that scores of other historic sites existed that had a fixed place in the heroism of the past. Most of all, she forgot, or did not consider, that the most important of these sites were intact, unmarred—from the movie man's point of view—by modern "improvements," such as gasoline stations, garages, telegraph wires and telephone poles, the most interesting places being left just as they were when George Washington marched into town with his ragged though happily victorious little American army that day nearly 150 years gone.

Revolutionary War Used.

It seems that Griffith is dramatizing a picture to be called "America," and it depicts all the high lights in American history from the time the New World was discovered by Columbus down to the present day, and for the scenes he is carrying his company to the actual sites in America where these high lights were enacted. Naturally, the Revolutionary War is being used as the highest spot of all in the ten-reel drama, and the surrender of the British at Yorktown plays a striking part.

A special train brought the crew from Richmond after scenes had been "shot" at Westover and Shirley-on-the-James. There were about sixty people in the Griffith company, but this was not enough for the Yorktown scenes, so a call went out for extras, black and white, and there were more than 200 who applied for jobs. Some of Yorktown's most blue-blooded aristocracy took part—direct descendants of the people the picture was depicting.

"Pretty soon Yorktown began to look older," the story goes. "The concrete roadway was covered with earth so as to blot out this touch of modernity. The cameras were so masked as not to include telegraph poles or wires where they interfered with the picture. Stately ladies with powdered hair, and gentlemen in silk stockings, satin knee breeches and continental hats walked the streets, while the less important villagers wore plain garb of various colors—smocks and long hair, rough leather shoes, brass buttons and more brass buttons. The scene was beautiful. Yorktown in Colonial days must have been bewitching. Everything seemed to [illegible] ever passed in [illegible] the river that looked out of place, not the Colonial setting."

Delighted Over Finds.

Mr. Griffith was delighted over his "finds" in Yorktown, and into the picture come an oxcart driven by an old negro, and next another darky hauling a hogshead of tobacco to the customhouse, the hogshead, as was the mode of former times, being its own wagon, an axle being driven through its middle, with shafts attached, drawn by two mules. These were but of the many neighborhood relics that had not been destroyed and which were made the most of.

Neil Hamilton is the star in "America." He is a Colonial soldier and rode into the picture at Yorktown on horseback, met other Colonial gentlemen, mounted, and appeared in a great hurry to get away. Doubtless, those taking part at Yorktown had no more knowledge as to what Mr. Hamilton was so disturbed about than we who await the picture. It was not Mr. Griffith's method to tell the local "supes" what was happening. They didn't know the story as a whole, a story of history, which yet had women and romance as living parts of it. He merely directed them what to do and how to do it. Sometimes they had to do it over as many as twelve times. George Washington had a part, of course. He was shown with his staff, mounted on fine horses, his army following, arriving in the village, the townspeople gathered to welcome them on the customhouse corner, and the corner of the old inn opposite equally alive with fiddlers, children, Indians, village men and women—an accurate and wonderfully picturesque scene.

Apparently, "Ameria" is one picture we may look forward to. And, indeed, the movie producers are turning out many. It is our responsibility to see that attending the movies holds a vast element of selection. If we would pick over the pictures as carefully as we choose our brands of groceries, our clothes, our golf paraphernalia—practically everything that we're finicky about—we'd raise the standard of pictures so generally that talk of a censorship to protect ourselves against ourselves would be useless. Certainly, the movie men are willing; but, naturally, they can't give us anything we don't want.

My Eve. Post 1/5/24

Fargo (N D) Forum 1/5/24

Chicago Sec Tribune 1/5/24

Waterbury (Conn) Democrat 1/5/24

Syracuse Herald

Taunton (Mass) Gazette Jan 5 1924

GAZETTE MOVIETORIUM

GRIFFITH DIRECTING A "PAUL REVERE" SCENE

By MAURICE HENLE.

NEW YORK, Jan. 5.—Unless all signs fail, two more genuine contributions are about to be made to the motion picture screen. A few years back D. W. Griffith swept the country with "The Birth of a Nation." Later Paramount let loose a broadside with "The Covered Wagon." Both were epics.

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My Exhibitors Trade Review 1/5/24

Lionel Barrymore has been engaged to play the part of Walter Butler in the forthcoming D. W. Griffith production, America. It was some ten years ago in the old Biograph days that he became a member of the stock company organized by Griffith, thus beginning his screen career.

Pliny Brent plays the young and handsome leading man opposite Jane Novak in "The Lullaby."

D. W. GRIFFITH IS STILL PRAYING FOR MUCH SNOW

Needs Old Time Winter Weatrer to Finish "America" Picture

Probably no one knows better than D. W. Griffith the difference between a winter of the Revolutionary War days and the present time, and certain it is that no one longs more ardently and hopefully for an old-fashioned cold spell and snowstorm than does this eminent motion picture director and producer.

Mr. Griffith and his research workers, restaging Revolutionary days at his Mamaroneck studio for scenes in "America" his forthcoming great screen spectacle which he is producing for the D. A. R., are plentifully supplied with snowfall statistics day by day for the winters of 1774, 1775 and 1776. They also know just how thick was the ice on the Delaware River and other streams which figured big in the history of the War for Independence.

And while these statistics show that in Colonial days New England, New York and even more Southern territory, was covered by anywhere from one foot to fifteen feet of snow at this season of the year.

In the meantime there's been a lot of almost springlike weather so far this season and "D. W." and [illegible] are hoping [illegible]

Premiere of "America" on Feb. 21. On the eve of Washington's birthday, February 21, "America," the photodrama of the War of Independence, being made for the Daughters of the American Revolution by D. W. Griffith, will have its public premiere at the Forty-Fourth Street theater, New York.

The D. A. R., anxious to celebrate the sesqui-centennial of the beginning of the Revolutionary War with an appropriate screen production, requested Griffith to film a drama which would include the leading battles of this country's struggle for freedom. The story was written by Robert W. Chambers, and Griffith and a large force of players, technicians, and historical experts have been at work on the film for months.

The eminent historical and patriotic authorities connected with the production recently voiced the wish that the 1924 celebration of the birthday of George Washington be celebrated by the public presentation of "America," and to accomplish this Griffith and his players redoubled their efforts, working day and night, Sundays and holidays to finish the picture.

Practically every outstanding figure of Revolutionary days has a part in the drama, the filming of which necessitated Griffith and his company visiting the leading shrines of American liberty on special trains to take scenes [illegible]

"America," the D. W. Griffith special picture production, will first open in New York on Washington's birthday. Another historical film, "America," the D. W. Griffith photodrama of the War of Independence, made for the Daughters of the American Revolution, will be shown first at the Forty-fourth Street Theatre on February 21.

Boston (Mass) Post 1/5/24

Buffalo (N Y) Comm. 1/5/24

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Toledo (Ohio) News-Bee January 5 1924

A Timely Showing

February 21st, the eve of Washington's birthday, has been chosen by D. W. Griffith as the date for the world premier of his Revolutionary war film, "America." The Forty-fourth Street Theatre, New York, has been engaged for the first public [illegible]

Filmformation

By EARL AIKEN.

THERE is a picture still in the making down east which we believe is destined to upset and demolish all existing attendance records in movieland. It is D. W. Griffith's coming production, "America." It has every advantage for publicity, and has a tried and proven theme. It should rival anything that Griffith has ever released. "America" will be given its world premiere on the eve of Washington's birthday, Feb. 21, in New York City, which undoubtedly will give it an extra push toward success.

On the eve of Washington's birthday, February 21st, "America," the photodrama of the Revolution, being made for the Daughters of the American Revolution by D. W. Griffith, will have its public premiere at the Forty-Fourth street theater in New York. The D. A. R., anxious to celebrate the sesqui-centennial of the beginning of the Revolutionary war with an appropriate screen production, requested Griffith to film a drama which would include the leading battles of this country's struggle for freedom. The story was written by Robert W. Chambers. Practically every outstanding figure of Revolutionary days has a part in the drama, the filming of which necessitated Griffith and his company visiting the leading shrines of American liberty.

Chicago Tribune 1/5/24

Detroit News Jan 6 1924

Utica (N Y) Observer-Dispatch January 6 1924

"America" May Bind Public Closely to Films

BY MAURICE HENLE.

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BIGGEST THEME EVER TOUCHED

Its Success Will Help Schools and Tie Adult Public to Picture World.

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GRIFFITH FILMS PAUL REVERE

A [illegible] Paul Revere [illegible]

Columbus (Ohio) Dispatch Jan 6 1924

Evansville (Ind) Courier Jan 6 1924

Toledo (Ohio) Times 1/6/24

D. A. R. ENDORSE GRIFFITH FILM

January Magazine Recites Story of Photoplay "America."

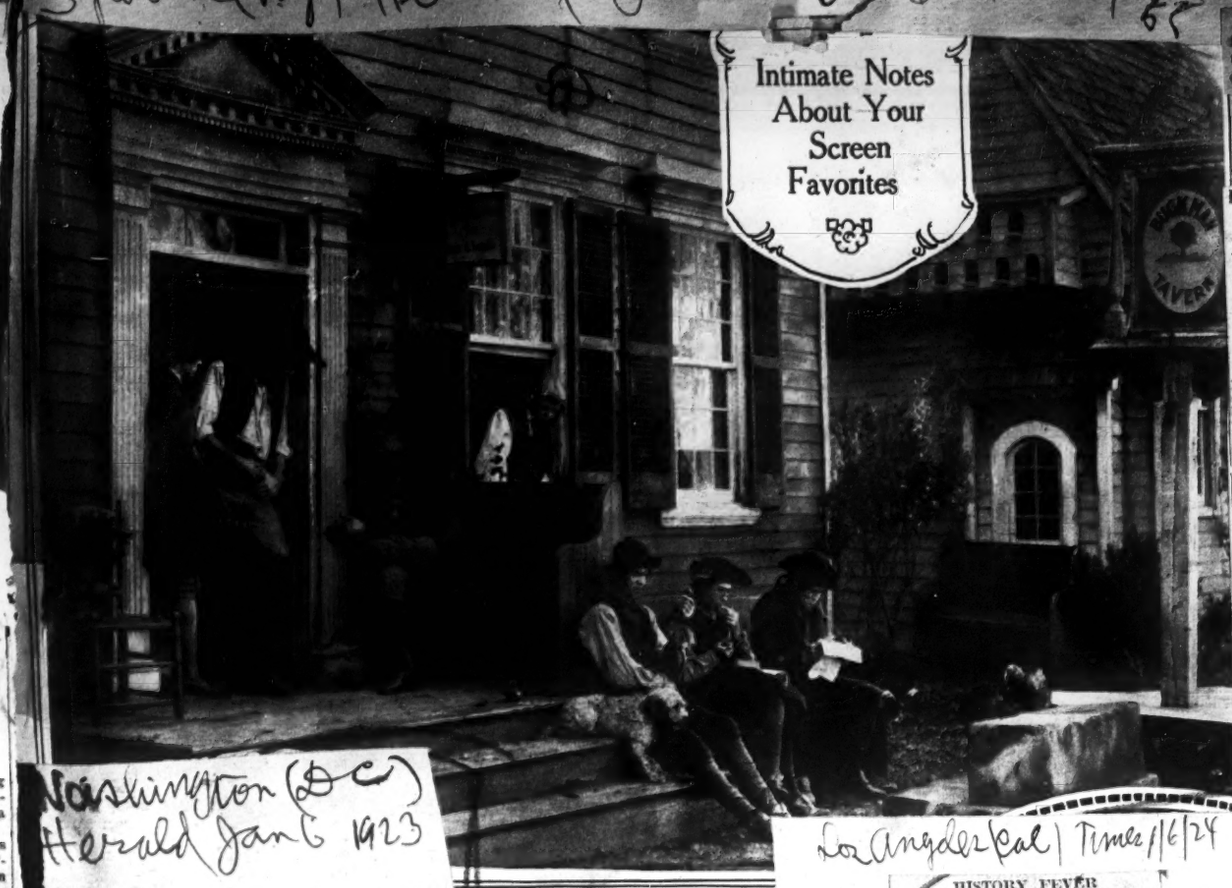
ONE OF PROPERTIES IN "AMERICA"

Springfield (Mass) Union 1/6/24

GRIFFITH KNOWS SNOW FALL OF COLONIAL DAYS

Syracuse (N.Y.) Herald Janua 5 6 1924

Washington (D.C.) Herald Jan 6 1923



Historic Tavern—The historic Buc man Tavern at Lexington, Mas is one of the original sites used I Griffith in filming "America."

GRIFFITH FILM ARMY INVADES OLD DOMINION

Camera Crew Shoots Historic Scenes at the Old Byrd Estate on the James River

OLD RESIDENTS APPLAUD

Colonial Costumes Used in Old-Fashioned Wedding Taken for New Picture, "America"

RICHMOND, Va., Jan. 5.—Shadowy figures, gaunt spectres of long-forgotten first families of Virginia, families that flourished here, sub, in the brightest days of the "Old Dominion," came to life for one fleeting moment recently, and revived the annals of this State for the historical film, "America," when David Wark Griffith initiated a new invasion of the territory that lies below Mason-Dixon line.

LAND OF ROMANCE.

Back in the dim days of Colonial life, when Virginia was noted for the excellence of its mint julips, the beauty of its women, the chivalry of its men and the fleetfoot of its thoroughbreds, as Kentucky later also was to be known, the swift tide of events made the Old Dominion one of the numerous historical points of the American Revolution.

Across this background the legend of Gen. Robert E. Lee later marching and countermarching straightened and then straightened in the struggle that sent many firmly the Revolutionary chapter that now bind Northern States in a common group.

Yellow with the Chesapeake, where Benedict Arnold, traitor to his own men, and mortally hurt to his own men, and finally, as he was Arnold, fled from the Revolutionary Court, where the surrendered and the hanged of Independence rolled [illegible]

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CHRISTMAS SPIRIT PUT INTO PICTURE

Producer and Members of Company Filming "America" Work Hard During the Holidays

If you were a motion picture director, besieged by telegrams inviting you to innumerable Christmas celebrations;

Or a motion picture actor or actress, with family and friends waiting not so very far away with evergreen trees laden with presents, and a delicious Christmas feast;

And you were directing or acting in a picture for the Daughters of the American Revolution, a picture inspired by a love of your country, and exuding in every scene the ideals of the founders of these United States, and

If you were asked to stay in the studio all Christmas day in order to make scenes of Yuletide during the American revolution, that these scenes might breathe the real spirit of Christmas:

What would you do?

Well, if you were D. W. Griffith, or a member of his company [illegible] at his studios at Mamaroneck, N. Y., you would probably do exactly what Mr. Griffith and his players did—play your part as you never played it before, and put on the screen the spirit of Christmas as the fathers of the American republic knew it.

For, regarding hundreds of invitations to dinners and festivities, Griffith and his players, fairly bubbling over with the real Christmas spirit of giving to their labor the very best that in them, devoted their Christmas to filming Christmas scenes for "America," the story of the war of American independence, recounted by the D. A. R.

And the most remarkable part of it all is that there was scarcely any murmur of complaint, not so far as the slightest suggestion of a frown over this giving up of the customary Christmas celebration in favor of hard work.

The big studio was beautifully hung with evergreens, and through [illegible] the sound of [illegible] was [illegible] and [illegible] to a [illegible] [illegible] and [illegible] and [illegible] [illegible] and [illegible] [illegible] The spirit of Christmas is [illegible] America.

D. W. Griffith's Film "America" Tale of Washington's Day

On the eve of Washington's Birthday, February 21, "America," the photodrama of the War of Independence being made for the Daughters of the American Revolution, will have its premiere at the Forty-fourth Street Theater.

The D. A. R., anxious to celebrate the sesquicentennial of the beginning of the Revolutionary War with an appropriate screen production, asked D. W. Griffith to film a drama which would include the leading battles of this country's struggles for freedom. The story was written by Robert W. Chambers, and Griffith and a large force of players, technicians and historical experts have been at work on the film for months.

The historical and patriotic authorities connected with the production recently voiced the wish that the 1924 celebration of the birthday of George Washington be marked by the public presentation of "America," and to accomplish this Griffith and his company redoubled their efforts, working day and night, Sundays and holidays, to finish the picture.

Practically every outstanding figure of Revolutionary days has a part in the drama. Hundreds of descendants of Revolutionary families were used as extra people and treasured relics of the war were dragged forth from family vaults and museum cases for use as properties.

Among those in the cast are Carol Dempster, Lionel Barrymore and Neil Hamilton.

Los Angeles (Cal) Times 1/6/24

HISTORY FEVER

You can hardly motor through the countryside above New York nowadays without meeting a part of the American revolution. Since Mr. Griffith decamped with his armies and went south for further exterior scenes, the "Janice Meredith" troupe has been advancing and retreating through the New England States.

And foreseeing a market for early American wares, other producers are rushing out with hardly more equipment that a camera and a few ragged uniforms and taking scenes.

Only a few days ago an independent producer showed me two reels of revolutionary war stuff which had been hurriedly shot with a view to incorporating it with a lot of studio shots and rushed on the market. Unfortunately the director was a bit impetuous and there were telegraph poles and rushing automobiles in the distance.

"The Ten Commandments" is crowding people in and enjoying a heavy advance sale at the box office.

And New York's favorite story is of Robert Sherwood, the critic on Life, who took a Bible to the picture with him saying "They can't put anything over on me. I've brought the [illegible]

Los Angeles (Cal) Examiner 1/6/24

Blue Skies Worry D. W.

THE most vociferous of the boosters of these parts haven't said nearly enough. They've confined themselves to the blue skies, the singing birds, the salubriousness and general balminess of these here parts. But they've overlooked a big bet.

D. W. Griffith—right in this neighborhood—to oh the New York State holding his thumbs, crossing his fingers, rubbing a razor's hair and praying for snow and ice.

Right in the heart of the Green country, he is held up in his producing "America," because of the balmy Spring-like weather.

The most enthusiastic photo fan has thus stolen a hundred miles of Los Angeles to assist and all the snow and ice he needed. As if they have to cut snow!

S F Cal Journal 1/6/24

WINTER EFFECTS NEEDED FOR FILM

Griffith Waiting for Snow to Embellish Latest Film Spectacle

Toledo Ohio Times 1/6/24

LIONEL BARRYMORE WITH D. W. GRIFFITH

Portland (Ore) Oregonian Jan 6 1924

Denver (Colo) Post 1/6/24

"America," the D. W. Griffith special picture production, will first open in New York on Washington's birthday. Another historical film, "Life of Abraham Lincoln," is to be first seen on Lincoln's birthday.

Minn Tribune St Paul Minn Jan 1/6/24, News 1/6/24

Barrymore to Play in Griffith Picture "America"

Lionel Barrymore has been engaged by D. W. Griffith for the role of Walter Butler in "America." During his starring venture with David Belasco in "Laugh, Clown, Laugh!" Barrymore will spend his days and Sundays at Mamaroneck, devoting his evenings and Thursday and Saturday afternoons to the play at the Belasco Theater.

Barrymore began his screen career under the Griffith direction, becoming a member of D. W.'s stock company ten years ago in the old Biograph days. The role of Butler is one demanding versatility and force. In addition to Barrymore the cast of "America" now includes Carol Dempster, Neil Hamilton, Erville Alderson and Marie Burke.

As a Christmas present David W. Griffith invited Robert W. Chambers to direct a scene in "America," and to reciprocate Chambers suggested Mr. Griffith writing 500 words of his forthcoming novel, which is to tell the story of America."

Kansas City (Mo) Journal-Post Jan. 6, 1924

"America" in February.

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Dayton (O) News Jan. 6, 1924

The oldest inhabitant may be louder and more persistent in his opinion of how the weather has changed since he was a boy, but probably no one in the United States knows better the difference between a winter in Revolutionary days and a winter today than D. W. Griffith.

Griffith and his research workers, restaging Revolutionary times down at Mamaroneck for scenes in "America," which he is making for the D. A. R., are plentifully supplied with accurate reports of the snowfall day by day in '74, '75 and '76. Also of the thickness of the ice on the Delaware and other important streams.

It is reported that Griffith is thinking seriously of deferring the taking of his winter scenes until next summer, in the hope that the village weather prophet, who insists that the seasons have changed 'round, may be right. But now it seems winter has arrived and he can go on with his task.

Spring field (Ohio) Sun Jan 6 1924

Lionel Barrymore has been engaged to play the part of Walter Butler in "America," D. W. Griffith's next film effort. Mr. Barrymore now is playing in "Laugh, Clown, Laugh!" He will spend certain days at the Mamaroneck studios, and therefore will be as busy as any actor would want to be. The role of Butler is said to demand versatility and force.

Syracuse (N.Y.) Telegram Jan 8, 1924

"AMERICA," the D. W. Griffith special picture production, will first open in New York on Washington's Birthday. Another historical film, "Life of Abraham Lincoln," is to be first seen on Lincoln's Birthday.

The Griffith picture includes a large section of the Revolution including the Boston Tea Party, Paul Revere's Ride and Washington crossing the Delaware on the ice.

Columbus (Ohio) Dispatch 1/6/24

FILMLETS

D. W. Griffith has returned from Virginia after photographing scenes on eleven historical spots for his Revolutionary film, "America." The surrender of Cornwallis was taken in Yorktown on the ground where it actually occurred. More than 40 persons whose ancestors were present at the surrender took part in the scene.

Detroit Mich Free Press Jan 6 1924

Boston (Mass) Globe Jan 6 1924

Portland (Me) Press Herald 1/8/24

Read What D. W. Griffith Said to R. W. Chambers

D. W. Griffith has agreed to give Robert W. Chambers a chance to direct a big scene in "America" if Chambers will reciprocate by allowing D. W. a chance to write one chapter in his new novel, also called "America." It all came about because, one day, R. W. remarked to D. W. that writing was a terrible grind, and that directing was child's play.

San Antonio (Tex) Express 1/6/24

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Cleveland (Ohio) Plain Dealer Jan. 6, 1924

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El Paso (Tex) Times Jan. 6, 1924

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Zanesville (Ohio) Times Signal Jan 6 1924

Washington (D.C.) Times Jan 6 1924

NEW GRIFFITH FILM FEB. 21

Portland (Ore) Telegram Jan 6 1924

Los Angeles (Cal) Herald 1/9/24

Los Angeles (Cal) Examiner 1/9/24

Suffle of '76 Put on Film

Toledo (Ohio) Blade 1/9/24

ANGELUS WILL REACH NEW YORK SOON

Paterson (N.J.) Press Guardian Jan 7, 1924

CAROL DEMPSTER WILL NOT APPEAR AT LYCEUM

Miss Carol Dempster, who was to have made a personal appearance at the Lyceum Theatre tonight, was severely injured last Sunday evening during the filming of an important scene in the production of "America," according to word received late this afternoon by The Press-Guardian from David Ward Griffith, the well-known director. As the result of her injuries Miss Dempster will be unable to be in Paterson tonight. An effort will be made to have Charles Mack, who appeared in "One Exciting Night," to be at the Lyceum Theatre tonight to make Miss Dempster's and Mr. Griffith's apologies.

Elmira (N.Y.) Gazette 1/8/24

On the eve of Washington's Birthday, February 21st, "America," the photodrama of the War of Independence, being made for the Daughters of the American Revolution by D. W. Griffith, will have its public premiere at the Forty-Fourth street Theater, New York.

Dayton (O) News Jan 6 1924

In Cast for "America."

LIONEL BARRYMORE has been engaged to play the part of Walter Butler in the forthcoming D. W. Griffith production, "America." Mr. Barrymore comes back to Mr. Griffith after an absence of many years. It was ten years ago, in the old Biograph days, that Lionel Barrymore became a member of the stock company organized by Griffith.

Carol Dempster, Neil Hamilton, Erville Alderson, Marie Burke and many other important actors and actresses are in the cast.

When asked for a description of "America," Mr. Griffith replied, "My Country, 'Tis of Thee."

My Tribune 1/6/24

My Eve World 1/8/24

A CABINET MEETING.

Two former Ambassadors and a former Secretary of the United States Treasury were among a party of distinguished guests who yesterday watched D. W. Griffith direct several scenes for his D. A. R. picture, "America," which is being whipped into shape out at Mamaroneck.

Dr. Charles R. Crane, former Minister to China, and Richard Crane, former Minister to Jugo-Slavia, Mr. and Mrs. D. F. Houston, the former onetime Secretary of the Treasury, Sir Percy Sykes of London and John Farrar, editor of the Bookman, made up the party.

All were surprised to see Carol Dempster hard at work. She had not quite recovered from the effects of her injuries received Friday when she was thrown from her horse. Following the filming, Miss Dempster and Lionel Barrymore were the hosts at a luncheon served on the set.

My Telegraph 1/8/24

Notables See "America in Making."

Charles R. Crane, former Minister to China; Richard Crane, former Minister to Jugo-Slavia; former Secretary Houston, Sir Percy Sykes of London, and other notables were at the Griffith studio, Mamaroneck, yesterday, to witness the filming of several scenes of "America." The Cranes own "Westover," the ancient estate on the James River where Griffith shot some of the big Revolutionary scenes for the picture.

The visitors, however, saw the featured players work at a disadvantage. Miss Carol Dempster was thrown from her horse one day last week and limped every time the camera focused shooting, while Lionel Barrymore, who plays opposite her, had a very sore right arm due to painful injury sustained during the performance of "Laugh, Clown, Laugh," at the Belasco Theatre.

Houston (Tex) Chronicle 1/8/24

D. W. Griffith has returned from Virginia after photographing scenes on 11 historical spots for his revolutionary film, "America." The surrender of Cornwallis was taken in Yorktown on the ground where it actually occurred. More than 40 persons whose ancestors were present at the surrender took part in the scene.

Portland (Me) Press Herald 1/8/24

Carol Dempster, leading woman in D. W. Griffith's "America," had a [illegible] and received painful injuries when she fell from her horse during the filming of one of the scenes at Mamaroneck. She was riding a spirited mare when the animal slipped in the mud and fell, throwing the screen actress some distance. Fortunately she was riding sidesaddle and only this saved her from having been crushed under the horse's weight. Mr. Griffith and a dozen others rushed to her aid. A physician was called and found that she had a badly wrenched shoulder and a sprained ankle. Her injuries, a result of the Revolutionary war, are refined, and the scene will have to be retaken.

Daily (N.J.) News Record 1/8/24

Tribune 1/7/24 Syracuse (N.Y.) Herald Jan 9 1924 Hudson (N.Y.) Register 1/10/24

"AMERICA" NEW HISTORY FILM WILL BE EPIC

D. A. R. and Other Patriotic Societies Co-operating With Producer to Make Historical Picture

By MAURICE HENLE

NEW YORK.—Unless all signs fail, two more genuine contributions are about to be made to the motion picture screen. A few years back, D. W. Griffith swept the country with "The Birth of a Nation." Later Paramount let loose a broadside with "The Covered Wagon." Both were epics.

Now these same two—Griffith and Paramount—are once more knocking at the door of the screen's Hall of Fame. Paramount's "The Ten Commandments," if it lives up to expectations, will repeat the sterling quality of "The Covered Wagon." Chances are it will be better.

And in the early spring Griffith will give up to the public his "America," now being filmed.

* * * *

The possibilities for "America" drain the imagination as no other subject possibly can. The film promises to be not only a wonderful lesson in history—one that will be shown to every school-child in the country—but a film that will bind the adult public more closely to the picture world than ever before.

Griffith has everything in his favor to surpass even his own ability. "America" was begun under the inspiration of the Daughters of the American Revolution, who urged Griffith to immortalize the war for American Independence. Not only the D. A. R. but all big patriotic societies are co-operating with the producer with the enthusiasm of school children in a commencement day play.

Secretary of War Weeks has placed thousands of soldiers at Griffith's command and these troops, in costume, are re-enacting the principal battles of the Revolution.

* * * *

But that isn't all. In a special train Griffith and his company are touring the shrines of American liberty, staging scenes on actual sites of the picturesque scenes of the war.

Old homes, those that have been standing since the Revolution, have been turned over for Griffith's use by enthusiastic citizens, and relics, priceless relics, that have been handed down from one generation to another, are being surrendered to the director for use in the picture.

* * * *

Just as "The Covered Wagon" drew a striking contrast between our west of the early eighteens and that of today, just so will "America" bring home to the public the vast growth since 1776.

Just at the present time Griffith and his company are in the vicinity of Alexandria, Va., where George Washington lived as a young man and went to lodge meetings. The very Masonic Hall which Washington frequented is standing. It's a picturesque old place. That section of the country teems with memories and offers the camera a world of opportunities.

Scenes already have been "shot" in the vicinity of Bunker Hill, Concord and Lexington. And as soon as the snow comes, the camera will be leveled on historic Valley Forge and the Delaware River.

Clarksburg (W Va) Telegram 1/9/24

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While the informal reports of colonial times show that New England, New York and even more southern territory was covered by from one to fifteen feet of snow at this season of the year, the official thermometer at Mamaroneck registers spring heat.

It is reported that Griffith is thinking seriously of deferring the taking of his winter scenes until next summer, in the hope that the village weather prophet, who insists that the seasons have changed 'ought to be right.'

Toledo (Ohio) Blade 1/10/24

MOVIE ARMY IN NEW INVASION OF SOUTH

D. W. Griffith Moves Upon Virginia to Make Scenes for "America."

RICHMOND, Va., Jan. 9.—Shadowy figures; gaunt spectres of long-forgotten first families of Virginia, families that flourished here, suh, in the brightest days of the "Old Dominion," came to life for one fleeting moment recently, and relieved the annals of this State for the historical film, "America," when David Wark Griffith initiated a new invasion of the territory that lies below Mason-Dixon line.

Back in the dim days of Colonial life, when Virginia was noted for the excellence of its mint juleps, the beauty of its women, the chivalry of its men and the fleetness of its thoroughbreds, as Kentucky later also was to be known, the swift tide of events made the Old Dominion one of the conspicuous historical points of the American Revolution.

Across this background the legions of General Robert E. Lee later marched and countermarched, slaughtered and were slaughtered, in the struggle that welded more firmly the indissoluble chains that now bind these United States in a compact group.

* * *

YONDER, suh, lies Chancellorsville, where "Stonewall" Jackson was mortally hurt by his own men, and south of us lies Appomattox Court House, where Lee surrendered and the twilight of Confederacy faded into night.

"Four score years ago," in the words of Abraham Lincoln, Virginia rode high on the crest of a social wave—the "Old Dominion" was in its heyday.

In order to make a permanent record of Virginia's splendor and magnificence, the Daughters of the American Revolution appealed to Mr. Griffin to weave a historical romance on the Southern loom. Eagerly snatching at this opportunity to erect a lasting memorial to their fathers, the Virginia Society added its endorsement.

So the North again invaded the South, but Mr. Griffith rode in the van of the Northerners instead of Grant and moving picture cameras "shot" in place of Northern cannon.

Griffith, the son of Brig.-Gen. Jacob Wark of the Confederate army, and himself born in Kentucky, must have experienced strange emotions at the head of a Northern detachment of "invaders."

Accompanied by stars of the motion picture world, Carol Dempsey, Neil Hamilton, Charles Mack and John L. F. Pell, author of "Down to the Sea in Ships," who collaborated with Robert W. Chambers in the preparation of the scenario for "America," Griffith's film army arrived here last week and with the aid of G. Watson James, Southern historian, and the Richmond Theatre League, immediately went to work.

* * *

THE principal scenes were laid at "Westover," on the banks of the James river, the estate of William Byrd, founder of Richmond. Scenes also were taken at "Upper Brandon," "Lower Brandon," "Shirley" and "Lower Shirley" on the James river.

Vivid memories of the South of days gone were recalled to prejudiced Virginians, who darkened to see an old-fashioned Virginia wedding re-enacted before the camera. Long lines of guests to the bride and other distinguished wedding guests were so true to detail that spectators broke into applause. The original dresses of the Byrd family were reproduced and worn by Mamaroneck women in those wedding scenes.

Mr. Griffith insisted on historical accuracy throughout the work of his company in this territory. Many months were built in New York city from plans submitted by local historians and local dressmakers were engaged in authentic reproduction of the colonial costumes. The result is striking, probably the most "American" by analogy the current historical document.

In order to make the movies complete, some other events of a generation ago were added. For instance, the Civil War was thrown in for good measure. This happened when a Yankee raiding party dashed into the Byrd estate and was driven off by the Byrd family and their retainers.

Bridgeport (Conn) Sunday Herald

"AMERICA" ON EVE OF WASHINGTON'S BIRTHD

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Newark (N J) Star-Eagle 1/10/24

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Saginaw (Mich) News 1/10/24

'America' Premiere Feb. 21

"America" will have its world premiere at the 44th St. theater, New York, on Washington's birthday eve. The picture is being made by D. W. Griffith.

Norwalk (Conn) Sentinel 1/11/24

Canton (Ohio) News 1/11/24

Waterloo (Ia) Standard 1/11/24

BACKWARD WINTER DOES NO BLOW TO MOVIE WORK

Bridgeport (Conn) Sunday Herald 1/10/24

Soldiering is Different For M Hard-Boiled Buck Learns

BY MAURICE HENLE

New York—"On the eve of Washington's birthday, Feb. 21, 'America,' the photodrama of the War of Independence being made by D. W. Griffith, will have its world premiere at the Forty-fourth Street Theater, New York."

That announcement, just made, reminds us of a conversation we had with one of the "actors" in the film. He was a buck private, a hard-boiled member of the Sixteenth Infantry, and he had just returned to the army base at Governor's Island after participating in the filming of scenes of battles around Bunker Hill.

"They gave us a three-cornered hat," he mused, chuckling, "and a gun of the vintage of '76. An' a long-barreled blunderbuss that sounded like a powder house when it went off. I was togged out in a uniform that made me look like two ends o' the rainbow in a wrestling match, and, would you believe it—a wig with a tent pole sticking in the tail of it to make it stand out.

* * *

"Here I was after 30 years' service being told by this movie generalissimo that I didn't know how to drill," he went on complainingly, but still chuckling.

"'You're supposed to be a general,' this Griffith fellow told me.

"'Of what?' I replied.

"'A general of parts,' he comes back, 'an' you look like you lost most of the parts now.'

"He asks me if I knowed what a 'closeup' was. 'Sure,' I answers, 'arms inspection.' And the face he made convinced me I wasn't right.

"Then he wanted Slim Pickerings to register 'amazement.' And Slim bulged out his eyes and looked like a white horse chokin' to death on a hedge-apple. He looked so bad Miss Carol Dempster, the star of the film, screamed and almost fainted.

"Then Bill Gilhooley was told to register 'grief.' He telescoped his features, extended his mouth, drawed up his chin till his nose hung over and down like a red carrot hanging from a football.

"Well, the time came to lead my men up Bunker Hill. We were the Britishers and the Eighteenth Infantry was on top of the hill as the Minutemen. Everybody was talkin' about 'long shots' as though the old rusty flintlocks they gave us could be shot at long range. O confess it was all Greek to me, but we had a great time, and put up some tough fightin'."

* * *

That's that.

Saginaw (Mich) News 1/10/24

Soldiering is Diffe

THURSDAY THeater

BY MAURICE HENLE

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"Well, the time came to lead my men up Bunker Hill. We were the Britishers and the Eighteenth Infantry was on top of the hill as the Minutemen. Everybody was talkin' about 'long shots' as though the old rusty flintlocks they gave us could be shot at long range. I confess it was all Greek to me, but we had a great time, and put up some tough fightin'."

Camden (N J) Post-Telegram 1/11/24

Carol Dempster, leading woman in D. W. Griffith's "America," now being filmed, had a narrow escape from death when she was thrown from her horse during the filming of one of the scenes. The spirited mare Miss Dempster was riding slipped in the mud and fell, throwing the actress. She suffered a badly wrenched shoulder and a sprained ankle. The scene had to be re-filmed.

Roanoke (Va) Leader 1/11/24

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Wilmington (Del) Journal 1/12/24

By MAURICE HENLE

NEW YORK, Jan. 12.—"On the eve of Washington's birthday, February 21, 'America,' the photo-drama of the War of Independence being made by D. W. Griffith, will have its world premiere at the Forty-fourth Street Theatre, New York."

That announcement just made, reminds us of a conversation we had with one of the "actors" in the film. He was a buck private, a hard-boiled member of the Sixteenth Infantry, and he had just returned to the army base at Governor's Island after participating in the filming of scenes of battles around Bunker Hill.

"They gave us a three-cornered hat," he mused, chuckling, "and a gun of the vintage of '76. An' a long-barreled blunderbuss that sounded like a powder house when it went off. I was togged out in a uniform that made me look like two ends o' the rainbow in a wrestling match, and, would you believe it—a wig with a tent pole sticking in the tail of it to make it stand out.

* * *

"Here I was after 30 years' service being told by this movie generalissimo that I didn't know how to drill," he went on complainingly, but still chuckling.

"'You're supposed to be a general,' this Griffith fellow told me.

"'Of what?' I replied.

"'A general of parts,' he comes back, 'an' you look like you lost most of the parts now.'

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Cincinnati (O) Times-Star 1/12/24

Set Premiere of Patriotic Film

On the eve of Washington's birthday, February 21, "America," the photodrama of the "War of Independence," being made for the Daughters of the American Revolution, by D. W. Griffith, will have its public premiere at the Forty-Fourth Street theater, New York.

The D. A. R., anxious to celebrate the sesqui-centennial of the beginning of the Revolutionary war with an appropriate screen production, requested Griffith to film a drama which would include the leading battle in this country's struggle for freedom. The story was written by Robert W. Chambers, and Griffith and a large force of players, technicians, and historical experts have been at work on the film for

Cleveland (Ohio) Press 1/11/24

D. W. Griffith Club to be Formed by Players

Portland (Ore) Press Herald 1/12/24

Soldiering For Films Is "Different" Hard-Boiled Buck Private

Correspondence of the PRESS HERALD

New York, Jan. 8.—"On the eve of Washington's birthday, Feb. 21, 'America,' the photodrama of the War of Independence being made by D. W. Griffith, will have its world premiere at the Forty-fourth Street Theater, New York."

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New London (Conn) Day 1/12/24

"Fights" in America Griffith Pieture, as General.

By MAURICE HENLE

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Toledo (Ohio) News-Bee 1/12/24

Toledo (Ohio) Times 1/12/24

GRIFFITH TURNS GYPSY, DE LUXE ON PULLMANS

Boston (Mass) Transcript Jan. 14, 1924

GRIFFITH AND "AMERICA"

As "D. W." Fills in the Outlines of His Re-created History—Characters Out of Old Records—Infinite Pains and Melodramatic Patches

FOR eight months past David Wark Griffith has travelled the historic spots of New England, and the hills of Putnam County, N. Y., "shooting" outdoor scenes for his forthcoming picture-spectacle, "America." Now, in his studios at Mamaroneck, L. I., he is at work on "interiors." A reporter for the New York Times recently visited him there, and described the progress of the film play. He found the director standing in a prison dungeon with a cobble-stoned flooring, discussing in low tones with Lionel Barrymore, who was sitting on the jail cot. Mr. Barrymore plays the role of Walter Butler, a character without a single redeeming attribute. Griffith was in modern clothes, and Barrymore in boots and breeches and shirt of gloomy hue.

Holding his cigarette between his fingers, Griffith stepped back to the firing line of the three cameras, and then called out "Lafayette," just loud enough to be heard in this unusually quiet studio. The Marquis de Lafayette, with his aid, stepped through the oaken door into the dingy-looking cell, his sword clanging, his tri-cornered hat set off by a red ribbon, and cream-colored lace protruding through the gap left by his graceful cape that hung in folds down to the calves of his high boots.

"So—sen-timen-tal," prompted Mr. Griffith, after the brilliantly attired aid had introduced the great Frenchman. "You—look—charming—just—now," continued Mr. Griffith, weighing his cigarette between his long fingers. "You—think—it might be possible to get him out of there, Barrymore? Ah that would be—wonderful!"

As he uttered the different sentences with pauses, Mr. Griffith appeared to act the different parts himself. He put himself with swift transition into the moods he wanted the players to feel. The overhead Cooper-Hewitts vied with the fading daylight visible through the upper windows.

They had a second rehearsal. "Allow me to present the Marquis de Lafayette," came from Griffith. "Now the sympathy, Lafayette," instructed Griffith, who calls his characters, according to the names in the story. "This place is bad for—you," urged Griffith. "That is enough."

Even the electricians were interested in the scene, a minor one in this production, regarding which Lionel Barrymore is extremely enthusiastic. It seemed strange that this actor, then seated on the cot in a cell, would be seen that night in the stage success, "Laugh, Clown, Laugh."

"Your lights!" ordered Mr. Griffith, and there was silence—only broken by the words from the director and the buzz of the winding of the cameras. After that was finished Griffith suggested trying the scene once more, and while preparations were being made Mr. Griffith told us that he would soon have to take a test of a George III., then sitting on a red plush chair, evidently hoping his build and physiognomy would be acceptable.

The director said he had tried thirty different men all of six feet to get his George Washington. We suggested that Washington was six feet two inches, whereupon Griffith explained that he had it on no less authority than Washington's London tailor's books, the fact that he was six feet tall. The order for General Washington's suits stipulated they were "for a man six feet of medium build, the clothes to be made of good cloth of genteel color." "From the engravings and pictures that man is strikingly like Lafayette," said Mr. Griffith, nodding in the direction of the actor who was just leaving the studio.

Mr. Griffith then lucidly discussed the question of longer scenes in pictures, asserting that brevity was splendid so long as the thought was maintained.

"It's a disputed question," he explained, "but we kept up the thought in the 'Birth of a Nation' and in 'Way Down East.' We learn from the oldest novelists that the thought must not be broken. They say, 'And now, dear reader,' and they go on to something else, or Dickens writes, 'So while this was happening,' and then proceeds. It is possible to have the continuance [illegible] following swiftly on the heels of others so long as the thought is not broken. If, when the mother is dying and the father bending over her, nicely acted, there should be introduced in a following scene the father's pet cow, it would not keep up the thought. I discussed this idea with Harris when he was living in Adolphi Terrace, Londonopen, the idea must flow in encore."

Referring to motion picture licenses, Mr. Griffith explained that when he makes a picture it must be a paying one, and that it should be remembered that a stage play may cost $50,000, and if it is successful the pay is all so great.

"Look," continued Mr. Griffith, "when making a picture, we spend $400,000, $500,000 and $1,000,000, and we would soon have to shut up shop if we only made pictures to suit ourselves. I have been working on this production since June, and we have sought out actual locations for some of the scenes. We had 800 men in the reproduction in Lexington of the great battle. We were careful to select men of certain attitudes and types—and we killed just the same number as those that died on the actual green. We even clad them in the same homespun. We have taken no end of pains to insure accuracy in detail and the appearances of the characters. I found that Thackeray has by far the best description of George Washington in his 'The Virginians.'

Picking a King.

"Now," said Mr. Griffith, bringing on three engravings of George III., "put yourself in the place of a director and select the one which in your idea is the best picture of the King."

One of the pictures showed a gallant young gentleman, brilliantly arrayed, in the saddle of a glistening steed. That, of course, showed George when he was too young. The second picture was of full face, with large, wide eyes, with which the artists were supposed to flatter their clients in the olden days; and the third picture was a profile, which had the fish-eyes or pop-eyes and the rather receding chin of the monarch. The man who had come for the test was twenty feet away in the glare of the Klieg lights, and surely he did not resemble any of the portraits of George. His chin was prominent. His face was modern, and it ill-suited the clothes of the eighteenth century, which, by the way, is no reflection upon his looks.

We selected the profile as the picture with which to guide Mr. Griffith in his search for a King, and he forthwith expostulated: "Then, if we must match that face we will have to do without a George III." He averred that the full face was argued upon by historians as the best portrait of this George. But even so, Mr. Griffith knew that it would be very difficult to find a man with such a high forehead and length of jowl, let alone obtaining in the same face the huge eyes. However, this director is not despairing, knowing that paint and coloring can make up for a multitude of facial deficiencies.

Carol Dempster had been sitting in a large chair awaiting her turn. She wore a woolen sweater over her décolleté gown, and soon Mr. Griffith turned his attention to another scene, with Miss Dempster shedding her modern sweater.

A Hard Worker.

From the information Mr. Griffith uttered concerning his new production, it was obvious that he had given it intense study. He is a man with a fine sense of humor, a marvelous memory for phrases and details, and a director who loves to make a good picture, but also a successful one. He is well aware of certain weaknesses in film production, and regrets as much as any other artist in his field having to imitate some cinematic scenes. When Griffith is working on a picture he practically lives with it, and he is very enthusiastic about "America," which, incidentally, has been recently by the daughters of the American Revolution, [illegible] Griffith, [illegible] Washington, [illegible] Griffith [illegible] Washington [illegible] Griffith [illegible] Washington [illegible] Griffith [illegible] Washington

Morning Picture World (my) 1/18/24

"America" Premiere

On the eve of Washington's Birthday, February 21, "America," the photodrama of the War of Independence, being made for the Daughters of the American Revolution by D. W. Griffith, will have its public premiere at the Forty-fourth Street Theatre, New York.

Griffith and his company visited the leading shrines of American liberty on special trains to take scenes.

Carol Dempster, leading woman of "America," the film romance of America's struggle for liberty, which D. W. Griffith is filming for the Daughters of the American Revolution, was painfully injured when she was thrown from a horse she was riding in one of the outdoor scenes for the picture, at Mamaroneck, N. Y., where Griffith's studios are located.

Brooklyn M.P. Mag. March 1924

My Motion Picture News 2 Jan 19 1924

When Horse Falls

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Her mount slipped in the mud, throwing Miss Dempster a considerable distance.

Griffith and others rushed to her aid. A physician, hastily summoned, found she was suffering from a badly wrenched shoulder and a slightly sprained ankle.

Brooklyn M.P. Mag. March 1924

D. W. GRIFFITH

I dont believe that D. W. Griffith really likes being interviewed, but once caught, he always takes the utmost pains to see that the interviewer gets a thrill. You might not expect it of him but he gives the same attention to the kid reporter from the Farmers Almanac that he would to W. R. Hearst. Having been a newspaper man himself, he is keen enough to know that the newspaper business is a rapidly changing profession and that a green awkward reporter today may tomorrow be a big critic with your professional life in the hollow of his hand. So Griffith will always stop everything to be interviewed at any time—by anybody. He always stages a good show and makes a point of saying something that will work up into a spectacular story.

He is so charming to them personally that every writer always goes away from the studio D. W.'s devoted friend for life. The more so, because they always approach the throne scared down to the bottom of their souls.

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Photograph by Melbourne Spurr

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Mansfield (Ohio) News 1/14/24

Greenroom Jottings

HISTORICAL epochs on the screen are to the fore at present—note "America," a Griffith production, which really promises to be the long-heralded rival of the "Birth of a Nation." Griffith gave the folk around Somers, N. Y., such a patriotic stirring-up as they hadn't had in a long time, when he arrived in that vicinity with his scarlet uniformed British Army and his handful of Colonists in their home-spun suits. The greatest trouble he had was to keep the lookers-on out of the fighting.

Each of the occupants of the thirty thousand motor cars, that had lined up to watch the fun, as well as the residents, wanted to wade in and trounce the British. But the thing which most nearly defeated both armies were those unmanly wigs they had to wear while fighting. Manton, the distinguished hairdresser of New York, was kept steadily on the jump putting the wigs back into place.

From Somers, Mr. Griffith took his company to Boston where weapons, drums, costumes, vehicles, etc., used during the Revolution, were turned over to him by the Lexington Historical Society, for the filming of the story. All the scenes were taken on the actual site of action, except where modern improvements made this impossible. Lexington Common, Buchman's Tavern and the Adams house, where John Hancock and John Adams were sleeping when the British came, and many other familiar historical landmarks will be seen in the picture.

NY Telegraph 1/18/24

Elements Won't Behave for Gr

D. W. Griffith is having a time of with the elements, which simply refuse to fit in with his production plans. What with the snow refusing to come at his command, he has had his difficulties, for he has also been suffering with the Shenandoah under the stress of the recent storm. The night of the gale all those who were up at the studio got marooned at Mamaroneck, where the studio edges the water and half of the exteriors which have been erected for "America" took a trip into the Sound. Several of the Griffith players had to remain up at Mamaroneck overnight, but D. W. Griffith himself could not complain, as he domiciles on the grounds.

Eureka (Cal) Times 1/6/24

Griffith's "America" May Bind Public More Closely to the Films

BY MAURICE HENLE

NEW YORK, Jan. 1.—Unless all signs fail, two more genuine contributions are about to be made to the motion picture screen. A few years back, D. W. Griffith swept the country with "The Birth of a Nation." Later Paramount let loose a broadside with "The Covered Wagon." Both were epics.

Now these same two—Griffith and Paramohnt—are once more knocking at the door of the screen's Hall of Fame. Paramount's "The Ten Commandments" if it lives up to expectations, will repeat the sterling quality of "The Covered Wagon". Chances are it will be better.

And in the early spring Griffith will give up to the public his "America," now being filmed.

* * *

The possibilities for "America" drain the imagination as no other subject possibly can. The film promises to be not only a wonderful lesson in history—one that will be shown to every school-child in the country—but a film that will bind the adult public more closely to the picture world than ever before.

Griffith has everything in his favor to surpass even his own ability. "America" was begun under the inspiration of the Daughters of the American Revolution, who urged Griffith to immortalize the war for American independence. Not only the D. A. R., but all big patriotic societies are cooperating with the producer with the enthusiasm of school children in a commencement day play.

Secretary of War Weeks has placed thousands of soldiers at Griffith's command and these troops, in costume, are re-enacting the principal battles of the Revolution.

* * *

But what isn't all. In a special train, Griffith and his company are touring the shrines of American liberty, staging scenes on actual sites of the picturesque scenes of the war.

GRIFFITH DIRECTING A "PAUL REVERE" SCENE

Old homes, those that have been standing sicne the Revolution, have been turned over for Griffith's use by enthusiastic citizens, and relics, priceless relics, that have been handed down from one generation to another, are being surrendered to the director for use in the picture.

* * *

Just as "The Covered Wagon" drew a striking contrast between our west of the early eighteens and that of today, just so will "America" bring home to the public the vast growth since 1776.

Just at the present time Griffith and his company are in the vicinity of Alexandria, Va., where George Washington lived as a young man and wen to lodge meetings. The very Masonic Hall which Washington frequented is standing. It's a picturesque old place. That section of the country teems with memories and offers the camera a world of opportunities.

Scenes already have been "shot" in the vicinity of Bunker Hill, Concord and Lexington. And as soon as the snow comes, the camera will be leveled on historic Valley Forge and the Delaware River.

Lionel Barrymore has been engaged to play the part of Walter Butler in "America" D. W. Griffith's next film effort. The role is said to demand versatility and force. He is now playing in New York in "Laugh, Clown, Laugh".

As a Christmas present D. W. Griffith permitted Robert W. Chambers to direct a scene in "America" and to reciprocate Chambers suggested that Mr. Griffith write 500 words of his forthcoming novel which is to tell the story of "America".

Springfield (Mo) Leader Press 1/6/24

D. W. Griffith and his research workers, restaging Revolutionary times down at Mamaroneck for scenes in "America," which he is making for the Daughters of the American Revolution, is waiting in vain for either ice or snow to be duplicated this winter, to take some of the important scenes.

Sandusky (O) Register 1/6/24

Lionel Barrymore, in addition to his successful stirring venture with David Belasco, has been engaged to play the part of Walter Butler in the D. W. Griffith production, "America."

Elkhart (Ind) Truth Jan 9 1924

Producer Makes Exhaustive Study of Conditions As They Were in Revolutionary Days; New Programs Now On View

The oldest inhabitant may be louder and more persistent in his opinion of how the weather has changed since he was a boy, but probably no one in the United States knows better the differences between a winter in Revolutionary Days and a winter today than D. W. Griffith.

Griffith and his research workers, restaging Revolutionary times down at Mamaroneck for scenes in "America," which he is making for the [illegible], are painfully experienced with accurate records of the weather day by day in '74, '75 and '76. Also of the thickness of the ice on the Delaware and other important streams. But they are trying in vain for either the ice or snow to be duplicated this winter.

While the informal records of [illegible] show that the Hudson River, New York and even more northern waterways was covered by ice and in fairly good condition for skating at the time of the year, the official thermometer at Mamaroneck Reserve Park, New York, [illegible] that during the taking of his street scenes for "America" in the large [illegible] the weather prophet [illegible] that the mercury [illegible] and to stay.

Middletown (Conn) Journal 1/6/24

Lionel Barrymore Plays in "America" Griffith's New Film

Paragraph Jan 10 1924

Lionel Barrymore [illegible]

Soldiering is Different For Movies, Hard-Boiled Buck Learns

BY MAURICE HENLE

[illegible]

Johnstown (Pa) Democrat 1/9/24

Detroit Watch News 1/9/24

San Francisco Chronicle 1/9/24

Eureka (Cal) Times 1/6/24

GRIFFITH PRAYS FOR SNOW AND ICE

The backward winter has hit the movies hard. Companies planning to take snow and ice scenes during the cold weather have had their entire schedules upset by the warm weather and its lack of ice and snow. D. W. Griffith's photodrama of the War of Independence, "America", perhaps the biggest of all the many pictures waiting on the weatherman, is reported to be one of the hardest hit of all. There is no sign of heavy ice on the historic Delaware River, and in consequence Griffith has been forced to eliminate the scene of Washington crossing that ice bound stream. He sent scouts to Canada in the hope of finding a moving stream there all frozen up ready for the camera. They found a plentitude of frozen lakes, but the rivers had but a thin coating of ice, and in many cases flocks of wild ducks were still making their home there. Which caused Griffith to redouble his prayers for immediate snow at Valley Forge.

Distinguished Visitors See Scenes Filmed at Mamaroneck

Two former ambassadors and a former Secretary of the Treasury were among a party of distinguished guests who recently watched the filming of several scenes for "America", the screen epic of the Revolution which D. W. Griffith is making for the D. A. R. at his Mamaroneck studios.

Dr. Charles R. Crane, former Minister to China, Richard Crane, former Minister to Jugo-Slavia, Mr. and Mrs. D. F. Houston, the former one-time Secretary of the Treasury, Sir Percy Sykes of London, Eng., Mrs. Leatherbee of Westover, Va., and D. M. Brodie were among a notable group which watched Lionel Barrymore and Carol Dempster, Griffith's leading woman, enact some of the more stirring scenes for the new film.

The Crane family owns the famous Westover estate on the James River, in Virginia, where Griffith "shot" a number of Revolutionary scenes for "America", using prominent Southern society women and Revolutionary descendants as extra people.

Miss Carol Dempster, leading woman of "America", the film romance of America's struggle for liberty, which D. W. Griffith is filming for the Daughters of the American Revolution, was painfully injured when she was thrown from a horse she was riding in one of the outdoor scenes for the picture, at Mamaroneck, N. Y., where Griffith's studios are located.

Her mount slipped in the mud, throwing Miss Dempster a considerable distance. A cry of horror went up as her fellow players saw the horse slip, fall and roll over. Miss Dempster was riding side saddle, and had the horse fallen on the other side would have crushed her beneath its weight.

Griffith and others rushed to her aid. A physician, hastily summoned, found she was suffering from a badly wrenched shoulder and a slightly sprained ankle, not serious, although painful, injuries. Her costume was

Elmira Star-Gazette

[illegible] Miss Carol Dempster, leading woman of "America", the film romance of America's struggle for liberty, which D. W. Griffith is filming for the Daughters of the American Revolution, was painfully injured when she was thrown from a horse she was riding in one of the outdoor scenes for the picture, at Mamaroneck, N. Y., where Griffith's studios are located. Her mount slipped in the mud, throwing Miss Dempster a considerable distance. A cry of horror went up as her fellow players saw the horse slip, fall and roll over. Miss Dempster was riding side saddle, and had the horse fallen on the other side would have crushed her beneath its weight. Griffith and others rushed to her aid. A physician, hastily summoned, found she was suffering from a badly wrenched shoulder and a slightly sprained ankle, not serious, although painful, injuries. Her costume was [illegible]

Canton (O) News 1/6/24

Topeka (Kan) Capital 1/10/24

FILMLETS

D. W. Griffith has returned from Virginia, after photographing scenes on eleven historical spots for his Revolutionary film, "America." The [illegible] taken in Fredericksburg, where it actually occurred. More than 50 persons whose ancestors were present at the surrender took part in the scene.

Johnstown (Pa) Democrat 1/10/24

Kinematograph Weekly

LOOKING FORWARD

TO A WORLD AMERICANISED

by D. W. GRIFFITH

Poughkeepsie (NY) Star Jan 10 1924

WHAT'S DOING IN THE MOVIES

Paragraph 1/10/24

D. W. Griffith has advanced the date of the opening of his newest feature photoplay, "America." If present plans are followed, the New York premiere will be had on the eve of Washington's Birthday. We had a report that a late April, or early May opening might be expected.

The Jewish Day (NY) Jan 8 1924

נריפיתס נייסטע פראָדוקציאָן וועט געדריט ווערן וואַשינגטאָנס טאָג'ס געבורטסטאָג

וועשינגטאָן בויסדען, דעם 8טן פעברואַר. דעם „אַמעריקאַ" גריפיתס נייסטע פּראָדוקציאָן פון דער אויסשטעלונגס־קאָמיטעט פריער געווען זען ווערען צום ערשטען מאָל אין 44סטן סטרים טעאַטער.

דאָס איז דאָס ערשטע מאָל וואָס די גרויסע אַמעריקאַנער רעוואָלוציע וואָס האָט געשיכטס־ווערטן, אין אַמעריק זאָל זיך באַפרייען פון ענגלאַנד, ווערט געוויזען אויפן לייוונענס.

גריפיתס האָט אָפּגעגעבען אַזאַ אַ שיער פון זיין און נעלם פאַר אַט דעם בילד. ער האָט אַלעמאָל די הילף פון דער אַמעריקאַנער אַלגעמיינער און אויסוועריקייטס־אַפּאַרטמענט. זיי האָבען אויך געהאָלפען. אַז עס זאָל זיין איבערגעגעבען אַ ריכטיג בילד פון דער גרויסער רעוואָלוציאָנערע עפּאָכע.

די נאַציאָנאַלע האָבען געלעזען. אַז דאָס בילד זאָל זיין אַריכטיג אַפּשיינלעכ און גריפיתס האָט געזען. אַז עס זאָל זיין אינטערעסאַנט. אַמעריקאַ איז היסטאָרישע ריכטיג און שפּאַר נעבער.

Kansas City (Mo) Star 1/11/24

"America" To Have Premier Feb. 21

On the eve of Washington's Birthday, February 21st, "America", the photodrama of the War of Independence, being made for the daughters of the American Revolution by D. W. Griffith, will have its public premiere at the Forty-Fourth Street Theatre New York.

The D. A. R., anxious to celebrate the sesqui-centennial of the beginning of the Revolutionary War with an appropriate screen production, requested Griffith to film a drama which would include the leading battles of this country's struggles for freedom. The story was written by Robert W. Chambers, and Griffith and a large force of players, technicians, and historical experts have been at work on the film for months.

The eminent historical and patriotic authorities conected with the production recently voiced that the 1924 celebration of the birthday of George Washington be celebrated by the public presentation of "America", and to accomplish this Griffith and his players redoubled their efforts, working day and night, Sundays and holidays to finish the picture.

Practically every outstanding figure of Revolutionary days has a part in the drama, the filming of which necessitated Griffith and his company visiting the leading shrines of American liberty on special trains to take scenes.

McKeesport (Pa) Times Jan 15 1924

Johnstown (Pa) Democrat 1/10/24

"AMERICA"

D. W. Griffith's long-awaited production, "America," will be given its premier on Washington's Birthday Eve. Hence, we shall very soon know precisely what the creator of "The Birth of a Nation" and "Hearts of the World" has done with the battles of the American Revolution. This picture was made for the Daughters of the American Revolution. Here we see (left, top) Mr. Griffith shaking hands with Mrs. Bransford, direct descendant of King Carter, and owner of the Shirley Estate in Virginia. Also we see (above), Morgan's Raid, enacted by the famous Third U. S. Cavalry at Fort Myers, Va., led by the personal aide of Secretary of War Weeks. Below, the U. S. regulars in the trenches at Bunker Hill, refighting the major battle of the Revolution.

Saginaw (Mich) News-Courier 1/10/24

Latest News and Gossip from Filmland

Soldiering is Different for Movies Hard-Bolied Buck Learns

THURSDAY Tiltster
BY MAURICE HENLE

NEW YORK, Jan. 10.—On the eve of Washington's birthday, Feb. 21, 'America,' the photodrama of the War of Independence being made by D. W. Griffith will have its world premiere at the Forty-fourth street theater, New York.

That announcement, just made, reminds us of a conversation we had with one of the "actors" in the film. He was a buck private, a hard-boiled member of the Sixteenth Infantry, and he had just returned to the army base at Governor's Island after participating in the filming of scenes of battles around Bunker Hill.

"They gave us a three-cornered hat," he mused, chuckling, "and a gun of the vintage of '76. An' a long-barreled blunderbuss that sounded like a powder house when it went off. I was togged out in a uniform that made me look like two ends o' the rainbow in a wrestling match, and, would you believe it—a wig with a tent pole sticking in the tail of it to make it stand out.

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"Here I was after 30 years' service being told by this movie generalissimo that I didn't know how to drill," he went on complainingly, but still chuckling.

"'You're supposed to be a general,' this Griffith fellow told me.

"'Of what?' I replied.

"'A general of parts,' he comes back, 'an' you look like you lost most of the parts now.'

"He asts me if I knowed what a 'close-up' was. 'Sure,' I answers, 'arms inspection.' And the face he made convinced me I wasn't right.

"Then he wanted Slim Pickerings to register 'amazement.' And Slim bulged out his eyes and looked like a white horse chokin' to death on a hedge-apple. He looked so bad Miss Carol Dempster, the star of the film, screamed and almost fainted.

"Then Gill Gilhooley was told to register 'grief.' He telescoped his features, extended his mouth, drawed up his chin till his nose hung over and down like a red carrot hanging from a football.

"Well, the time came to lead my men up Bunker Hill. We were the Britishers and the Eighteenth Infantry was on top of the hill as the Minutemen. Everybody was talkin' about 'long shots' as though the old rusty flintlocks they gave us could be shot at long range. I confess it was all Greek to me, but we had a great time, and put up some tough fightin'."

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That's that.

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Carol Dempster, leading woman in D. W. Griffith's "America," now being filmed, had a narrow escape from death when she was thrown from her horse during the filming of one of the scenes. The spirited mare Miss Dempster was riding slipped in the mud and fell throwing the actress. She suffered a badly wrenched shoulder and a sprained ankle. The scene had to be refilmed.

Erie Times Dec 11 1924

Jewish Daily News Bureau 1/11/24

דער פאטער פון אונזער לאנד אויפן לייוועגס.

אין גיכען וועט אויף בראדוויי געווייזען ווערען גריפיטס לעצטע בילד — „אמעריקא", וואס עס דארף זיין דאס הערליכסטע, וואס עס איז ווען עס איז געווייזען געווארען אויפן לייוועגס.

דאס בילד איז פון דער צייט פון דער גרויסער רעוואלוציע, וואס אונזער לאנד האט דורכגעמאכט פאר זיין אונז אבהענגיגקייט.

איהר וועט אין דעם בילד זיך באקענען מיט דעם פאטער פון אונזער לאנד מיט דזשארדזש וואשינגטאן, איהר וועט זיך באקענען מיט די אנ־רערע וויכטיגע פערזענליכקייטען, וואס זיינען פאראייביגט געווארען אין אונ־זער געשיכטע.

אין די גרויסע שלאכטען, וואו דער שיקזאל פון אונזער לאנד איז באשלאסען געווארען, ווערען געווייזען אויפן בילד, — איהר וועט האבען פאר זיך די אינטערעסאנטסטע עפּאכע פון דער אמעריקאנער געשיכטע.

אבער דאס וועט נים זיין קיין לעכ־טאן אין היסטאריש, אפילו, איהר וועט טאקע געווארען ווערען וויכטיגע חיי־טאריש געשיכטעניש, אבער עס וועט געגעבען ווערען אויף אזא אייגענע־ר־דיגען אופן, אז עס וועט פארבאנדען ווערען מיט גרויסע פאקטען.

The Forward 1/12/24

Binghamton (NY) Press 1/12/24

Asheville (NC) Citizen 1/12/24

Rochester (Mass) Enterprise 1/12/24

Sonoma (Cal) Sentinel 1/12/24

Chicago (Ill) Journal 1/12/24

Jewish Daily News Bureau 1/12/24

Jewish Daily News Bureau 1/11/24

Pittsburg (Pa) Post 1/13/24

Portland (Ore) Journal 1/13/24

Dayton (Ohio) News 1/13/24

Lexington (Ky) Herald 1/13/24

Oakland (Cal) Tribune 1/13/24

Pictures Plays and People

Jan. 9, 1924 THE COLUMBUS CITIZEN PAGE 6

GRIFFITH'S "AMERICA" IS NEXT BIG FILM IN MAKING

Historic Picture Expected to Bind Public More Closely to the Films

By MAURICE HENLE.

New York, Jan. 12.—"On the eve of Washington's birthday, February 21, 'America,' the photodrama of the War of Independence being made by D. W. Griffith will have its world premiere at the Forty-fourth street theater, New York."

That announcement, just made, reminds us of a conversation we had with one of the "actors" in the film. He was a buck private, a hard-boiled member of the Sixteenth Infantry, and he had just returned to the army base at Governor's Island after participating in the filming of scenes of battles around Bunker Hill.

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Portland (Ore) Oregonian 1/13/24

On February 21, the eve of Washington's birthday, "America," the photodrama of the war of independence, being made for the Daughters of the American Revolution by D. W. Griffith, will have its public premiere at the Forty-fourth Street theater, New York.

The Daughters of the American Revolution, anxious to celebrate the sesqui-centennial of the beginning of the revolutionary war with an appropriate screen production, requested Griffith to film a drama which would include the leading activities of this country's struggle for freedom. The story was written by Robert W. Chambers, and Griffith and a large force of players, technicians, and historical experts have been at work on the film for months.

The eminent historical and patriotic authorities connected with the production recently voiced the wish that the 1924 celebration of the birthday of George Washington be celebrated by the public presentation of "America," and to accomplish this Griffith and his players redoubled their efforts, working day and night, Sundays and holidays to finish the picture.

Practically every outstanding figure of revolutionary days has a part in the drama, the filming of which necessitated Griffith and his company visiting the leading shrines of American liberty, [illegible] trains to take scenes.

Lionel Barrymore has been engaged by D. W. Griffith for the "America" film. In addition to Barrymore the cast of "America" now includes Carol Dempster, Neil Hamilton, Erville Alderson and Marie Burke.

Portland (Ore) Journal 1/13/24

"America" the D. W. Griffith special picture production will first open in New York on Washington's birthday. Another historical film, "Life of Abraham Lincoln," is to be first seen on Lincoln's birthday.

MRS. DUNLOP HONORED BY D. A. R. LADIES YESTERDAY

Mrs. Ivan T. Dunlop was again honored yesterday afternoon when the ladies of the Edward Buncombe Chapter, Daughters of the American Revolution, paid her a parting compliment at the home of the regent, Mrs. Frank M. Weaver, who was the hostess of the occasion. The regular January business meeting was held from 3:30 to 4:30 o'clock and a number of intimate friends of the honoree came in at the latter hour for tea.

Mrs. Charles A. Moore and Mrs. Whitefoord Smith presided at the handsomely appointed tea table and poured coffee and tea. Assisting the hostess in serving and entertaining the guests were the officers of the chapter and Mrs. F. M. Massler and Mrs. James W. Ussell.

The Weaver home was unusually attractive with cut flowers arranged artistically in the various rooms. During the tea Mrs. James G. Stikeleather sang a charming group of songs, accompanied by Miss Lily Jackson at the piano. Mrs. Kendall Northup also favored with three lovely selections, with Mrs. Katheryn Dailey at the piano. Both Mrs. Stikeleather and Mrs. Northup were received with great applause.

Quite an interesting business session preceded the tea and the reports of the various officers and chairmen carried business of a constructive nature. Mrs. Charles M. Platt, historian, reported that a splendid story of the unveiling of the Edward Buncombe marker on the Charlotte green with pictures would soon appear in the picture world, and in the D. A. R. Magazine, official organ, the D. A. R. Magazine. She also told of the recent unveiling of a memorial of Lady Astor in the British House of Parliament, which is a compliment that will please every patriotic American.

Plans were discussed for the observance of Washington's birthday anniversary on February 21 and the birth of the Washington and its Ba[illegible] Chapter will be in the hands of a committee of which Mrs. D. Wilson is the chairman, and Mrs. J. Rush Dunn is a member.

Mrs. Weaver, Mrs. Moore, Mrs. Platt, Mrs. Dunlop, Mrs. Ussell, Mrs. Massler, Mrs. Stikeleather, Mrs. Northup, Mrs. Dailey, Mrs. Smith, Mrs. Jackson, Mrs. Dunn, Mrs. Ashley, Mrs. Ashley, Mrs. Ashley

Atlantic City (N.J.) Jan 13 1924 | Gazette Indianapolis (Ind) 61 Star Jan 13 1924 | Norwalk (Conn) Hour 1/14/24 | Worcester (Mass) Post 1/14/24 | St Antonio Tex News 2 Jan 15 1924

SOLDIERING IS DIFFERENT FOR MOVIES, HARD-BOILED BUCK LEARNS

By MAURICE HENLE

NEW YORK, Jan. 13.—"On the eve of Washington's birthday, Feb. 21, 'America,' the photo-drama of the War of Independence being made by D. W. Griffith, will have its world premiere at the Forty-fourth Street Theatre, New York."

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That's all.

Salt Lake (Utah) Tribune Jan 13 1924

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Practically every outstanding figure of Revolutionary days has a part in the drama, the filming of which necessitated Griffith and his company visiting the leading shrines of America's liberty on special trains to take scenes.

It's Col. Griffith Now.

It's only "Col." D. W. Griffith.

For the motion picture producer who revolutionized the film world by making the first long motion picture, "The Birth of a Nation," and who is now filming the war of independence in "America" at the request of the Daughters of the American Revolution, has been made an honest-to-goodness colonel by the Governor of his native state, Kentucky.

Governor Edwin P. Morrow of Kentucky has just forwarded Griffith's commission to Mayor Huston Quinn of Louisville, with a letter stating that he has made Griffith a colonel in recognition of the honor which the movie producer has brought to the state of Kentucky.

Griffith is the first motion picture producer ever honored in this manner. Others who have received similar commissions in the past include Col. George Horace Lorimer, Col. Norman P. Hapgood and Col. John T. McCutcheon.

Griffith was born in LaGrange, Ky., Jan. 22, 1880, one of eight children born to Gen. Jacob Wark Griffith—the "Roaring Jake" Griffith of the Confederacy.

Word of the signal honor bestowed upon him by the Blue Grass state reached Griffith at his studios at Mamaroneck, where he is filming scenes for "America." He declined to be interviewed.

Miss Dempster injured.

Miss Carol Dempster, leading woman in "America," the film romance of America's struggle for liberty, which D. W. Griffith is filming for the Daughters of the American Revolution, was painfully injured when she was thrown from a horse she was riding in one of the outdoor scenes for the picture, at Mamaroneck, N. Y., where Griffith's studios are located.

Her mount slipped in the mud, throwing Miss Dempster a considerable distance. A cry of horror went up as her fellow players saw the horse slip, fall and roll over. Miss Dempster was riding side saddle, and had the horse fallen on the other side would have crushed her beneath its weight.

Griffith and others rushed to her aid. A physician, hastily summoned, found she was suffering from a badly wrenched shoulder and a slightly sprained ankle, not serious, although painful, injuries. Her costume was ruined, and she was much shaken up. It was necessary for her to withdraw from the filming for several days. She has now completely recovered.

same

As [illegible] leading man can be selected for "The Throwback," Universal will begin the production of that story, for which William Elwell Oliver recently won a scholarship offer from Carl Laemmle.

Griffith's big spectacle, "America," will be ready for its New York premiere on the eve of Washington's birthday, with the Daughters of the American Revolution composing most of the audience. A future Fox film, "The Transcontinental Railroad," will depict the [illegible] and tribulations of the Union Pacific.

Los Angeles (Cal) Examiner 1/14/24

Carol Dempster Hurt

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Lexington (Ky) Herald 1/13/24

D. W. Griffith's determination to make "America" an all-round patriotic [illegible] so not only is his latest production all about the War of Independence and made for the Daughters of the American Revolution, but it is to have its opening on Feb. 21, the eve of Washington's birthday. The Forty-fourth Street theatre has been chosen for the first public presentation.

Jamaica L.I. (N.Y.) Press Jan. 14, 1924

"America" is hard hit. There is no sign of heavy ice on the historic Delaware River, and in consequence Griffith has been forced to eliminate the scene of Washington crossing that icebound stream. He sent scouts to Canada in the hope of finding a moving stream there all frozen up ready for the camera. They found many frozen lakes, but the rivers had only a thin coating of ice, and in many cases flocks of wild ducks were still making their home there. Griffith redoubled his prayers for immediate snow at Valley Forge.

Atlantic City (N.J.) Gazette 1/13/24

D. W. Griffith is filming for the Daughters of the American Revolution the romance of America's struggle for liberty, which will be called "America." Miss Carol [illegible] woman.

Hamilton (O) Journal 1/14/24

San Francisco (Cal) Examiner 1/14/24

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Chicago (Ill) Journal Jan 14 1924

Releasing Date Set

Washington's birthday is the date set for the release of Griffith's new film, "America."

Fall River (Mass) Herald 1/15/24

BY MAURICE HENLE

New York, January 15—"On the eve of Washington's birthday, February 21, "America," the photo-drama of the War of Independence being made by D. W. Griffith will have its world premiere at the Forty-fourth Street Theatre, New York."

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Denver (Colo) Rocky Mt News 1/15/24

GRIFFITH STUDIES RECORDS OF SNOW TO STAGE PICTURE

The oldest inhabitant may be louder and more persistent in his opinion of how the weather has changed since he was a boy, but probably no one in the United States knows better the difference between a winter in revolutionary days and a winter today than D. W. Griffith.

Griffith and his research workers, restaging revolutionary times for scenes in "America," which he is making for the D. A. R., are plentifully supplied with accurate reports of the snowfall day by day in '74, '75 and '76 and of the thickness of the ice on the Delaware and other important streams. But they are waiting in vain for either the ice or the snow to be duplicated this winter.

While the informal reports of colonial times show that New England, New York and even more Southern territory was covered by from one to fifteen feet of snow at this season of the year in 1776, the official thermometer at Mamaroneck now registers spring heat.

It is reported that Griffith is thinking seriously of deferring the taking of his winter scenes until next summer, in the hope that the village weather prophet, who insists that the seasons have changed round, may be right.

Soldiering In Revolution Film Fun For U. S. Troops

By MAURICE HENLE

NEW YORK, Jan. 14.—"On the eve of Washington's birthday, Feb. 21, 'America,' the photodrama of the War of Independence being made by D. W. Griffith, will have its world premiere at the Forty-fourth Street Theater, New York."

That announcement, just made, reminds us of a conversation we had with one of the "actors" in the film. He was a buck private, a hard-boiled member of the Sixteenth Infantry and he had just returned to the army base at Governor's Island after participating in the filming of scenes of battles around Bunker Hill.

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That's that.

TEXAS BEAUTY REPRESENTS LONE STAR STATE IN MAMMOTH FILM DEPICTING DAYS OF 1776

MRS. NORMAN R. GREATHOUSE.

—Photo by Diem.

Texas beauty who is representing the Lone Star State in the mammoth "America" film, which is being screened for the Daughters of the American Revolution.

NEW YORK, Jan. 16.—Mrs. Norman R. Greathouse, formerly Tottye Price, has been chosen to represent Texas in "America," the colossal photodrama of the War of American Independence, being filmed by David Wark Griffith for the Daughters of the American Revolution.

Mrs. Greathouse was selected by Mr. Griffith and Miss Carol Dempster, who plays the leading role in the film, to portray the role of Mrs. Gage, wife of Gen. Gage, the British commander-in-chief at Boston during the Revolution. Her remarkable facial resemblance to the spouse of the noted commander had been noted by Miss Dempster, her close personal friend, long before the filming of "America" was projected.

In making "America" Griffith has chosen his actors and actresses primarily for their physical resemblance to the famous historical personages who appear in the action. He had rejected hundreds of applicants for the role of Mrs. Gage before Miss Dempster called his attention to Mrs. Greathouse, who was at once engaged for the role.

Among the hundreds taking part in the new picture is a representative of almost every State in the Union, and the selection of Mrs. Greathouse assured Texas being represented. Mrs. Greathouse was born in Stephensville, Tex., the daughter of Mr. and Mrs. A. W. Price, who now reside in El Paso. Her early girlhood was spent in Weatherford and Seymour, and following her marriage she lived in numerous other Texas cities and towns.

Like practically all of those taking part in "America," Mrs. Greathouse is a direct descendant of prominent Revolutionary families.

"America," which, appropriately enough, is to have its first public presentation in New York on the eve of Washington's Birthday, is the first attempt to present the struggle for American liberty in dramatic form on the screen.

In making it, Griffith has enlisted the assistance of the leading historians, historical societies and of the United States Regular Army. Large details of infantry and cavalry were turned over to the noted director by the War Department, through the courtesy of Secretary of War Weeks and wearing the garb of British grenadiers, the buff and blue of the Continental Army, the homespun of Colonial Minutemen, and the savage accoutrement of American Indians refought the major battles of the Revolution.

Individuals and organizations brought forth from their family vaults and from their museum cases priceless relics of the War of Independence for Griffith's use as properties. His big research department scoured the world in search of data. He and his immense company traveled in special trains to the leading shrines of American liberty to take scenes on the actual sites.

Robert W. Chambers, the famous novelist, has written the story for "America," and among those in the cast are Carol Dempster, [illegible]

Dayton (Ohio) News 1/13/24

Griffith's New Film Is Story Of Early Days

NEW YORK, Jan. 12—On the eve of Washington's birthday, Feb. 21, "America," the photodrama of the War of Independence being made for the Daughters of the American Revolution, will have its premiere at the Forty-fourth street theater.

The D. A. R., anxious to celebrate the sesquicentennial of the beginning of the Revolutionary War with an appropriate screen production, asked D. W. Griffith to film a drama which would include the leading battles of this country's struggles for freedom. The story was written by Robert W. Chambers, and Griffith and a large force of players, technicians and historical experts have been at work on the film for months.

The historical and patriotic authorities connected with the production recently voiced the wish that the 1924 celebration of the birthday of George Washington be marked by the public presentation of "America," and to accomplish this Griffith and his company redoubled their efforts, working day and night, Sundays and holidays, to finish the picture.

Practically every outstanding figure of revolutionary days has a part in the drama. Hundreds of descendants of Revolutionary families were used as extra people and treasured relics of the war were dragged forth from family vaults and museum cases for use as properties.

Among those in the cast are Carol Dempster, Lionel Barrymore and Neil Hamilton.

Grand Rapids Mich Herald Jan 13 1924

Premiere of New Griffith Film Feb. 21

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Griffith Waits for Snow

Count among the industries which have been hit hard by the backward winter the movies. Those producers who have been rushing to their snow scenes have been out of luck for the most part. An example is D. W. Griffith. The famous producer has been making his photodrama of the War of Independence, "America," for some months, yielded to the demands of his producers and the historical optimists of Washington crossing the ice-clogged Delaware early in December to find conditions adverse for the scene. He has filled the ranks of those who hope that the winter will prove to be a season of good drama, instead of a season of no drama. But he has yielded to the pleas of his producers and has gone south to Canada with a company of players, technicians and historical experts to film the scene. He has found the ice on the Delaware and other streams in the vicinity of Valley Forge, Pa., where there is a chance of good drama, not covered, fortunately, but he has yielded to the pleas of those who hope that the winter will prove to be a season of good drama, instead of a season of no drama. But he has yielded to the pleas of his producers and has gone south to Canada with a company of players, technicians and historical experts to film the scene. He has found the ice on the Delaware and other streams in the vicinity of Valley Forge, Pa., where there is a chance of good drama, not covered, fortunately, but

Hamilton (O) Journal 1/14/24

GRIFFITH WAITS FOR REAL WINTER

The oldest inhabitants may be louder and more persistent in his opinion of how the weather has changed since he was a boy, but probably no one in the United States knows better the difference between a winter in Revolutionary Days and a winter today than [illegible] Griffith.

Griffith and his research workers, restaging Revolutionary times down at Mamaroneck for scenes in "America," which he is making for the D. A. R., are plentifully supplied with accurate reports of the snowfall day by day in '74, '75 and '76. Also of the thickness of the ice on the Delaware and other important streams. But they are waiting in vain for either the ice or the snow to be duplicated this winter.

While the informal reports of Colonial times show that New England, New York and even more southern territory was covered by from one to fifteen feet of snow at this season of the year, the official thermometer at Mamaroneck registers Spring heat.

It is reported that Griffith is thinking seriously of deferring the taking of his winter scenes until next Summer, in the hope that the village weather phophet, who insists that the seasons have changed round, may be right.

Jamaica (N.Y.) Press Jan 14 1924

Washington Won't C[illegible] Valentino's Re[illegible]

Denver (Colo) Rocky Mt News 1/15/24

Griffith's Gigantic Revolutionary Spectacle Released on February 21

Photodrama, 'America,' Sponsored by D. A. R. to Make Public Premiere on Eve of Washington's Birthday.

Muskegon (Mich) The Chronicle Jan 14 1924

Waterburg (Conn) Democrat 1/15/24

Sherwood (Ky) Times-Dispatch Jan 13 1924

BARRYMORE TO PLAY UNDER D. W. GRIFFITH

Cincinnati (O) Post Jan 13 1924

Rochester (N.Y.) Democ Chron 1/13/24

Los Angeles (Cal) Herald Jan 13 1924

Los Angeles (Cal) Examiner 1/13/24

WEATHER HITS AT FILMS

Warm Winter Makes It Difficult for Producers to Find Ice and Snow Locations

Portland (Ore) News 1/15/24

ARROW ESCAPE

Ag Even Trade

Lincoln (Neb) News

Pittsburgh Sun Jan 14 1924

Los Angeles (Cal) Examiner 1/13/24

Cincinnati (O) Post Jan 13 1924

Cincinnati (O) Post 1/13/24

Cincinnati (O) Post 1/13/24

Griffith's "America" May Bind Public More Closely to the Films

By Maurice Henle

NEW YORK—Unless all signs fail, two more genuine contributions are about to be made to the motion picture screen. A few years back, D. W. Griffith swept the country with "The Birth of a Nation." Later Paramount let loose a broad side with "The Covered Wagon." Both were epics.

Now these same two—Griffith and Paramount—are once more knocking at the door of the screen's Hall of Fame. Paramount's "The Ten Commandments," if it lives up to expectations, will repeat the sterling quality of "The Covered Wagon." Chances are it will be better.

And in the early spring Griffith will give up to the public his "America," now being filmed.

The possibilities for "America" drain the imagination as no other subject possibly can. The film promises to be not only a wonderful lesson in history—one that will be shown to every school-child in the country—but a film that will bind the adult public more closely to the picture world than ever before.

Griffith has everything in his favor to surpass even his own ability. "America" was begun under the inspiration of the Daughters of the American Revolution, who urged Griffith to immortalize the war for American independence. Not only the D. A. R., but all big patriotic societies are co-operating with the producer with the enthusiasm of school children in a commencement day play.

Secretary of War Weeks has placed thousands of soldiers at Griffith's command and these troops, in costume, are re-enacting the principal battles of the Revolution.

But that isn't all. In a special train, Griffith and his company are touring the shrines of American liberty, staging scenes on actual sites of the picturesque scenes of the war.

Old homes, those that have been standing since the Revolution, have been turned over for Griffith's use by enthusiastic citizens, and relics, priceless relics that have been handed down from one generation to another, are being surrendered to the director for use in the picture.

Just as "The Covered Wagon" drew a striking contrast between our west of the early eighteens and that of today just so will "America" bring home to the public the vast growth since 1776.

Just at the present time Griffith and his company are in the vicinity of Alexandria, Va., where George Washington lived as a young man and went to lodge meetings. The very Masonic Hall which Washington frequented is standing. It's a picturesque old place. That section of the country teems with memories and offers the camera a world of opportunities.

Scenes already have been "shot" in the vicinity of Bunker Hill, Concord and Lexington. And as soon as the snow comes, the camera will be leveled on historis Valley Forge and the Delaware River.

GRIFFITH DIRECTING A "PAUL REVERE" SCENE

SOLDIERING DIFFERENT IN MOVIES, HARD-BOILED BUCK PRIVATE LEARNS

By Maurice Henle.

NEW YORK.—"On the eve of Washington's birthday, February 21, America, the photo-drama of the War of Independence being made by D. W. Griffith, will have its world premiere at the Forty-fourth Street Theatre, New York."

That announcement, just made, reminds us of a conversation we had with one of the "actors" in the film. He was a buck private, a hard-boiled member of the Sixteenth Infantry, and he had just returned to the army base at Governor's Island after participating in the filming of scenes of battles around Bunker Hill.

"They gave us a three-cornered hat," he mused, chuckling, "and a gun of the vintage of '76. An' a long-barreled blunderbuss that sounded like a powder house when it went off. I was togged out in a uniform that made me look like two ends o' the rainbow in a wrestling match, and, would you believe it—a wig with a tent pole sticking in the tail of it to make it stand out.

"Here I was after 30 years service being told by that movie generalissimo that I didn't know how to drill," he went on complainingly, but still chuckling.

"'You're supposed to be a general,' this Griffith fellow told me.

"'Of what?' I replied.

"'A general of parts,' he comes back, 'an' you look like you lost most of the parts now.'

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That's that.

Last week ...

Griffith's "America" to Have Premiere February 21

The world premiere of "America," D. W. Griffith's feature play built around Revolutionary days, will have its premiere at the Thirty-fourth Street Theatre on Washington's Birthday eve, February 21.

GRIFFITH TO PRESENT 'AMERICA' FILM ON FEBRUARY 21

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The eminent historical and patriotic authorities connected with the production recently voiced the wish that the 1924 celebration of the birthday of George Washington be marked by the public presentation of "America." To accomplish this Mr. Griffith and his players redoubled their efforts, working night and day, holidays and Sundays, to complete the picture.

Practically every outstanding figure of Revolutionary days has a part in this great photodrama, the filming of which necessitated Mr. Griffith and his company visiting the leading shrines of American liberty on trains to photograph the scenes.

Dewey, in addition to being an actor of long experience, was found to be deeply learned in American history. Since childhood his favorite diversion has been to read and re-read Washington Irving's five volume biography of George Washington. He brought to his role not only a fine, sympathetic understanding of Washington's character, but as well a remarkable knowledge of the most intimate details of his ideals, manner, habits and costumes. Those close to him declare that he is not merely acting Washington, but living the role.

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TO PLAY WASHINGTON

D. W. Griffith had difficulty in finding an actor to impersonate George Washington in his film, "America." Frank McGlynn was first chosen, but his stage engagements interfered. So Griffith cast about for other six-footers of the necessary qualifications and finally selected Arthur Dewey. Mr. Dewey qualifies in physique and in acting experience. What is more, he is a descendant of an old Revolutionary family which migrated from Lexington to the middle West.

Carol Dempster, leading woman in D. W. Griffith's "America," now being filmed, had a narrow escape from death when she was thrown from her horse during the filming of one of the scenes. The spirited mare Miss Dempster was riding slipped in the mud and fell, throwing the actress. She suffered a badly wrenched shoulder and a sprained ankle. The scene had to be refilmed.

WASHINGTON'S DOUBLE FOUND FOR "AMERICA"

Located after a country-wide search during which thousands of photographs were examined, and more than one hundred actors, including several Broadway stars, were interviewed in person, Arthur Dewey has been chosen by D. W. Griffith to portray George Washington in "America," photodrama of the War of Independence.

Dewey is said to bear an almost perfect resemblance to Washington. Before final selection, Dewey and other applicants were taken to Washington, D. C., and compared with pictures and statues of the first President.

Arthur Dewey has been engaged by D. W. Griffith to portray George Washington in "America," which Mr. Griffith is filming for the Daughters of the American Revolution.

THE silly lengths to which the emphasizing of personalities has gone in the motion picture world is well illustrated by the advertisements requesting the public to "consider" the "past triumphs" of one of them and mentioning five of the most important productions in this field of

GENERAL PHILIPPE DE TRANTE (GRAIN

(Mr. Griffith at Work.)

The sun sent a bar of gold across the glistening waters of the Sound as we approached the old Flagler home at Mamaroneck in which David Wark Griffith makes his studio, and where he is now directing stray scenes of "America," the picture of the American Revolution, on which he has been working for the last eight months. Our car was driven by a capable Japanese chauffeur, who took the turns in the road at splendid speed.

In a few moments we were inside the old mansion watching Mr. Griffith at work. He was standing in a prison dungeon with a cobble-stoned flooring, discussing in low tones with Lionel Barrymore, who was sitting on the jail cot. Mr. Barrymore plays the role of Walter Butler, a character without a single redeeming attribute. Griffith was in modern clothes, and Barrymore in boots and breeches and shirt of gloomy hue.

Holding his cigarette between his fingers, Griffith stepped back to the firing line of the three cameras, and then called out "Lafayette," just loud enough to be heard in this unusually quiet studio. The Marquis de Lafayette, with his aid, stepped through the oaken door into the dingy-looking cell, his sword clanging, his tri-cornered hat set off by a red ribbon, and cream-colored lace protruding through the gap left by his graceful cape that hung in folds down to the calves of his high boots.

"So—sen-timen-tal," prompted Mr. Griffith, after the brilliantly attired aid had introduced the great Frenchman. "You—look—charming—just—now," continued Griffith, weighing the cigarette between his long fingers. "You—think—it might be possible to get him out of there. Barrymore—Ah, that would be—wonderful!"

As he uttered the different sentences with pauses, Mr. Griffith appeared to act the different parts himself. He put himself with swift transition into the moods he wanted the players to feel. The overhead Cooper-Hewitts vied with the fading daylight visible through the upper window.

Mr. Griffith lucidly discussed the question of longer scenes in pictures, asserting that brevity was splendid so long as the thought was maintained.

"It's a disputed question," he explained, "but we kept up the thought in the 'Birth of a Nation' and in 'Way Down East.' We learn from the oldest novelists that the thought must not be broken. They say, 'And now, dear reader,' and they go on to something else, or Dickens writes, 'So while this was happening,' and then proceeds. It is possible to have the continuance of scenes following swiftly on the heels of others so long as the thought is not broken. If, when the mother is dying and the father bending over her, nicely acted, there should be introduced in a following scene the father's pet cow, it would not keep up the thought. I discussed this idea with Barrie when he was living in Adelphi Terrace, London—yes, the ideas must flow in sequence."

Reverting to motion picture license, Mr. Griffith explained that when he makes a picture it must be a paying one, and that it should be remembered that a stage play may cost $15,000, and if it is unsuccessful the loss is not so great.

"But" continued Mr. Griffith, "when making a picture we spend $400,000, $500,000 and $1,000,000, and we would stop have to shut up shop if we only made pictures to suit ourselves. I have been working on this production since June, and we have sought out actual locations for some of the scenes. We had 300 men in the reproduction in Lexington of the great battle. We were careful to select men of certain attitudes and types—and we killed just the same number as those that died on the actual green. We even clad them in the same homespun. We have taken no end of pains to insure accuracy in detail and the appearances of the characters. I found that Thackeray has by far the best description of George Washington in his 'The Virginians.'

"Now," said Mr. Griffith, bringing out three engravings of George III, "put yourself in the place of a director and select the one which in your idea is the best picture of the king."

One of the pictures showed a gallant young gentleman, brilliantly arrayed, in the saddle of a glistening steed. That, of course, showed George when he was the young. The second picture was of full face, with large, wide eyes, with which the artists were supposed to daze their clients in the olden days, and the third picture was a profile, which had the bulgeon of passion and the rather receding chin of the monarch. The man who had come for the day was twenty feet away in the place of the King frown and sneer in an effort to resemble one of the portraits of George. His chin was prominent. His face was modern and it impaired the chance of the aspiring actor, which, by the way, is no reflection upon his looks.

[illegible]

Elephants Won't Behave for Griffith

D. W. Griffith is having a time of it with the elephants, which simply refuse to fit in with his production plans. What with the snow refusing to come at his command, he has had his difficulties, for he has also been suffering with the Shenandoah under the stress of the recent storm. The night of the gale all those who were up at the studio got marooned at Mamaroneck, where the studio edges the water and half of the exteriors which have been erected for "America" took a trip into the Sound. Several of the Griffith players had to remain up at Mamaroneck overnight, but D. W. Griffith himself could not complain, as he domiciles on the grounds.

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Dewey was selected because he was adjudged to have the most perfect physical resemblance to Washington. Before the final selection was made Dewey and several other applicants were taken to Washington, D. C., by Griffith, in order that he might compare their visages with pictures and statues of the first President.

Although some historical authorities claim that the father of his country was more than six feet in height, Griffith's research department unearthed an order written by Washington to his tailors in London, in which he described himself as "just six feet, and of medium build." It was found that Dewey was exactly six feet tall.

Dewey is a descendant of an old Revolutionary family, which in the last century migrated from Lexington, Mass., to the Middle West, settling in Illinois. One of his ancestors, Ashabel Smith, answered Paul Revere's summons and fought valiantly on Lexington green.

Dewey, in addition to being an actor of long experience, was found to be deeply learned in American history. Since childhood his favorite diversion has been to read and re-read Washington Irving's five volume biography of George Washington. He brought to his role not only a fine, sympathetic understanding of Washington's character, but as well a remarkable knowledge of the most intimate details of his ideals, manner, habits and costumes. Those close to him declare that he is not merely acting Washington, but living the role.

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ARTHUR DEWEY IS CHOSEN TO PLAY GEO. WASHINGTON

Gets Much Coveted Role in Mr. Griffith's "America" Picture

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[illegible] all the [illegible] Companies planning to take [illegible] and ice scenes during the cold weather have had their entire schedules upset by the warm weather and its lack of ice and snow. D. W. Griffith's photodrama of the War of Independence, "America," is reported to be hardest hit of all. There is no sign of ice in the historic Delaware River and consequently Griffith has been forced to eliminate the scene of Washington crossing the ice-bound stream. Scouts were sent to Canada to see if there was a river sufficiently like the Delaware that was frozen up, but nothing could be found that would answer.

'AMERICA' IS TO OPEN HERE ON FEBRUARY 21

Griffith Film Premiere Set for Washington's Birthday Eve

On the eve of Washington's birthday, February 21, "America," the photodrama of the War of Independence, being made for the Daughters of the American Revolution by D. W. Griffith, will have its public premiere at the Forty-fourth Street Theatre.

The D. A. R., anxious to celebrate the sesqui-centennial of the beginning of the Revolutionary War with an appropriate screen production, requested Mr. Griffith to film a drama which would include the leading battles of this nation's struggle for independence. The story was written by Robert W. Chambers, and Mr. Griffith and a large force of players, technicians and historical experts have been at work on the forthcoming production for months.

The eminent historical and patriotic authorities connected with the production recently voiced the wish that the 1924 celebration of the birthday of George Washington be marked by the public presentation of "America." To accomplish this Mr. Griffith and his players redoubled their efforts, working night and day, holidays and Sundays, to complete the picture.

Practically every outstanding figure of Revolutionary days has a part in this great photodrama, the filming of which necessitated Mr. Griffith and his company visiting the leading shrines of American liberty on trains to photograph the scenes.

Arthur Dewey has been engaged by D. W. Griffith to portray George Washington in "America," which Mr. Griffith is filming for the Daughters of the American Revolution.

LOCATED, after a country-wide search during which thousands of photographs were examined, and more than 100 actors, including a number of Broadway stars, were interviewed in person, Arthur Dewey has been selected by D. W. Griffith to portray the role of George Washington, in "America," the photodrama of the War of Independence, which he is filming for the Daughters of the American Revolution.

Dewey was selected because he was adjudged to have the most perfect physical resemblance to Washington. Before the final selection was made, Dewey and several other applicants were taken to Washington, D. C., by Griffith, in order that he might compare their visages with pictures and statues of the first president.

Although some historical authorities claim the father of his country was more than six feet in height, Griffith's research department unearthed an order written by Washington to his tailors in London, in which he described himself as "just six feet, and of medium build." It was found that Dewey was exactly six feet tall.

Dewey is a descendant of an old Revolutionary family, which in the last century migrated from Lexington, Mass., to the Middle West, settling in Illinois. One of his ancestors, Ashabel Smith, answered Paul Revere's summons and fought valiantly on Lexington

DEWEY WILL PORTRAY GEORGE WASHINGTON

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SCREEN SPARKS

ARTHUR DEWEY, well-known actor of the speaking stage, has been selected by D. W. Griffith to play the role of George Washington in "America," the photodrama of the War of Independence, being filmed for the Daughters of the American Revolution. Dewey was adjudged to have the most perfect physical resemblance to Washington of the many actors considered for the part. Besides looking the character, Dewey is intensely interested in the theme, being a direct descendant of a New England family which was prominent in the revolution.

D. W. Griffith has advanced the date for the opening of his newest feature photoplay, "America." If present plans are followed, the New York premiere will be had on the eve of Washington's Birthday. We had a report that a late April, or early May opening might be expected.

Lack of Snow and Ice Hinders Filming of Historic Picture

Atlantic City (N.J.) Gazette Jan 13 1924 — Indianapolis (Ind) Star Jan 13 1924 — Norwalk (Conn) Hour 1/14/24 — Worcester (Mass) Post 1/14/24 — St Antonio Tex News 2 Jan 15 1924

SOLDIERING IS DIFFERENT FOR MOVIES, HARD-BOILED BUCK LEARNS

By MAURICE HENLE

New York, Jan. 14.—"On the eve of Washington's birthday, Feb. 21, "America," the photo-drama of the War of Independence being made by D. W. Griffith, will have its world premiere at the Forty-fourth Street Theatre, New York."

That announcement, just made, reminds us of a conversation we had with one of the "actors" in the film. He was a buck private, a hard-boiled member of the Sixteenth Infantry, and he had just returned to the army base at Governor's Island after participating in the filming of scenes of battles around Bunker Hill.

"They gave us a three-cornered hat," he mused, chuckling, "and a gun of the vintage of '76. An' a long-barreled blunderbuss that sounded like a powder house when it went off. I was togged out in a uniform that made me look like two ends o' the rainbow in a wrestling match, and, would you believe it—a wig with a tent pole sticking in the tail of it to make it stand out.

"Here I was after 30 years' service being told by this movie generalissimo that I didn't know how to drill," he went on complainingly, but still chuckling.

"'You're supposed to be a general,' this Griffith fellow told me.

"'Of what?' I replied.

"'A general of parts,' he comes back, 'an' you look like you lost most of the parts now.'

He asks me if I knowed what a 'close-up' was. 'Sure,' I answers, 'arms inspection.' And the face he made convinced me I wasn't right.

"Then he wanted Slim Pickerings to register 'amazement.' And Slim bulged out his eyes and looked like a white horse chokin' to death on a hedge-apple. He looked so bad Miss Carol Dempster, the star of the film, screamed and almost fainted.

"Then Bill Gilhooley was told to register 'grief.' He telescoped his features, extended his mouth, drawed up his chin till his nose hung over and down like a red carrot hanging from a football.

"Well, the time came to lead my men up Bunker Hill. We were the Britishers and the Eighteenth Infantry was on top of the hill as the Minutemen. Everybody was talkin' about 'long shots' as though the old rusty flintlocks they gave us could be shot at long range. I confess it was all Greek to me, but we had a great time, and put up some tough fightin'."

That's all.

Salt Lake (Utah) Tribune Jan 13 1924

"America" to Have Premiere Feb. 21

On the eve of Washington's birthday, Feb. 21, "America," the photodrama of the War of Independence being made for the Daughters of the American Revolution by D. W. Griffith, will have its public premiere at the Forty-fourth Street theater, New York.

The D. A. R., anxious to celebrate the sesquicentennial of the beginning of the Revolutionary war with an appropriate screen production, requested Griffith to film a drama which would include the leading battles of this country's struggle for freedom. The story was written by Robert W. Chambers, and Griffith and a large force of players, technicians and historical experts have been at work on the film for months.

The eminent historical and patriotic authorities connected with the production recently voiced the wish that the 1924 celebration of the birthday of George Washington be celebrated by the public presentation of "America," and to accomplish this Griffith and his players redoubled their efforts, working day and night, Sundays and holidays, to finish the picture.

Practically every outstanding figure of Revolutionary days has a part in the drama, the filming of which necessitated Griffith and his company visiting the leading shrines of American liberty on special trains to take scenes.

St Paul (Minn) News 1/13/24

Premiere of New Griffith Film Feb. 21

On the eve of Washington's birthday, Feb. 21, "America," the photodrama of the war of independence, being made for the Daughters of the American Revolution, will have its premiere in New York.

The D. A. R. asked D. W. Griffith to film a drama which would include the leading battles of this country's struggles for freedom. The story was written by Robert W. Chambers, and Griffith and a large force of players, technicians and historical experts have been at work on the film for months.

The historical and patriotic authorities connected with the production recently voiced the wish that the 1924 celebration of the birthday of George Washington be marked by the public presentation of "Amreica," and to accomplish this Griffith and his company redoubled their efforts, working day and night, Sundays and holidays, to finish the picture.

Practically every outstanding figure of revolutionary days has a part in the drama. Hundreds of descendants of Revolutionary families were used as extra people and treasured relics of the war were dragged forth from family vaults and museum cases for use as properties.

Among those in the cast are Carol Dempster, Lionel Barrymore and Neil Hamilton.

Dayton (Ohio) News 1/13/24

Griffith's New Film Is Story Of Early Days

NEW YORK, Jan. 12—On the eve of Washington's birthday, Feb. 21, "America," the photodrama of the War of Independence being made for the Daughters of the American Revolution, will have its premiere at the Forty-fourth street theater.

The D. A. R., anxious to celebrate the sesquicentennial of the beginning of the Revolutionary War with an appropriate screen production, asked D. W. Griffith to film a drama which would include the leading battles of this country's struggles for freedom. The story was written by Robert W. Chambers, and Griffith and a large force of players, technicians and historical experts have been at work on the film for months.

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Among those in the cast are Carol Dempster, Lionel Barrymore and Neil Hamilton.

Grand Rapids Mich Herald Jan 13 1924

Griffith Waits for Snow

Chief among the industries which have been hit hard by the backward winter season in America. Those producers who [illegible] reason to obey snow [illegible] out of back for the most part. An example is D. W. Griffith. The famous producer has been making his photodrama of the War of Independence, "America," for many months. Inspired by the romantic episode of Washington crossing the icebound Delaware River, the producer was anxious to make the scenes in Revolutionary days, and he sent his cameras to Canada in the hope of finding a moving stream there all frozen up ready for the camera. They found many frozen lakes, but the rivers had only a thin coating of ice, and in many cases flocks of wild ducks were still making their home there. Griffith redoubled his prayers for immediate snow at Valley Forge.

Cincinnati (O) Post Tribune Jan 13 1924

It's Col. Griffith Now.

It's "Col." D. W. Griffith.

For the motion picture producer who revolutionized the film world by making the first long motion picture, "The Birth of a Nation," and who is now filming the war of independence in "America," at the request of the Daughters of the American Revolution, has been made an honest-to-goodness colonel by the Governor of his native state, Kentucky.

Governor Edwin P. Morrow of Kentucky has just forwarded Griffith's commission to Mayor Huston Quinn of Louisville, with a letter stating that he has made Griffith a colonel in recognition of the honor which the movie producer has brought to the state of Kentucky.

Griffith is the first motion picture producer ever honored in this manner. Others who have received similar commissions in the past include Col. George Horace Lorimer, Col. Norman P. Hapgood and Col. John T. McCutcheon.

Griffith was born in LaGrange, Ky., Jan. 22, 1880, one of eight children born to Gen. Jacob Wark Griffith—the "Roaring Jake" Griffith of the Confederacy.

Word of the signal honor bestowed upon him by the Blue Grass state reached Griffith at his studios at Mamaroneck, where he is filming scenes for "America." He declined to be interviewed.

same

As [illegible] be selected for [illegible] leading man [illegible] Universal will be [illegible] the production of that story for which William Elwell Oliver [illegible] a scholarship of $1,500 from Carl Laemmle. [illegible] Griffith's big spectacle, "America," [illegible] for its New York premiere on the eve of Washington's birthday, with the Daughters of the American Revolution composing most of the audience. A future Fox film, "The Transcontinental Railroad," will depict the [illegible] Union Pacific.

Lexington (Ky) Herald 1/13/24

D. W. Griffith's determination to make "America" an all-round patriotic [illegible] so not only is his latest production all about the War of Independence and made for the Daughters of the American Revolution, but it is to have its opening on Feb. 21, the eve of Washington's birthday. The Forty-fourth Street theatre has been chosen for the first public presentation.

Atlantic City (N.J.) Gazette 1/13/24

D. W. Griffith is filming for the Daughters of the American Revolution the romance of America's struggle for liberty, which will be called "America." Miss Carol [illegible] woman.

Hamilton (O) Journal 1/14/24

GRIFFITH WAITS FOR REAL WINTER

The oldest inhabitants may be louder and more persistent in his opinion of how the weather has changed since he was a boy, but probably no one in the United States knows better the difference between a winter in Revolutionary Days and a winter today than [illegible] Griffith.

Griffith and his research workers, restaging Revolutionary times down at Mamaroneck for scenes in "America," which he is making for the D. A. R., are plentifully supplied with accurate reports of the snowfall day by day in '74, '75 and '76. Also of the thickness of the ice on the Delaware and other important streams. But they are waiting in vain for either the ice or the snow to be duplicated this winter.

While the informal reports of Colonial times show that New England, New York and even more southern territory was covered by from one to fifteen feet of snow at this season of the year, the official thermometer at Mamaroneck registers Spring heat.

It is reported that Griffith is thinking seriously of deferring the taking of his winter scenes until next Summer, in the hope that the village weather prophet, who insists that the seasons have changed round, may be right.

Miss Dempster injured.

Miss Carol Dempster, leading woman in "America," the film romance of America's struggle for liberty, which D. W. Griffith is filming for the Daughters of the American Revolution, was painfully injured when she was thrown from a horse she was riding in one of the outdoor scenes for the picture, at Mamaroneck, N. Y., where Griffith's studios are located.

Her mount slipped in the mud, throwing Miss Dempster a considerable distance. A cry of horror went up as her fellow players saw the horse slip, fall and roll over. Miss Dempster was riding side saddle, and had the horse fallen on the other side would have crushed her beneath its weight.

Griffith and others rushed to her aid. A physician, hastily summoned, found she was suffering from a badly wrenched shoulder and a slightly sprained ankle, not serious, although painful, injuries. Her costume was ruined, and she was much shaken up. It was necessary for her to withdraw from the filming for several days. She has now completely recovered.

Los Angeles (Cal) Examiner 1/14/24

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She suffered from a badly wrenched shoulder and a slightly sprained ankle.

Jamaica L.I. (N.Y.) Press Jan. 14, 1924

"America" is hard hit. There is no sign of heavy ice on the historic Delaware River, and in consequence Griffith has been forced to eliminate the scene of Washington crossing that icebound stream. He sent scouts to Canada in the hope of finding a moving stream there all frozen up ready for the camera. They found many frozen lakes, but the rivers had only a thin coating of ice, and in many cases flocks of wild ducks were still making their home there. Griffith redoubled his prayers for immediate snow at Valley Forge.

San Francisco (Cal) Examiner 1/14/24

On the eve of Washington's Birthday, February 21, "America," the photo-drama of the War of Independence being made for the Daughters of the American Revolution by D. W. Griffith, will have its public premiere at the Forty-fourth Street Theater, New York.

Chicago Ill Journal Jan 14 1924

Releasing Date Set

Washington's birthday is the date set for the release of Griffith's new epic, "America."

Fall River (Mass) Herald 1/15/24

BY MAURICE HENLE

New York, January 15—"On the eve of Washington's birthday, February 21, "America," the photo-drama of the War of Independence being made by D. W. Griffith will have its world premiere at the Forty-fourth Street Theatre, New York."

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"They gave us a three-cornered hat," he mused, chuckling, "and a gun of the vintage of '76. An' a long-barreled blunderbuss that sounded like a powder house when it went off. I was togged out in a uniform that made me look like two ends o' the rainbow in a wrestling match, and, would you believe it—a wig with a tent pole sticking in the tail of it to make it stand out.

"Here I was after 30 years' service being told by this movie generalissimo that I didn't know how to drill," he went on complainingly, but still chuckling.

"'You're supposed to be a general,' this Griffith fellow told me.

"'Of what?' I replied.

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Denver (Colo) Rocky Mt News 1/15/24

GRIFFITH STUDIES RECORDS OF SNOW TO STAGE PICTURE

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Denver (Colo) Rocky Mt News 1/15/24

Griffith's Gigantic Revolutionary Spectacle Released on February 21

Photodrama, 'America,' Sponsored by D. A. R. to Make Public Premiere on Eve of Washington's Birthday.

[illegible]

Muskegon (Mich) The Chronicle Jan 14 1924

[illegible]

Waterbury (Conn) Democrat 1/15/24

[illegible]

Los Angeles (Cal) Examiner 1/14/24

WEATHER HITS AT FILMS

Warm Winter Makes It Difficult for Producers to Find Snow Locations

[illegible]

TEXAS BEAUTY REPRESENTS LONE STAR STATE IN MAMMOTH FILM DEPICTING DAYS OF 1776

—Photo by Diem.

MRS. NORMAN R. GREATHOUSE.

Texas beauty who is representing the Lone Star State in the mammoth "America" film, which is being screened for the Daughters of the American Revolution.

NEW YORK, Jan. 16.—Mrs. Norman R. Greathouse, formerly Tottye Price, has been chosen to represent Texas in "America," the colossal photodrama of the War of American Independence, being filmed by David Wark Griffith for the Daughters of the American Revolution.

Mrs. Greathouse was selected by Mr. Griffith and Miss Carol Dempster, who plays the leading role in the film, to portray the role of Mrs. Gage, wife of Gen. Gage, the British commander-in-chief at Boston during the Revolution. Her remarkable facial resemblance to the spouse of the noted commander had been noted by Miss Dempster, her close personal friend, long before the filming of "America" was projected.

In making "America" Griffith has chosen his actors and actresses primarily for their physical resemblance to the famous historical personages who appear in the action. He had rejected hundreds of applicants for the role of Mrs. Gage before Miss Dempster called his attention to Mrs. Greathouse, who was at once engaged for the role.

Among the hundreds taking part in the new picture is a representative of almost every State in the Union, and the selection of Mrs. Greathouse assured Texas being represented. Mrs. Greathouse was born in Stephenville, Tex., the daughter of Mr. and Mrs. A. W. Price, who now reside in El Paso. Her early girlhood was spent in Weatherford and Seymour, and following her marriage she lived in numerous other Texas cities and towns.

Like practically all of those taking part in "America," Mrs. Greathouse is a direct descendant of prominent Revolutionary families.

"America," which, appropriately enough, is to have its first public presentation in New York on the eve of Washington's Birthday, is the first attempt to present the struggle for American liberty in dramatic form on the screen.

In making it, Griffith has enjoyed the assistance of the leading historians, historical societies and of the United States Regular Army. Large details of infantry and cavalry were turned over to the noted director by the War Department, through the courtesy of Secretary of War Weeks and wearing the garb of British grenadiers, the buff and blue of the Continental Army, the homespun of Colonial Minutemen, and the meager accoutrement of American Indians refought the major battles of the Revolution.

Individuals and organizations brought forth from their family vaults and from their museum cases priceless relics of the War of Independence for Griffith's use as properties. His big research department scoured the world in search of data. He and his immense company traveled in special trains to the leading shrines of American liberty to take scenes on the actual sites.

Robert W. Chambers, the famous novelist, has written the story for "America," and among those in the cast are Carol Dempster, Lionel Barrymore, Neil Hamilton and other film stars.

Richmond (Va) Times-Dispatch Jan 13 1924

HARRYMORE TO PLAY UNDER D. W. GRIFFITH

[illegible]

Wilkes Barre (Pa) Times-Leader Jan 16 1924

SOLDIERING DIFFERENT IN MOVIES, HARD-BOILED BUCK PRIVATE LEARNS

By Maurice Henle.

NEW YORK.—"On the eve of Washington's birthday, February 21, 'America,' the photo-drama of the War of Independence being made by D. W. Griffith, will have its world premiere at the Forty-fourth Street Theatre, New York."

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That's that.

Last week ...

Philadelphia (Pa) Enquirer 1/15/24

Griffith's "America" to Have Premiere February 21

The world premiere of "America," D. W. Griffith's feature play built around Revolutionary days, will have its premiere at the Thirty-fourth Street Theatre on Washington's Birthday eve, February 21.

Binghamton (NY) Sun Jan 16 1924

GRIFFITH TO PRESENT 'AMERICA' FILM ON FEBRUARY 21

On the eve of Washington's Birthday, February 21, "America," the photodrama of the War of Independence, being made for the Daughters of the American Revolution by D. W. Griffith, will have its public premiere at the Forty-fourth Street Theatre, New York.

The D. A. R., anxious to celebrate the sesqui-centennial of the beginning of the Revolutionary War with an appropriate screen production, requested Griffith to film a drama which would include the leading battles of this country's struggle for freedom. The story was written by Robert W. Chambers, and Griffith and a large force of players, technicians and historical experts have been at work on the film for months.

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Fleshing My Journal 1/16/24

Griffith's "America" May Bind Public More Closely to the Films

By Maurice Henle

NEW YORK—Unless all signs fail, two more genuine contributions are about to be made to the motion picture screen. A few years back, D. W. Griffith swept the country with "The Birth of a Nation." Later Paramount let loose a broad side with "The Covered Wagon." Both were epics.

Now these same two—Griffith and Paramount—are once more knocking at the door of the screen's Hall of Fame. Paramount's "The Ten Commandments," if it lives up to expectations, will repeat the sterling quality of "The Covered Wagon." Chances are it will be better.

And in the early spring Griffith will give up to the public his "America," now being filmed.

The possibilities for "America" drain the imagination as no other subject possibly can. The film promises to be not only a wonderful lesson in history—one that will be shown to every school-child in the country—but a film that will bind the adult public more closely to the picture world than ever before.

Griffith has everything in his favor to surpass even his own ability. "America" was begun under the inspiration of the Daughters of the American Revolution, who urged Griffith to immortalize the war for American independence. Not only the D. A. R., but all big patriotic societies are co-operating with the producer with the enthusiasm of school children in a commencement day play.

Secretary of War Weeks has placed thousands of soldiers at Griffith's command and these troops, in costume, are re-enacting the principal battles of the Revolution.

But that isn't all. In a special train, Griffith and his company are touring the shrines of American liberty, staging scenes on actual sites of the picturesque scenes of the war.

Old homes, those that have been standing since the Revolution, have been turned over for Griffith's use by enthusiastic citizens, and relics, priceless relics that have been handed down from one generation to another, are being surrendered to the director for use in the picture.

Just as "The Covered Wagon" drew a striking contrast between our west of the early eighteens and that of today just so will "America" bring home to the public the vast growth since 1776.

Just at the present time Griffith and his company are in the vicinity of Alexandria, Va., where George Washington lived as a young man and went to lodge meetings. The very Masonic Hall which Washington frequented is standing. It's a picturesque old place. That section of the country teems with memories and offers the camera a world of opportunities.

Scenes already have been "shot" in the vicinity of Bunker Hill, Concord and Lexington. And as soon as the snow comes, the camera will be leveled on historic Valley Forge and the Delaware River.

GRIFFITH DIRECTING A "PAUL REVERE" SCENE

New Bedford (Mass) Mercury 1/17/24

(Mr. Griffith at Work.)

The sun sent a bar of gold across the glistening waters of the Sound as we approached the old Flagler home at Mamaroneck in which David Wark Griffith makes his studio, and where he is now directing stray scenes of "America," the picture of the American Revolution, on which he has been working for the last eight months. Our car was driven by a capable Japanese chauffeur, who took the turns in the road at splendid speed.

In a few moments we were inside the old mansion watching Mr. Griffith at work. He was standing in a prison dungeon with a cobble-stoned flooring, discussing in low tones with Lionel Barrymore, who was sitting on the jail cot. Mr. Barrymore plays the role of Walter Butler, a character without a single redeeming attribute. Griffith was in modern clothes, and Barrymore in boots and breeches and shirt of gloomy hue.

Holding his cigarette between his fingers, Griffith stepped back to the firing line of the three cameras, and then called out "Lafayette," just loud enough to be heard in this unusually quiet studio. The Marquis de Lafayette, with his aid, stepped through the oaken door into the dingy-looking cell, his sword clanging, his tri-cornered hat set off by a red ribbon, and cream-colored lace protruding through the gap left by his graceful cape that hung in folds down to the calves of his high boots.

"So—sen-timen-tal," prompted Mr. Griffith, after the brilliantly attired aid had introduced the great Frenchman. "You—look—charming—just—now," continued Griffith, weighing the cigarette between his long fingers. "You—think—it might be possible to get him out of there. Barrymore—Ah, that would be—wonderful!"

As he uttered the different sentences with pauses, Mr. Griffith appeared to act the different parts himself. He put himself with swift transition into the moods he wanted the players to feel. The overhead Cooper-Hewitts vied with the fading daylight visible through the upper window.

Mr. Griffith lucidly discussed the question of longer scenes in pictures, asserting that brevity was splendid so long as the thought was maintained.

"It's a disputed question," he explained, "but we kept up the thought in the 'Birth of a Nation' and in 'Way Down East.' We learn from the oldest novelists that the thought must not be broken. They say, 'And now, dear reader,' and they go on to something else, or Dickens writes, 'So while this was happening,' and then proceeds. It is possible to have the continuance of scenes following swiftly on the heels of others so long as the thought is not broken. If, when the mother is dying and the father bending over her, nicely acted, there should be introduced in a following scene the father's pet cow, it would not keep up the thought. I discussed this idea with Barrie when he was living in Adelphi Terrace, London—yes, the ideas must flow in sequence."

Reverting to motion picture license, Mr. Griffith explained that when he makes a picture it must be a paying one, and that it should be remembered that a stage play may cost $15,000, and if it is unsuccessful the loss is not so great.

"But," continued Mr. Griffith, "when making a picture we spend $400,000, $500,000 and $1,000,000, and we would soon have to shut up shop if we only made pictures to suit ourselves. I have been working on this production since June, and we have sought out actual locations for some of the scenes. We had 500 men in the reproduction in Lexington of the great battle. We were careful to select men of certain attitudes and types—and we killed just the same number as those that died on the actual green. We even clad them in the same homespun. We have taken no end of pains to insure accuracy in detail and the appearances of the characters. I found that Thackeray has by far the best description of George Washington in his 'The Virginians.'

"Now," said Mr. Griffith, bringing on three engravings of George III., "put yourself in the place of a director and select the one which in your idea is the best picture of the king."

One of the pictures showed a gallant young gentleman, brilliantly arrayed, in the saddle of a glistening steed. That, of course, showed George when he was too young. The second picture was of full face, with large, wide eyes, with which the artists were supposed to depict their objects in the olden days, and the third picture was a profile, which had the features of a person who had the rather receding chin of the monarch. The man who had come for the part was clearly just over in the grace of the King types, and seemed to be the one resembling one of the portraits of George. His chin was prominent, his face was modern and it displeased the clothes of the eighteenth century, which, by the way, is an item bearing upon his looks.

Mr. Griffith [illegible] the problem in the [illegible] way, explaining [illegible] to his search for a king and to [illegible] with experience. "Yes, it was about which they have so [illegible] in the [illegible] the full face, the second one the profile, the third one the [illegible] design. But, [illegible] Mr. Griffith [illegible] that it would be very difficult to find a man with such a face. Dignified and beauty of face, of course, [illegible] the face is the same face for long years [illegible] the same [illegible] of a [illegible] of [illegible] [illegible] [illegible]

Washington (DC) News 1/14/24 — Springfield (Mass) Rep Jan 20 1924 — Telegraph 1/20/24 Lexington (Ky) Herald 1/20/24 — Antonio Tex Jan 20 1924 — Topeka (Kansas) Capital Jan 20 1924

63

By FADEOUT

This business of propagandizing the poor, bedeviled movie fan is getting out of hand and growing past all endurance. It is getting so that we can't slough comfortably into a seat without being hectored from the screen about some pet scheme of a charlatan. Every bounder with a gold brick to sell the public manages to find a salesman in the movies and gets his particular brand of nonsense jammed in among bathing girls and high-priced scenery. The time is coming when wise house managers will furnish smoked glasses to put on when the preaching starts.

* * *

It isn't so long ago that I talked with David Wark Griffith about the power of the movies. He emphasized what we all know, that the movies are the greatest propaganda power now extant. We may not have a radio set, but we have a quarter to squander on the flickers now and then. Once planted in the plush seat, we, poor simple duds, are fair game for every thug with something to sell—from murder on the grand, or war, scale to the placing of a half-cent tax on shoelaces. Movies have already helped egg us into a war, and if they are not careful with their preaching news reels and their presumptuous thumbnail sermons, will send us shrieking into the streets, movieless, but lesson-free.

The last six months have seen a sudden outburst of propaganda via film. We have been advised—nay, almost ordered—to espouse this kind of tax reform and that kind of buffoonery—have been sold real beer and have had it snatched from our gaping mouths the next night by the chap on the other side of the barbed wire entanglement. We have been advised, in celluloid, that war is a crime and the very next night have seen the navy department slip one of its well-turned armament messages into a news reel, with the final fadeout of Old Glory flapping at the stern of a super-super-post-dreadnaught. It is nearly all confusing, and it is entirely silly.

It is the opinion of this particular jackass that the average citizen—which is the average movie fan—which is average you and average me—wants anything but such hollow and idiotic flubdub when he succumbs to the lure of the cinema. He wants to go into the silence—get his half-dollar's worth of laugh and thrill—and go out into the street, if not a nobler and better man, at least a rested and refreshed one. If there is one thing he hates, it is preaching. Any one addicted to moral lessons and ethical instruction obtains them from his favorite man of God on the seventh day. Producers and distributors of motion pictures will be making a grave mistake if they continue to open their doors to the balderdash of the hour.

Robert W. Chambers and D. W. Griffith are going over "America," Mr. Chambers' drama of the American Revolution.

George Washington Found.

A country-wide search was necessary, it seems, before D. W. Griffith found a suitable actor to play the role of George Washington in "America." It seems that Mr. Griffith was very particular to get a man who had never told a lie, so that he could play the part really to perfection.

Now, Arthur Dewey has been selected; we do not know if he was chosen because of his habit of adhering strictly to the truth, but at any rate, he is an actor of long standing and has never been a press agent.

Boston (Mass) Globe Jan 20 1924

Dewey has been selected by D. W. Griffith to portray the role of George Washington in "America," the photodrama of the "War of Independence." Dewey was selected after a country-wide search. He was adjudged to have the most perfect physical resemblance to Washington of all the applicants, many of whom were taken to Washington to be compared by Griffith with the pictures and statues of the first President.

In the research department it was learned that Washington described himself to his London tailors as being "just six feet and of medium build." Dewey is a descendant of an old Revolutionary family which migrated from Lexington to Illinois. An ancestor, Ashabel Smith, was one of the men who fought on Lexington Green.

HARD ON WASHINGTON

Can't Cross Delaware Unless Weather Turns Cold

The backward winter has hit the movies hard. Companies planning to take snow and ice scenes during the cold weather have had their entire schedules upset by the warm weather and its lack of ice and snow. D. W. Griffith's photodrama of the War of Independence, "America," perhaps the biggest of all the many pictures waiting on the weatherman, is reported to be one of the hardest hit of all.

There is no sign of heavy ice on the historic Delaware river, and in consequence Griffith has been forced to eliminate the scene of Washington crossing that ice bound stream. He sent scouts to Canada in the hope of finding a moving stream all frozen up ready for the camera. They found a plentitude of frozen lakes, but the rivers had but a thin coating of ice, and in many cases flocks of wild ducks were still making their home there, which caused Griffith to redouble his prayers for immediate snow at Valley Forge.

Telegraph Jan 20 1924

GRIFFITH MIGHT MAKE KAW RIVER PLAY ROLE OF HISTORIC DELAWARE

Producer Foiled in Efforts to Film Scenes of Revolutionary History by Open Winter East.

The backward winter has hit the movies hard. Companies planning to take snow and ice scenes during the cold weather have had their entire schedules upset by the warm weather and its lack of ice and snow.

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Washington (DC) Herald Jan 20 1924

Johnstown (Pa) Democrat 1/20/24 — Huntington (W Va) Advertiser 1/20/24

Carol Dempster, leading woman of "America," the film romance of America's struggle for liberty which D. W. Griffith is filming for the Daughters of the American Revolution, was painfully injured when she was thrown from a horse she was riding in one of the outdoor scenes for the picture at Mamaroneck, where Griffith's studios are located.

Schenectady (NY) Union-Star 1/14/24

Located after a country-wide search, during which thousands of photographs were examined, and more than one hundred actors, including a number of Broadway stars, were interviewed in person, Arthur Dewey, a well-known actor, has been selected by D. W. Griffith to portray the role of George Washington in "America," the photodrama of the War of Independence, which he is filming for the Daughters of the American Revolution. Dewey was selected because he was adjudged to have the most perfect physical resemblance to Washington.

Telegraph Jan 20 1924

"America" and D. W. Griffith.

D. W. GRIFFITH probably accomplishes more by his simple and quiet method of producing than the director who shouts and rants and makes life in the studio a succession of turmoils.

A big scene for his latest photo-play, "America," took place at Mamaroneck last week unostentatiously and without heavy demonstration or bombast. Mr. Griffith is forceful and explicit, yet entirely free from the dictatorial pomp which so often accompanies authority. He knows what he wants. He gets after it and he gets it without fuss or confusion.

His studio is well organized and his long list of employees follow his directions like so many well-trained soldiers.

There is no loud, inefficient running about. Time is not wasted. There are no long waits between shots, and the actors participating in movie pictures are not unnecessarily absent. Orders are given in restrained, well-modulated tones and are promptly received.

Visitors to the studio are made welcome and in between the printing of the scenes Mr. Griffith and his staff find time to explain the various points in the development of the story.

Miss Carol Dempster, who has grown much about since her hard and persistent work in Intolerance, was presented at the Court of George III last week, in which ceremony Mr. Dewey, actor, recently returned from Persia, impressed the guests to see that most exquisite of presents.

It looks like "America" should be a remarkably authentic story when it is ready for screening, and Mr. Griffith, and his Prop. men, had every contribution you could possibly want, and never considering and good.

As the historical scenes of the Revolutionary period, it is enough that Mr. D. W. Griffith has provided the story which is being a personal labor of the construction of the historical background. Mr. Griffith is an authority on the subject and wanted no mistakes or confusion.

Mr. Griffith, Miss Dempster, Mr. Dewey, Mr. Barrymore, Mr. Bell, Mr. Hughes, Mr. Hall, Mr. Hall, Mr. Hall

THE MORNING TELEGRAPH, SUNDAY, JANUARY 20, 1924.

IN AND OUT OF F

By GORDON TRENT

"America" and D. W. Griffith.

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His studio is well organized and his long list of employees follow his directions like so many well-trained soldiers.

There is no mad, ineffectual running about. Time is not wasted. There are no long waits between scenes, and the delays prevalent in motion picture studios are conspicuously absent. Orders are given in restrained, well-modulated tones and are promptly executed.

Visitors to the studio are made welcome, and in between the grinding of the cameras Mr. Griffith and his staff find time to explain the various points in the development of the story.

Little Carol Dempster, with her pretty curls wound about her head and powdered in Colonial style, was presented at the Court of George III last week, for which ceremony Sir Percy Sykes, recently returned from Persia, journeyed to the studio to see that court etiquette be preserved.

In order that "America" should be historically authentic every effort is being made for accuracy as to detail in every respect, and Sir Percy has had complete jurisdiction over court costuming and royal hand-kissing and genuflecting.

As for historical fidelity of the Revolutionary period, it is enough that Robert W. Chambers has provided the story and is taking a personal interest in the construction of the Colonial background. Mr. Chambers is an authority on the history and manners and costumes of early America, and he had practical experience in the studio when Mesamore Kendall made the screen version of "Cardigan," a romantic story of a boy and girl of the same period.

"America," which is based upon Mr. Chambers's scenario of Colonial times, portrays minutely the Spirit of '76, and contains many of the characters made familiar in the earlier picture such as Sir William Butler, portrayed now by Lionel Barrymore, and various historical personages. The characters involved are so familiar that it has taken more than usual diligence to find appropriate types.

In fact, the filming of these famous episodes, both in war and romance, has not been done without handicaps, not the least of which has been the weather.

"To freeze or not to freeze"—that has been the question at the studio. The Delaware has been uncrossed in consequence, and who could suffer at Valley Forge during so mild and clement a Winter? Unless the thermometer registers freezing and the ground is covered with snow in three weeks' time these incidents will have to be lifted in toto from the chronicle, and they cannot blame it on the center.

Furthermore, the huts and cabins built on the lot have been hurtled into the bay through the fury of the recent wind storm and it is taking the combined efforts of all the studio carpenters to erect enough Colonial architecture for immediate use should the elements continue to Mr. Griffith's needs.

Notwithstanding these obstacles, there is no doubt that Mr. Griffith will, in his own fashion, be all pinch in with his release and most exciting as that when the audience gathers on February 21 at the Forty-fourth Street Theatre. The usual cheers and enthusiasm attendant on a Griffith opening will be in order.

Date to close at the studio.

CAROL DEMPSTER.

Who Has Wound Her Curls About Her Head and Powdered Them in Colonial Fashion in Order to Become the Heroine of "America," Which Robert W. Chambers Wrote for D. W. Griffith.

Photoplay Magazine Chicago, Feb. 1924

Marie Kelley
Reporter
Jan 26 1924

Journey Whig Journal Jan 25 1924 Chicago (Ill)

Arthur Newland, a Son of Colchester Postmaster, to Play George Washington

ARTHUR NEWLAND AS GEORGE WASHINGTON.

Added interest to the great motion picture production "America," is given in this locality in the fact that Arthur Newland, a native of Colchester, McDonough county, has been chosen by D. W. Griffith, the famous motion picture director, to portray "George Washington." His parents, Mr. and Mrs. Isaac Newland, have been residents of Colchester many years, and his father has held the office of post master there for 28 years. He was born in Colchester 45 years ago and received his education in the schools there. He left Colchester in 1907, to go on the stage, and his last visit there was three years ago in June.

His stage name is Arthur Dewey, and he was chosen from among more than 100 applicants, including many noted stars, for the role of the Father of his Country because of his striking physical resemblance to the first President. He is exactly six feet tall, and Washington in his letters to his London tailor described himself as that height.

Griffith is filming the photodrama of the War of Independence under the title of "America," for the Daughters of the American Revolution. Most of those appearing in the cast are descendants of Revolutionary families, and one of the ancestors of Arthur Newland was Ashabel Smith, who answered the summons of Paul Revere. Newland, besides being a successful actor, has made a deep study of American history, and brings to the role a sympathetic understanding of Washington's character and a remarkable knowledge of the most intimate details of his ideals, moods, habits and costumes. It is said he is not merely acting Washington — he is living the role.

He became a familiar figure to the theatergoers of this state through his portrayal of Simon Legree in "Uncle Tom's Cabin," with Kibble & Martin, and has since been in a number of motion pictures.

Mr. Newland is married and his wife also is on the stage.

Mr. Newland's younger brother is a rural mail carrier out of Colchester.

Local Busybodies

Scranton, Pa.

EDITOR PHOTOPLAY MAGAZINE,
New York City.

Dear Sir: Not many weeks ago I picked up the Sunday paper and, in looking over the theatrical news, I saw that D. W. Griffith's picture, "The White Rose," was to be shown at the Blank Theater for the entire following week. Right then I made up my mind to see it. The next day I happened to be in the vicinity of the theater so I went in and had a pleasant afternoon.

On the following Thursday I again looked through the theatrical notices; the theaters usually change their programs on Thursday and, to my utter amazement, I saw that the bill had been changed at the Blank Theater. The new picture announced for the balance of the week was "Strangers of the Night." Upon making inquiries among my friends, managers of other theaters, I was told that a few of the local ministers had protested because the picture was about a young theological student who went wrong.

My idea in writing this letter is to know if we are going to continue allowing local busybodies to run our picture houses to suit themselves. It seems to me that when a picture passes both the national and state board of censors it should be enough of a recommendation. I would like to hear from other readers of PHOTOPLAY in regard to this indiscriminate censoring of pictures.

"ANTHROCITE."

Chicago (Ill) Photoplay Magazine Feb 1924

D. W. GRIFFITH has captured Barrymore Lionel, no less—to play an important part in his production of "America." This is Lionel's first appearance with D. W. for ten whole years—for he began his screen career in Griffith's stock company.

The rôle for which he has been cast is an unpleasant one—to say the least. For he will play the part of *Walter Butler*, who, in the pre-revolutionary days (and, for that matter, during the revolution) led a band of Indians in a guerilla warfare against his own people. He, himself, was known as the "blue eyed Indian" and he was responsible for many brutal massacres—especially is he remembered for the bloody affair of Cherry Valley. Cultured, ruthless, a renegade from society, a traitor and an arch-villain—this is the part for which Lionel Barrymore has been selected. And, if we're any judge of good casting, he'll do a splendid bit of work.

same

AND now Griffith is a Colonel. Not just "D. W." any more—Colonel D. W., if you please. He has given this rank at the request of the "Daughters of the American Revolution," in recognition of his splendid work in bettering the average of the silver sheet. The Daughters, we believe, especially mentioned "The Birth of a Nation" and Griffith's forthcoming "America" in their petition. Said petition was granted by the governor of a state. Try and guess which state! Kentucky, of course!

Cleveland (O) Press 1/16/24

"America"

"America," D. W. Griffith's new movie, a historical piece, will have its first presentation in New York on Washington's Birthday, Feb. 22.

Maurice Henle writes, "That reminds us of a conversation we had with one of the actors in the film. He was a buck private, a hard-boiled member of the Sixteenth Infantry, and he had just returned to the army base at Governor's Island after participating in the filming of scenes of battles around Bunker Hill.

"'They gave me a three cornered hat,' he mused, chuckling, 'and a gun of the vintage of '76.

"'It sounded like a powder house when it went off. I was togged out in a uniform that made me look like two ends of the rainbow in a wrestling match, and, would you believe it, a wig with a tail that stuck out.

"'They told me I was supposed to be a general. 'Of what?' I asked. 'A general of parts,' they said, 'and you look as if most of the parts were lost.'"

Brockton (Mass) Enterprise Jan 19 1924

To Play Washington

Located after a country-wide search, during which thousands of photographs were examined, and more than 100 actors, including a number of Broadway stars, were interviewed in person, Arthur Dewey has been selected by D. W. Griffith to portray the role of George Washington in "America," the photodrama of the war of independence, which he is filming for the Daughters of the American Revolution. Dewey was selected because he was adjudged to have the most perfect physical resemblance to Washington. Before the final selection was made Dewey and several other applicants were taken to Washington by Griffith, in order that he might compare their visages with pictures and statues of the first president.

South Bend (Ind) News-Times 1/13/24

THINK "AMERICA" MAY BIND PUBLIC CLOSELY TO FILM

D. W. Griffith to Immortalize the War For American Independence.

By MAURICE HENLE.

NEW YORK, Jan. 12.—Unless all signs fail, two more genuine contributions are about to be made to the motion picture screen. A few years back, D. W. Griffith swept the country with "The Birth of a Nation." Latter Paramount let loose a broadside with "The Covered Wagon." Both were epics.

Now these same men—Griffith and Paramount—are once more knocking at the door of the screen's Hall of Fame. Paramount's "The Ten Commandments" is to come on its pedestal, and repeat the startling success of "The Covered Wagon" when it will be seen. And in the early spring Griffith will give us the photo play "America," now being filmed.

[illegible]

Springfield (Mass) Leader 1/15/24

NEW YORK, Jan. 15.—On the eve of Washington's birthday, Feb. 21, "America," the photodrama of the War of Independence, being made for D. W. Griffith, will have its premiere at the Forty-fourth Street Theater, New York.

That announcement, just made, reminds us of a conversation we had with one of the "actors" in the film. He was a buck private, a hard-boiled member of the Sixteenth Infantry, and he had just returned to the army base at Governor's Island after participating in the filming of scenes of battle around Bunker Hill.

"They gave us a three cornered hat," he mused, chuckling, "and a gun of the vintage of '76. As a long barreled blunderbuss that sounded like a powder house when it went off. I was togged out in a uniform that made me look like two ends of the rainbow in a wrestling match, and would you believe it—a wig with a tail that gave chasing in the tail of it to make it stand out.

[illegible]

Bethlehem (Pa) Times 1/16/24

DEWEY TO PORTRAY ROLE OF WASHINGTON

Located after a country-wide search, during which thousands of photographs were examined, and more than one hundred actors, including a number of Broadway stars, were interviewed in persons, Arthur Dewey has been selected by D. W. Griffith to portray the role of George Washington in "America," the photodrama of the War of Independence, which he is filming for the Daughters of the American Revolution.

Dewey was selected because he was adjudged to have the most perfect physical resemblance to Washington. Before the final selection was made Dewey and several other applicants were taken to Washington, D. C., by Griffith, in order that he might compare their images with pictures and statues of the first President.

Although some historical authorities claim that the Father of his country was more than six feet in height, Griffith's research department unearthed an order signed by Washington in his letters in London, in which he described himself as "just six feet, and of medium build." It was found that Dewey can exactly fit that.

Dewey is a descendant of an old Revolutionary family, which in the 18th century migrated from England. Here, in the Middle West, living in Illinois, one of his ancestors, Admiral Dewey, appeared. Paul Revere's ancestors, and Joseph Warren's in Massachusetts.

Dewey is starring in some of the Hartford Courant

DEWEY CHOSEN FOR WASHINGTON ROLE

Will Portray Character in Griffith's New Photodrama "America"

Manchester (N.H.) Mirror 1/19/24

On the eve of Washington's birthday, Feb. 21st, "America," the photodrama of the War of Independence, being made for the Daughters of the American Revolution by D. W. Griffith, will have its public premiere at the Forty-Fourth street theatre, New York.

The D. A. R., anxious to celebrate the sesqui-centennial of the beginning of the Revolutionary war with an appropriate screen production, requested Griffith to film a drama which would include the leading battles of this country's struggle for freedom. The story was written by Robert W. Chambers, and Griffith and a large force of players, technicians and historical experts have been at work on the film for months.

Portland (Ore) Oregonian 1/20/24

Providence (R.I.) News 1/21/24

MRS. F. H. HAMMILL TO BE SEEN IN FILM "AMERICA"

Mrs. Frank H. Hammill, wife of Judge Hammill of Bristol, is among the prominent women who will be seen in D. W. Griffith's "America," the photodrama of the War of Independence which Grifith is filming for the Daughters of the American Revolution.

Mrs. Hammill visited the Griffith studios at Mamaroneck, N. Y., as the guest of Miss Gladys Lloyd, and was invited to take part in the big scene then being filmed.

The scene was laid in the palace of King George Third, and showed a formal court reception. Mrs. Hammill, accordingly, donned the costume of a court dame of the period and with several hundred others went through the ceremony of being presented at court.

The ceremony was personally directed by Sir Percy Sykes of London, Eng., a veteran in court presentations, who aided Griffith in drilling the actors for this particular scene.

"America" will have its world premiere at the Forty-Fourth street Theatre, New York, on the eve of Washington's Birthday, Feb. 21.

South Bend (Ind) Times 1/23/24

THINK "AMERICA" MAY BIND PUBLIC CLOSELY TO FILM

D. W. Griffith to Immortalize the War For American Independence.

By MAURICE HENLE.

NEW YORK, Jan. 12.—Unless all signs fail, two more genuine contributions are about to be made to the motion picture screen. A few years back, D. W. Griffith swept the country with "The Birth of a Nation." Latter Paramount let loose a broadside with "The Covered Wagon." Both were epics.

Now these same two—Griffith and Paramount—are once more knocking at the door of the screen's Hall of Fame. Paramount's "The Ten Commandments," it is lives up to expectations, will repeat the sterling quality of "The Covered Wagon." Chances are it will be better.

And in the early spring Griffith will give up to the public his "America," now being filmed.

* * *

The possibilities for "America" drain the imagination as no other subject possibly can. The film promises to be not only a wonderful lesson in history—and that will be shown to every school-child in the country—but a film that will bind the adult public more closely to the picture world than ever before.

Griffith has everything in his favor to surpass even his own ability. "America" was begun under the inspiration of the Daughters of the American Revolution, who urged Griffith to immortalize the war for American independence. Not only the D. A. R., but all big patriotic societies are cooperating with the producer with the enthusiasm of school children in a commencement day play.

Secretary of War Weeks has placed thousands of soldiers at Griffith's command and these troops, in costume, are reenacting the principal battles of the Revolution.

* * *

But this isn't all. In a country-wide search, Griffith and his company are hearing the stories of American heroes, staging scenes on almost every of the glorious years of the war. [illegible] Dewey, [illegible] Washington, [illegible] Revolutionary [illegible] Washington [illegible] Dewey [illegible] Washington [illegible] Dewey [illegible] Washington [illegible] Dewey

66

BATTLE OF BUNKER HILL

Soldiers of the 16th and 18th Infantry Regiments of the famous 1st Division, U. S. Army, reenact historic battle in filming of screen classic.

Eng. Mich. Ardmore 1/17/24

SOLDIERING IS DIFFERENT FOR THE MOVIES NOW

"West of the Water Tower" Is Now on the Bill of Fare

By Maurice Henis.

New York, Jan. 17—"On the eve of Washington's birthday, February 21, 'America,' the photo-drama of the War of Independence being made by D. W. Griffith, will have its world premiere at the Forty-fourth street theater, New York."

That announcement, just made, reminds us of a conversation we had with one of the "actors" in the film. He was a buck private, a hard-boiled member of the Sixteenth Infantry, and he had just returned to the army base at Governor's Island after participating in the filming of scenes of battles around Bunker Hill.

"They gave us a three-cornered hat," he mused, chuckling, "and a gun of the vintage of '76, an' a long-barreled blunderbuss that sounded like a powder house when it went off. I was togged out in a uniform that made me look like two ends o' the rainbow in a wrestling match, and, would you believe it—a wig with a tent pole sticking in the tail of it to make it stand out.

* * *

"Here I was after 30 years' service being told by this movie generalissimo that I didn't know how to drill," he went on complainingly, but still chuckling.

"'You're supposed to be a general,' this Griffith fellow told me.

"'Of what?' I replied.

"'A general of parts,' he comes back, 'an' you look like you lost most of the parts now.'

"He asts me if I knowed what a 'closeup' was. 'Sure,' I answers, 'arms inspection.' And the face he made convinced me I wasn't right.

"Then he wanted Slim Pickerings to register 'amazement.' And Slim bulged out his eyes and looked like a white horse chokin' to death on a hedge-apple. He looked so bad Miss Carol Dempster, the star of the film, screamed and almost fainted.

"Then Bill Gilhooley was told to register 'grief.' He telescoped his features, extended his mouth, drawed up his chin till his nose hung over and down like a red carrot hanging from a football.

"Well, the time came to lead my men up Bunker Hill. We were the Britishers and the Eighteenth Infantry was on top of the hill as the Minutemen. Everybody was talkin' about 'long shots' as though the old rustly flintlocks they gave us could be shot at long range. I confess it was all Greek to me, but we had a great time, and put up some tought fightin'."

* * *

That's that.

Camden (N.J.) Post-Telegram 1/19/24

DEWEY WILL PLAY GEO. WASHINGTON

Well Known Actor Selected for Big Role in Griffith's "America"

IS DESCENDANT OF HISTORICAL FAMILY

Before the final selection was made, Dewey and several other applicants were taken to Washington, D. C., by Griffith, in order that he might compare their visages with pictures and statues of the first President.

Although some historical authorities claim that the Father of his Country was more than six feet in height, Griffith's research department unearthed an order written by Washington to his tailors in London, in which he described himself as "just six feet, and of medium build." It was found that Dewey was exactly six feet tall.

Dewey is a descendant of an old Revolutionary family, which in the last century migrated from Lexington, Mass., to the Middle West, settling in Illinois. One of his ancestors, Ashabel Griffin, answered Paul Revere's summons, and fought valiantly on Lexington Green.

Dewey, in addition to being an actor of long stage experience, was found to be deeply versed in American history, since childhood his favorite diversion has been to read and re-read Washington Irving's five volume biography of George Washington. He brought to his role not only a fine appearance and a knowledge of Washington's character, but as well a remarkable knowledge of the most intimate detail of his life, habits, and customs. Dewey was also fortunate in that he is the only living Washington so in being the one.

Seattle (Wash) Times 1/18/24

Sacramento (Cal) Bee 1/19/24

Lexington (Ky) Leader Jan 20/24

New Britain (Conn) Herald 1/26/24

Los Angeles (Cal) Herald Jan 22 1924

NEW YORK STARTS NEW YEAR WITH A BIG PICTURE BUSINESS

Hartford (Conn) Times 1/19/24

Hartford (Conn) Times 1/18/24

Springfield (Mass) Union 1/21/24

Chicago (Ill) Post Jan 26 1924

Manchester (N.H.) Union American Jan 21 1924

Brooklyn (Mass) Eagle Jan 26 1924

Washington (D.C.) Star Jan 27 1924

Baltimore Sun Jan 27 1924

Baltimore (Md) American Jan 27 1924

Chicago (Ill) Herald 1/16/24

Green Mirror (Mpls) 1/26/24 Des Moines (Iowa) Capital 1/27/24 Nashville (Tenn) Banner Jan 27 1924

67 18 YD

D. W. Griffith, famous director, was in Florida recently, and simply couldn't resist the temptation to play about with a large alligator. Most visitors try it, so "D. W." said: "Trot out a big fellow for me!" It seems a simple thing to hold these big jaws shut.

"AMERICA" PREMIER NEW YORK FEB. 21

Celebrate Sesqui-Centennial of Revolution

ON the eve of Washington's birthday, February 21st, "America," the photodrama of the war of independence, being made for the Daughters of the American revolution by D. W. Griffith, will have its public premiere at the Forty-fourth street theater New York.

The D. A. R., anxious to celebrate the sesqui-centennial of the beginning of the revolutionary war with an appropriate screen production, requested Griffith to film a drama which would include the leading battles of this country's struggle for freedom. The story was written by Robert W. Chambers, and Griffith and a large force of players, technicians, and historical experts have been at work on the film for months.

The eminent historical and patriotic authorities connected with the production recently voiced the wish that the 1924 celebration of the birhtday of George Washington be celebrated by the public presentation of "America," and to accomplish this Griffith and his players redoubled their efforts, working day and night, Sundays and holidays to finish the picture.

Practically every outstanding figure of revolutionary days has a part in the drama, the filming of which necessitated Griffith and his company visiting the leading shrines of American liberty on special trains to take scenes

The famous Third U. S. Cavalry, led by the personal aide of Sec. of War Weeks, reproducing Morgan's raid for scenes in D. W. Griffith's "America."

67

Toledo (Ohio) News Bee 1/27/24 Detroit Mich News 1/27/24 Kalamazoo Mich Gazette Jan 28 1924 Syracuse (NY) American 1/27/24 Saginaw Mich News Courier Jan 10 1924 Lansing (Mich) Journal 1/8/24 Aurora (Ill) Beacon News Jan 12 1924 Springfield (Ill) Journal 1/13/24 Terre Haute (Ind) Star 1/20/24 Goldsboro (NC) Daily Argus Jan 24 1924 Cleveland Plain Dealer Jan 27 1924 Cleveland Press Jan 25 1924 Indianapolis (Ind) Times 1/24/24 Cleveland Press Jan 25 1924 Cleveland Plain Dealer Jan 27 1924 Cleveland Press Jan 25 1924 Indianapolis (Ind) Times 1/24/24

Middletown (Ohio) Journal Jan 30 1924

ARTHUR DEWEY TO PORTRAY ROLE OF GEORGE WASHINGTON

Long Search Ends In Choice For Griffith's "America" Role

Located after a country-wide search, during which thousands of photographs were examined, and more than one hundred actors, including a number of Broadway stars, were interviewed in person, Arthur Dewey has been selected by D. W. Griffith to portray the role of George Washington in "America," the photodrama of the War of Independence, which he is filming for the Daughters of the American Revolution.

Dewey was selected because he was adjudged to have the most perfect physical resemblance to Washington. Before the final selection was made Dewey and several other applicants were taken to Washington, D. C., by Griffith, in order that he might compare their visages with pictures and statues of the first president.

Although some historical authorities claim that the Father of his country was more than six feet in height, Griffith's research department unearthed an order written by Washington to his tailors in London, in which he described himself as "just six feet, and of medium build." It was found that Dewey was exactly six feet tall.

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South Bend (Ind) News Times 1/20/24

MOVIE SOLDIERING IS DIFFERENT FOR HARD-BOILED BUCK

D. W. Griffith's "America" to Have Premiere on Eve of Washington's Birthday.

By MAURICE HENLE

NEW YORK, Jan. 19.—"On the eve of Washington's birthday, Feb. 21, 'America,' the photodrama of the War of Independence being made by D. W. Griffith, will have its world premiere at the 44th Street theatre, New York."

That announcement, just made, reminds us of a conversation we had with one of the "actors" in the film. He was a buck private, a hard-boiled member of the Sixteenth Infantry, and he had just returned to the army base at Governor's Island after participating in the filming of scenes of battle around Bunker Hill.

"They gave me a three cornered hat," he mused, chuckling, and a gun of the vintage of '76. An' a long barreled blunderbuss that sounded like a powder house when it went off. I was togged out in a uniform that made me look like two ends o' the rainbow in a wrestling match, and would you believe it, a wig with a tent pole sticking in the tail of it to make it stand out."

"Here I was after 30 years service being told by ythis movie generalissimo, that I didn't know how to drill," he went on complainingly, but still chuckling.

"'You're supposed to be a general,' this Griffith fellow told me.

"'Of what?' I replied.

"'A general of parts,' he came back, 'an' yo ulook like you lost most of the parts now.'

He ast me if I knew what a 'closeup' was. 'Sure,' I answers, 'arms inspection.' And the face he made convinced me I wasn't right.

"Then he wanted Slim Pickerings to register 'amazement.' And Slim bulged out his eyes and looked like a white horse chokin' to death on a hedge-apple. He looked so bad Miss Carol Dempster, the star of the film, screamed and almost fainted.

"Then Bill Gilhooley was told to register 'grief.' He telescoped his mouth, drawed up his chin till his nose hung over and down like a red carrot hanging from a football.

"Well, the time came to lead my men up Bunker Hill and the Eighteenth Infantry was on top of the hill as the minutemen. Everybody was talkin' about 'long shots' as though the old rusty flintlocks they gave us could be shot at long range. I connness it was all Greek to me, but we had a great time and put up some tough fightin'."

That's that.

Easton (Pa) Free Press 1/27/24

LIONEL BARRYMORE TO STAR IN "AMERICA"

Lionel Barrymore, in addition to his successful starring venture with David Belasco, has been engaged to play the part of Walter Butler in the forthcoming D. W. Griffith production "America."

Mr. Barrymore comes back to Mr. Griffith after an absence of many years. It was some ten years ago in the old Biograph days that Lionel Barrymore became a member of the stock company organized by Griffith, thus beginning his screen career under the Griffith direction. He continued his screen work for several years, when he returned to the stage.

The part for which he has been selected in "America" is one demanding great versatility and force. He will do his screen work daytime and Sundays, keeping his night and matinee engagements at the theatre.

In addition to Barrymore, the cast for "America" now includes Carol Dempster, Neil Hamilton, Erville Alderson, Marie Burke, with many of the important minor roles still to be cast.

Norwalk (Conn) Hour 1/26/24

SOLDIERING IS DIFF HARD-BOILED

By MAURICE HENLE

New York, Jan. 23.—"On the eve of Washington's birthday, Feb. 21, 'America,' the photodrama of the War of Independence being made by D. W. Griffith, will have its world premiere at the Forty-fourth Street Theatre, New York."

That announcement, just made, reminds us of a conversation we had with one of the "actors" in the film. He was a buck private, a hard-boiled member of the Sixteenth Infantry, and he had just returned to the army base at Governor's Island after participating in the filming of scenes of battle around Bunker Hill.

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That's that.

Lynn (Mass) News 1/26/24

SOCIETIES HELP IN MAKING FILM

"America" Will Be Authentic Reproduction of Early Life In This Country

In an effort to make the picture, "America", which is being made by David Wark Griffith at the request of the Daughters of the American Revolution, an authentic reproduction of the early life in this country, patriotic societies are leaning famous old homes in their possession and priceless relics and antiques from their museums. Wide interest has been aroused in the making of this picture and the historian of the D. A. R., as well as other prominent historians, has aided Griffith in the research work which has occupied months of painstaking effort before actual work was bekun. The government and army are assisting in every day and it seems certainn that there will be a film equal to its great theme and the greatest production yet accomplished by the cinema.

Mrs. Anthony Wayne Cook, president general of the national society, and many of the national board have witnessed the taking of some of the scenes, as have also representatives of the Sons of the American Revolution, the Lexington Historical society, the Massachusetts Historical society and the Colonial Dames.

Using Historic Places

Traveling with his company, Griffith has visited the principal famous places endeared by great events in American history, using them as settings. From Lexington Common, the Hancock-Clark house and Bunker Hill, he has gone on to Washington, to Richmond, along the James river to the Byrd mansion at Westover and to the Carter estate.

He has transported large bodies of regular trops, loaned by the courtesy of Secretary Weeks, which have taken the parts of King George's redcoats, the minute men of Lexington and Concord, and the blue and buff heroes of Washington's army. The troops have had to be trained in the manual of war of revolutionary times. Several infantry companies from New York have been used to depict the battle of Bunker Hill, while the famous Third Cavalry, led in person by Major Wainwright, have reproduced Morgan's raid.

Use War Relics

Patriotic societies have made it possible thtat the drum actually beaten at Bunker Hill was used again, as well as flintlocks, powder horns, vehicles, farming implements, furniture, and even garments worn during this time of the country. The audience will see not only the exact spot of Concord and Lexington, where the first shot was fired for independence, but some of the old muskets really used at that mementous occurrence. The muskets found on the field of Bunker Hill after the battle, and now in the O. A. R. museum, will be among those used.

Careful Selection

Griffith has spent a great deal of time in selection of a suitable cast. Thousands were interviewed before the ones most fitting for Washington, Samuel Adams, John Hancock, Prescott Lee, Dorothy Quincy and others were decided upon. At every spot where scenes are being taken, descendants of revolutionary soldiers have volunteered as "extras" so that when completed, numbers of these in each section of the country will appear upon the screen. Griffith has co-operated with them in every place, himself a descendant of an old Virginia family and a soldier, giving him an added interest and zeal.

It will be many weeks before the picture is completed, but there is no doubt that the public will await with interest the showing of what promises to be a picture of value for all time.

Sioux City Journal 1/27/24

ARTHUR DEWEY TO IMPERSONATE WASHINGTON

Located after a country wide search during which thousands of photographs were examined, and more than one hundred actors, including a number of Broadway stars, were interviewed in person, Arthur Dewey has been selected by D. W. Griffith to portray the role of George Washington in "America," the photodrama of the War of Independence which Griffith is making for the Daughters of the American Revolution as their contribution to the country-wide sesquicentennial celebration of the freedom of this country.

When "America" has its world premiere at the Forty Fourth Street Theatre, New York, Feb. 21, theatre lovers will be pleased to find in addition to Carol Dempster, Neil Hamilton and Lionel Barrymore, a host of favorites in excellent roles, among them Lucille La Verne, whose performance in "Sun Up" is one of the outstanding triumphs of the stage year. Other well known players in "America" are:

Louis Wolheim, college graduate, Mexican revolutionist and actor extraordinary, whose performance in "The Hairy Ape," is still vivid in the minds of all who saw it.

Riley Hatch, concert singer, artist and actor on both stage and screen, now playing in "The Nervous Wreck."

Arthur Donaldson, a musical comedy star of two continents, who, after achieving fame in Norway, Sweden and Denmark, created the title role in the original "Prince of Pilsen" company here.

Erville Alderson, attorney at law and actor, who founded an art theatre in Kansas City, Mo., and gave up the stage to enter the Griffith fold, where he has been seen in several productions.

Sydney Deane, another musical comedy star, today is as well known to film fans as a few years ago he was to light opera patrons.

Edwin Holland, who played in "The Copperhead" with Lionel Barrymore, with Olga Nthersole, Richard Mansfield, and other stars too numerous to mention.

James Clarence Mulvey, another stage veteran of long experience.

Charles Hunter, who began his career with Edwin Booth, quit the boards to become a lawyer, and returned to gather an important role in "America."

Toledo (Ohio) Blade Jan 26 1924

Duluth (Minn) Herald Jan 31 1924

Lewiston (Me) Journal Jan 31 1924

New Orleans (La) Times-Picayune Jan 31 1924

Kansas City (Mo) Star Jan 31 1924

Peoria (Ill) Journal Jan 31 1924

Bloomington (Ill) Bulletin 1/25/24

Sacramento (Cal) Bee 1/25/24

Screen News 1/26/24

Boston Traveler Jan 28 1924

Green Mirror Cincinnati Feb 2 1924

DEWEY TO PORTRAY ROLE OF GEORGE WASHINGTON

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Dewey was selected because he was adjudged to have the most perfect physical resemblance to Washington. Before the final selection was made Dewey and several other applicants were taken to Washington, D. C., by Griffith, in order that he might compare their visages with pictures and statues of the first President.

Although some historical authorities claim that the father of his country was more than six feet in height, Griffith's research department unearthed an order written by Washington to his tailors in London, in which he described himself as "just six feet, and of medium build." It was found that Dewey was exactly six feet tall.

Dewey is a descendant of an old Revolutionary family, which in the last century migrated from Lexington, Mass. to the Middle West, settling in Illinois. One of his ancestors, Ashabel Smith, answered Paul Revere's summons, and fought valiantly on Lexington Green.

Dewey, in addition to being an actor of long stage experience was found to be deeply learned in American history. Since childhood his favorite diversion has been to read and re-read Washington Irving's five volume biography of George Washington. He brought to his role not only a fine, sympathetic understanding of Washington's character, but as well a remarkable knowledge of the most intimate details of his ideals, moods, habits, and costumes. Those close to him declare that he is not merely acting Wash-ington—he is living the part.

Oklahoma (Okla) Oklahoman 1/27/24

GRIFFITH PICKS 'AMERICA' STAR

George Washington Player Is Chosen After Interviews With Hundred Actors.

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Topeka (Kansas) Capital 1/27/24

Portland (Ore) Oregonian 1/27/24

GRIFFITH OBJECTS

Much interest is heard from the D. W. Griffith offices because of the recent statement that "The Covered Wagon" had broken the record of "The Birth of a Nation" on Broadway.

"The Covered Wagon" has now passed its 45th week on Broadway. "The Birth of a Nation" ran 44. But Griffith wants us to know that the seating capacity of the Liberty Theatre, where "The Birth of a Nation" ran, is so much greater than that of the Criterion Theatre that "The Covered Wagon" would have to continue 33 weeks more to equal the actual record of Griffith's old masterpiece!

Another similar report, which has not had so much circulation, was to the effect that "Little Old New York" had broken all records of the Capitol Theatre, in New York, as a money-maker. It was said to have bettered the results of "Robin Hood" and "Rosita." But in figuring up their profit and loss, the Hearst organization had not taken into account their full-page advertising, free of charge, in the Hearst papers! "Robin Hood" and "Rosita" and the rest deducted the costs of such advertising from their totals, but the Cosmopolitan people checked it up in a different way!

Cosmopolitan Cast in Griffith Film.

Many famous players are portraying parts in "America."

Cincinnati Post Feb 1 1924

WHO'S WHO IN D. W. GRIFFITH'S LATEST FILM, 'AMERICA'

Many Favorites in Cast of the Big Patriotic Picture

A number of prominent actors have just been added to the cast of D. W. Griffith's "America," the photodrama of the War of Independence which Griffith is making for the Daughters of the American Revolution as their contribution to the country-wide sesquicentennial celebration of the freedom of this country.

When "America" has its world premiere at the Forty Fourth Street Theatre, New York, Feb. 21, theatre lovers will be pleased to find in addition to Carol Dempster, Neil Hamilton and Lionel Barrymore, a host of favorites in excellent roles, among them Lucille La Verne, whose performance in "Sun Up" is one of the outstanding triumphs of the stage year. Other well known players in "America" are:

Louis Wolheim, college graduate, Mexican revolutionist and actor extraordinary, whose performance in "The Hairy Ape," is still vivid in the minds of all who saw it.

Riley Hatch, concert singer, artist and actor on both stage and screen, now playing in "The Nervous Wreck."

Arthur Donaldson, a musical comedy star of two continents, who, after achieving fame in Norway, Sweden and Denmark, created the title role in the original "Prince of Pilsen" company here.

Erville Alderson, attorney at law and actor, who founded an art theatre in Kansas City, Mo., and gave up the stage to enter the Griffith fold, where he has been seen in several productions.

Sydney Deane, another musical comedy star, today is as well known to film fans as a few years ago he was to light opera patrons.

Edwin Holland, who played in "The Copperhead" with Lionel Barrymore, with Olga Nthersole, Richard Mansfield, and other stars too numerous to mention.

James Clarence Mulvey, another stage veteran of long experience.

Charles Hunter, who began his career with Edwin Booth, quit the boards to become a lawyer, and returned to gather an important role in "America."

Johnstown (Pa) Democrat 1/27/24

Percy Sykes of London, former commander-in-chief of the British forces in Persia and authority in royal court etiquette, aided D. W. Griffith in staging several of the most spectacular [illegible] in "America," the photodrama of the war of independence being filmed for the Daughters of the American Revolution, which is scheduled to have its world premiere at the Forty-Fourth Street theater, New York, Feb. 21.

Knoxville (Tenn) Journal & Tribune Jan 27, 1924

Carol Dempster in D. W. Griffith's "America"

Fascinating Carol Dempster, remembered in several outstanding "D. W. Griffith pictures," will be seen this month as the leading woman in Mr. Griffith's epic of Revolutionary days, "America," made for the Daughters of the American Revolution. The premier is scheduled for February 21, in New York City. Miss Dempster is seen here with a few of the feathered players in the new film.

Carol Dempster, leading woman in D. W. Griffith's "America," now being filmed, had a narrow escape from death when she was thrown from her horse during the filming of one of the scenes. The spirited mare Miss Dempster was riding slipped in the mud and fell throwing the actress. She suffered a badly wrenched shoulder and a sprained ankle. The scene had to be [illegible]

The Club-Fellow
of WASHINGTON MIRROR

CAROL DEMPSTER

The Canadian Pacific Feb 1 1924

NEW GRIFFITH PICTURE TO HAVE WORLD PREMIERE

Kansas City Mo Star Jan 27 1924

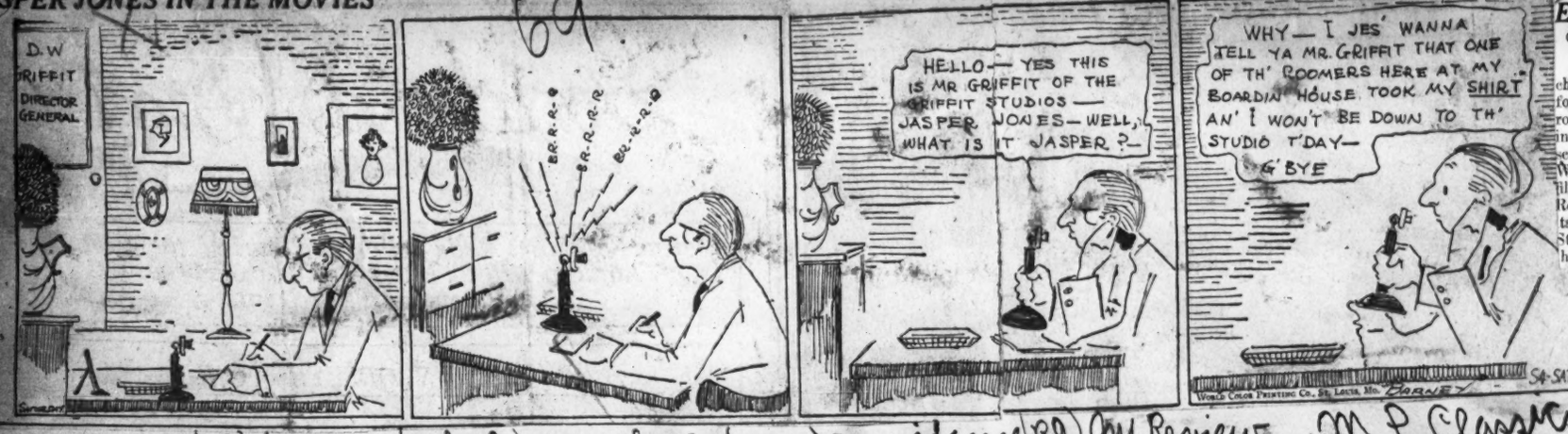
GRIFFITH IS THE MASTER

Charlotte (N C) Observer Jan 31 1924

Lynn (Mass) Item Jan 28 1924

JASPER JONES IN THE MOVIES

By Barney G.



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Expert On Court Etiquette Is Engaged by Griffith

Sir Percy Sykes, London, Eng., formerly chief in command of the British military forces in Persia, and authority on British royal court etiquette, has aided D. W. Griffith in staging several of the most spectacular scenes in "America," the photodrama of the War of Independence, which Mr. Griffith is filming for the Daughters of the American Revolution, and which is scheduled to have its world premiere at the Forty-Fourth Street Theatre, New York city, February 21, the eve of Washington's Birthday.

M.P. Exhibitors Trade Review Feb 6 1924

D.W. GRIFFITH deserves credit for realism. According to the cast of his "America" is Arthur Dewey said to be a descendant of a Revolutionary family. And not only that, but one of his ancestors is reported to have fought in the Battle of Lexington. Which adds the last touch in making the picture a [illegible]

San Francisco (Cal) Call Post 1/26/24

HOLLYWOOD, Jan. 26.—Plans to pay annual tribute to David Wark Griffith, "master director" of the films, are under way.

They will first take the form of an organization, the D. W. Griffith Alumni club.

Blanche Sweet and Carmel Myers are the originators of the idea, which has met with enthusiastic response in all directions.

Among the Griffith "alumni" who have responded are: Mary Pickford, the Talmadge sisters, Henry Walthall, Spottiswood Aitken, George Siegmann, Ralph Lewis, Raoul Walsh, George Walsh, the Gish sisters, Colleen Moore and Bessie Love.

There are but a fraction of the number whom Griffith picked, with unerring eye, for their screen aptitude.

Not a few were taken out of the ranks of extras and have held a foremost place for years despite all competition since the days of the old Biograph, in which "the master" pioneered.

One of the purposes of the club is to inaugurate a yearly Griffith day on which the industry will do homage to the director.

Bakersfield (Calif) Spotlight Review Jan 27 1924

"Shooting the Revolution.

D. W. Griffith is having all kinds of a time in fighting the American revolution with a camera. First, the fact that nobody in the research department of the studios could find out the color of Paul Revere's horse stopped the shooting. Nobody ever did find out.

But they ordered up a horse from New York to Boston—nobody knows why, as horses have been seen in Boston—but the fact remains they did. And for some reason—nobody knows why—the horse came to Boston via an ocean voyage. The trip affected the horse in the same manner a rolling ocean affects almost anybody with a stomach, only as a horse's stomach is twice as large as a human's, the poor beast felt twice as bad.

The lanterns were hung in the old North chapel, the crowds gathered, Paul Revere was ready to make the dash and the poor horse had to beg off. We told you this a long time ago.

But now the shooting has again come to a standstill. Mr. Griffith can not find a George III. If you look anything like the Hanoverian king notify Mr. Griffith at once. Up to last week the director had made camera tests of 20 men, who admitted they looked like the dead king. Every one was rejected. The supply of material has given out. And there sits the distraught director, the release date for his "America" set for February 1 and no king.

Another disaster was encountered. Washington does not cross the Delaware in this "America." The picture general could not. The east has had summer all winter, and as no eastern state boasted a river that could "supe" for the Deleware the Delaware will not be [illegible]

Johnstown (Pa) Democrat 1/30/24

Spokesman Review Herald 1/30/24

Tribune 1/31/24

Feb 2 1924

Movie Plays and Players

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M.P. Classic Brooklyn (N.Y.) March 1924

Battle Creek (Mich) Eve News 1/23/24

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James Clarence Mainidy, another stage veteran of long experience.

Charles Bennett, who began his career with Edwin Booth, quit the boards to become a lawyer, and returned to portray an important role in "America."

Moline (Ill) Dispatch 1/18/24

Waiting [illegible]

The unusual winter has hit the movies hard. Companies planning to take snow and ice scenes during the cold weather have had their entire schedules upset by the warm weather and its lack of ice and snow. D. W. Griffith's photodrama of the War of Independence, America, perhaps the biggest of all the many pictures waiting on the weatherman, is reported to be one of the hardest hit of all. There is no sign of heavy ice on the historic Delaware river, and in consequence Griffith has been forced to eliminate the scene of Washington crossing that ice bound stream. He expects to go to Canada in the hope of finding a similar stream where all feature a shortage of frozen lakes, but the river had but a thin coating of ice, and in many cases ducks of wild ducks were still making their home there. Which caused Griffith to redouble his prayers for more data cold at Valley Forge.

Lupino

Lynn (Mass) Telegram Dec 21 1924

FROM "SPEAKIES" TO THE "MOVIES"

A number of prominent actors have just been added to the cast of D. W. Griffith's "America," the photodrama of the War of Independence, which Griffith is making for the Daughters of the Revolution as their contribution to the country-wide sesquicentennial celebration of the freedom of this country.

When "America" has its world premiere at the Forty-Fourth Street Theatre, New York, February 21, theatre lovers will be pleased to find in addition to Carol Dempster, Neil Hamilton and Lionel Barrymore, a host of favorites in excellent roles, among them Lucille La Verne, whose performance in "Sun Up" is one of the outstanding triumphs of the stage year. Other well known players in "America" are:

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Harrisburg (Pa) Telegraph 1/31/24

MANY PROMINENT ACTORS IN FILM

D. W. Griffith to Present Number of Celebrated Stars in Picture "America"

A number of prominent actors have just been added to the cast of D. W. Griffith's "America," the photodrama of the War of Independence, which Griffith is making for the Daughters of the Revolution as their contribution to the country-wide sesquicentennial celebration of the freedom of this country.

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Bangor (Maine) Commercial 1/27/24

Horse Falls, Hurts Star in 'America'

Miss Carol Dempster, leading woman in "America," the film romance of America's struggle for liberty, which D. W. Griffith is filming for the Daughters of the American Revolution, was painfully injured when she was thrown from a horse in one of the outdoor scenes for the picture at Mamaroneck, N. Y., where Griffith's studios are located. Her mount slipped in the mud.

Griffith and others rushed to her aid. A physician, hastily summoned, found she was suffering from a badly wrenched shoulder and a slightly sprained angle, not serious, although painful injuries. Her costume was ruined, and she was much shaken up. It was necessary for her to withdraw from the filming for several days. She has now completely recovered.

Parkersburg (W Va) News 1/27/24

Arthur Donaldson has been selected by D. W. Griffith to play George Washington in "America." Mr. Griffith examined thousands of photographs and interviewed hundreds of actors before reaching a decision.

Bangor Telegram Jan 31 1924

Scranton (Pa) Republican 1/31/24

NEW D. A. R. MOVIE

Will Have Its Premiere in New York on Feb. 21.

Our Movie Fans

Lynn (Mass) Item 1/31/24

Tribune 1/27/24

Feb 3 1924

Actor Found For Part As Washington

Indianapolis (Ind) Dispatch Jan 26 1924

Dewey Good Role Of Washington in Griffith's America

Lynn Telegram 1/18/24

GRIFFITH'S $1.50 TOP AT 44TH ST. FOR 'AMERICA'

Proceeds of Pict[illegible] Also Starred [illegible]

Illinois Boy is Chosen to Impersonate Washington

Macomb (Ill) Daily Journal 1/26/24

PLAYS IN NOTED FILM PICTURE

FORMER COLCHESTER BOY PLAYS PART OF GEORGE WASHINGTON.

STAGE NAME IS DEWEY

Newland's Wife is Also on The Stage—Son of Mr. and Mrs. Isaac Newland of Colchester.

Added interest to the great motion picture production "America" is given in this locality in the fact that Arthur Newland, a native of Colchester, McDonough county, has been chosen by D. W. Griffith, the famous motion picture director, to portray "George Washington." His parents, Mr. and Mrs. Isaac Newland, have been residents of Colchester many years, and his father held the office of post master there for 28 years. He was born in Colchester 45 years ago and received his education in the schools there. He left Colchester in 1907, to go on the stage, and his last visit there was three years ago in June.

His stage name is Arthur Dewey, and he was chosen from among more than 100 applicants, including many noted stars, for the role of the Father of his Country because of his striking physical resemblance to the first President. He is exactly six feet tall, and Washington in his letters to his London tailor described himself as that height.

Griffith is filming the photodrama of the War of Independence under the title of "America" for the Daughters of the American Revolution. Most of those appearing in the cast are descendants of Revolutionary families, and one of the ancestors of Arthur Newland was Ashabel Smith, who answered the summons of Paul Revere. Newland, besides being a successful actor, has made a deep study of American history, and brings to the role a sympathetic understanding of Washington's character and a remarkable knowledge of the most intimate details of his ideals, moods, habits and costumes. It is said he is not merely acting Washington — he is living the role.

He became a familiar figure to the theatregoers of this state through his portrayal of Simon Legree in "Uncle Tom's Cabin," with Kibble & Martin, and has since been in a number of motion pictures.

Mr. Newland is married and his wife also is on the stage.

Mr. Newland's youngest brother is a rural carrier out of Colchester.

Denver (Colo) News 1/27/24

ACTOR TO PORTRAY WASHINGTON IN BIG PLAY IS SELECTED

Arthur Dewey Looks Part, in Height Height and Has Studied History.

(D)

Jan 26 Peoria (Ill) Journal 1/26/24 Lewistown (Ill) Record 1/26/24 Toledo (Ohio) Times 1/22/24

ARTHUR NEWLAND, COLCHESTER, ILLINOIS.

COLCHESTER BOY IN THE MOVIES

STARS AS GEORGE WASHINGTON IN THE

Historical Play Produced by D. W. Griffith—Chosen from Hundred Applicants for the Part.

Arthur Newland, born and reared in Colchester, has been selected to play the leading role in a new historical picture, "America" produced by D. W. Griffith, one of the foremost motion picture prducers of the present time. Newland who goes under the stage name of Arthur Dewey, will play the part of George Washington.

Resembles Washington.

Local people, who knew Newland, recall his striking resemblance to America's first great leader. Newland is six feet tall and has a remarkable facial resemblance to Washington. He has been a close student of history and is said to actually live the part.

Newland was born in Colchester forty-five years ago and is a son of Mr. and Mrs. Isaac Newland, long time residents of McDonough county and Colchester. The father was postmaster in his home city for almost thirty years. Arthur Newland was educated in the Colchester High school and left there to go on the stage in 1907. As an actor he has made a brilliant record and his work in his latest picture promises to place him among the immortals of the screen.

The picture, "America," in which the Colchester man is starred is now being filmed by Mr. Griffith for the Daughters of the Revolution.

Dewey was chosen from among more than one hundred applicants, including a number of Broadway stars, because of his striking physical resemblance to the first president. He is known to his neighbors and intimates as Arthur Newland, having assumed the name of Dewey when he went upon the stage.

In "Uncle Tom's Cabin."

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Quincy (Ill) Herald 1/26/24

Native of Colchester, Ill., Stars In Historical Film

Arthur Newland in a characteristic pose as George Washington in the picture "America."

Arthur Newland, born and reared in Colchester, McDonough county, Illinois, who recently has been selected to play the leading role in a new historical picture, "America," produced by D. W. Griffith, one of the foremost motion picture producers of the present time. Newland who goes under the stage name of Arthur Dewey, will play the part of George Washington.

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Arthur Dewey as Geo. Washington in D. W. Griffith's "America"

Illinois boy selected as "George Washington" for D. W. Griffith's "America". Photo-drama of the Revolution.

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MUCH TO INTEREST SCOUTS IN NEW FILM

Boy Scouts will be interested in a new film being made by David Mark Griffith. It is to be a story of the War of Independence and will be called "America". Government officials, the United States army, prominent historians, patriotic societies and descendants of Revolutionary families are helping in every way to make the film true to history.

Not only have historical experts aided in the great amount of research work necessary for such an undertaking but societies have placed at Griffith's disposal the old homes, relics and antiques made famous during the revolution. Therefore when we see the drum which Miss Irma Harrison uses in the film, we shall know that it is the actual drum used in the battle of Lexington. Some of the actors will wear clothes actually worn during the war.

"America" the story of the American Revolution, of the high ideals which swayed the founders of the United States, of the sublime courage with which they worked to achieve their ideals, has long been Griffith's dream.

Scouts, you will surely want to see this wonderful production which we hope will be shown in Toledo sime time in the future.

For this account we are indebted to the Daughters of the American Revolution who have made headquarters a present of their magazine. Scouts, come up to the office and read the many interesting accounts. The magazine comes once a month.

Saginaw (Mich) News-Courier 1/27/24

Griffith Has Trouble With British History Details

NEW WYORK, Jan. 26.—For the filming of "America," the photodrama of the War of American Independence which he is filming for the Daughters of the American Revolution, D. W. Griffith and his specially organized research bureau not only had to search deeply through American history, but English history as well.

And Mr. Griffith and his research staff found that, sparse as was the information to be gleaned on certain disputed points of revolutionary history, it was voluminous when compared with existing data on the etiquette and procedure obtaining at the royal court of King George III.

For of all the hosts of worthies who wrote proudly of their presentation at court or described the magnificence of such functions, not one had the foresight to realize that Mr. Griffith in filming his "America" 150 years later would need very exact notations of the prevailing niceties of bowing, speech and conduct of such social affairs.

Hence, on the his account, Mr. Griffith's new film, which is to have its world premiere at the Forty-fourth Street Theatre, Washington's Birthday Eve, Feb. 21, are laid in London. There is one of the House of Lords, another in the King's throne room and another showing the presentation to the august monarch of Miss Nancy Montague, played by Miss Carol Dempster, and of Walter Butler, played by Lionel Barrymore.

Existent pictures, gathered after much trans-Atlantic cabling and a voyage or two, made plain the appearance of the chambers and of the gorgeous costumes. But a picture cannot tell the minute details of proper conduct. The very industrious scribes of the period either knew not, or knowing thought the subject unworthy of their busy pens—and the publishers of the wide variety of present day book and correspondence courses in what and what not to do had not been born.

To add to the misery of Griffith and his forces, not a man could they find whose surnomy and scrupulest form resembled that of the Kings who made log intimous.

And this ,as though many and great enough obstacles had not already been surmounted—the solving of the problem of the color of Paul Revere's horse, of the riddle of how many buttons there were on the uniforms of the Continental Army, or finding an actor who looked like George Washington and had enough idealism to give feeling to the role and so on ad infinitum.

Finds Ideal King George.

Then suddenly and unexpectedly came the solution of both problems. First, a foreign actor of long experience presented himself at the studio. Griffith didn't need to take a second look. Here was King George III, in person or at least his direct descendant several generations removed. The resemblance between this actor's visage and the best authenticated portraits of the monarch was so great that for a fleeting second Griffith wondered if he was "seeing things."

And hardly had this lucky happening happened, than along came a distinguished visitor, Sir Percy Sykes of London, England. Sir Sykes Griffith happened to tell chance Griffith happened to tell him of the difficulties in learning the etiquet of the Court of George Third.

Whereupon it developed that not only was Sir Percy intimately familiar with proper etiquet of the English Royal Court, but as well with that of Persia, India and numerous other lands, to say nothing of that of King George Third himself. Furthermore, he would be pleased to place his knowledge at the disposal of Mr. Griffith; yes, and even to aid in staging the formal presentation of Miss Dempster and Mr. Barrymore and several others to the reincarnation of the King.

As a matter of fact, it seemed, there has not been such a wonderful change in the thing, you know. You bow twice nowadays, whereas old George demanded three bows; you bend your knees a bit differently and so on. But on the whole, it's much the same.

Terre Haute Tribune 1/28/24

Carol Dempster, leading [illegible] Griffith's "America," now [illegible] had a narrow escape from [illegible] death when she was thrown from [illegible] horse during the filming of one of the [illegible] scenes. The spirited mare Miss Dempster was riding slipped in the mud and fell throwing the actress. She suffered a badly wrenched shoulder and a sprained ankle. The injuries are to be refilmed.

New York states is "all set" to behead about a repeal of its censorship law. Will Hays, head of the picture industry, is leading the campaign. Governor [illegible] had this to say of censorship recently: "The criminal law prohibits the publication of indecent and obscene literature and the commission of such acts. Since interference with literary or artistic productions beyond this prohibition of the criminal law is contrary to the [illegible]

Bloomington (Ill) Bulletin 1/27/24

Colchester, Ill. Boy Given Big Part in Griffith Movie

Brooklyn (N.Y.) Eagle 1/27/24

Hartford (Conn) Times 2/1/24

PROMINENT ACTORS ADDED TO "AMERICA"

Newark (N.J.) News 2/2/1924

Atlanta (Ga) Journal 1/29/24

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Springfield (Ill) Regt 1/27/24

FORMER COLCHESTER BOY PICKED FOR PART OF GEORGE WASHINGTON

ARTHUR DEWEY

Arthur Dewey, a native of Colchester, Illinois, well known throughout this state as an actor, has been selected by D. W. Griffith, the famous motion picture director, to portray George Washington in "America," the photodrama of the War of Independence he is filming for the Daughters of the American Revolution.

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Bloomington (Ill) Bul 1/27/24

Danville (Ill) Cour-News Jan 28 1924

ILLINOIS BOY TO STAR IN GRIFFITH'S "AMERICA"

Arthur Dewey, as George Washington

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Olney (Ill) Mail Jan 28 1924

Nat Stk Yds (Ill) Nat Live Stk Rep Jan 29 1924

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Rockford (Ill) Republic 1/29/24

Camden (N J) Post Telegram 1/2/24

STAR PLAYERS IN CAST OF 'AMERICA'

Griffith Picture Will Have Its Premiers in New York February 21

LIONEL BARRYMORE HAS IMPORTANT PART

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Watertown (Conn) Dem 1/2/24

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DeKalb (Ill) Independent January 28 1924

ILLINOIS BOY SELECTED AS "GEORGE WASHINGTON" FOR GRIFFITH'S "AMERICA" PHOTODRAMA OF REVOLUTION

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Harrisburg (Pa) Telegraph 1/29/24

FIRST PRESIDENT

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Paxton (Ill) Record January 29 1924

Norwalk (Conn) Hour Feb 2 1924

Arthur Dewey in D. W. Griffith's spectacle "AMERICA," to be shown in the New Gorkin Theatre soon.

MOVIELAND NEWS NOTES

Arthur Dewey in "America" by D. W. Griffith, now showing at the Gorkin Theatre.

Elmira (N.Y.) Advertiser Feb 2 1924

THE NEW WAY OF STUDYING HISTORY—Is to see it. Schoolboys are expected to be unanimously in favor of discontinuing the old method. Here, for instance, is the Battle of Bunker Hill, as it will be shown on the screen in "America," a pictorial history being made by D. W. Griffith on the actual scenes of revolutionary battles and events in the east.

So Norwalk (Conn) Sentinel 2/2/24

A number of prominent actors have just been added to the cast of D. W. Griffith's "America," the photodrama of the War of Independence which Griffith is making for the Daughters of the Revolution as their contribution to the country wide sesqui-centennial celebration of the freedom of this country. When "America" has its world premiere on Feb. 21, theatre lovers will be pleased to find in addition to Carol Dempster, Neil Hamilton and Lionel Barrymore, a host of favorites in excellent roles, among them Lucille La Verne, whose performance in "Sun Up" is one of the outstanding triumphs of the stage year. Other well-known players in "America" are: Louis Wolheim, college graduate, Mexican revolutionist, and actor, whose performance in "The Hairy Ape" is still vivid in the minds of all who saw it. Rilley Hatch, concert singer and actor, now playing in "The Nervous Wreck." Arthur Donaldson who created the title role in the original "Prince of Pilsen" company in the United States. Erville Alderson, Sydney Dean, Edwin Holland, James Clarence Malaldy and Charles Bennett.

Boston (Mass) Post 2/4/24

College Girl in Cast of "America"

Miss Smita Grat, a graduate of the Emerson College of Oratory has been given the role of grande dame of the court of King George III. in D. W. Griffith's "America," the photo drama of the War of Independence, which he is making for the Daughters of the American Revolution.

Paris (Ill) Gazette Jan 30 1924

FAMOUS ACTOR

Filming Production For Daughters of American Revolution.

Arthur Dewey, a native of Illinois well known throughout this state as an actor, has been selected by D. W. Griffith, the famous motion picture director, to portray George Washington in "America," the photodrama of the War of Independence he is filming for the Daughters of the American Revolution.

Dewey, chosen from among more than one hundred applicants, including a number of Broadway stars, because of his striking physical resemblence to the first President, was born in Colchester, Ill., where his parents still reside. He is known to his neighbors and intimates as Arthur Newland, having assumed the name of Dewey, when he went upon the stage.

He became a familiar figure to the theatre-goers of this state through his portrayal of Simon Legree in "Uncle Tom's Cabin" with Kibble and Martin, and has since been seen in a number of motion pictures.

Dewey is exactly six feet tall. In Washington's letters to his London tailor he described himself as "just six feet and of medium build."

Like most of those appearing in "America," Dewey is a descendant of Revolutionary families, one of his ancestors, Ashabel Smith, having answered the summons of Paul Revere and fought valiantly at the Battle of Lexington.

Boston (Mass) Advertiser 2/2/24

STARS IN COURSES ARE AT WAR WITH GRIFFITH

Even a cinema wizard can't command the elements. D. W. Griffith, whose magic hand is now applying itself to the production of "America," film of our good revolution, simply can't get winter to do its stuff so he can photograph the crossing of the Delaware, etc.

The gale which tore the Shenandoah loose from its moorings also acted up for the inconvenience of Griffith at his Mamaroneck, N. Y., studio, blowing half of the exteriors for "America" into Long Island Sound.

Jacksonville (Ill) Democrat Jan. 31 1924

Chicago (Ill) Journal 2/2/24

Arthur Dewe as George Washington in D. W. Griffith's "AMERICA"

By VIRGINIA DALE

"THE Birth of a Nation" finds exhibition again after nine years; it is not long since its initial showing. The interest attending it now is as keen, if not keener, than when it first thrilled and astonished and made history in the cinematic world. Griffith, its producer, is the real pathfinder in the photoplay field. He made his name a synonym of greatness when it seemed impossible that anything greater than pettiness could come into the nickelodeons.

Following the immensity of "The Birth of a Nation" everyone wondered what Griffith would do next. They told in breathless wonder of his invention of the close-up, of his hundreds of mummers on horseback, of his "making" of players into stars. Mechanically, artistically, he was the man of the hour. The fine thing is that he has remained so.

Every player who was importantly cast in this first great spectacle has "made through" to brave triumphs. Many who were given "bits" rose to stellar fame. There you have Griffith's discernment. In practically every succeding photodrama he has brought out some new pictorial effect. There you have his mechanical versatility. And his stories have been varied and widely imagined, but always touched off by the lightning sureness of his genius.

I am not afraid that after nine years of progress "The Birth of a Nation" is going to seem small beer. I've as much faith it is going to amuse and intrigue as any other certain masterpiece which the passage of time can not corrode. I've a great desire to say "Much obliged" to the gentleman who [illegible]

Pittsburgh (Pa) Gazette-Times Feb 3 1924

A number of prominent actors have just been added to the cast of "America," the photodrama of the War of Independence which D. W. Griffith is making for the Daughters of the American Revolution as their contribution to the country-wide sesquicentennial celebration of the freedom of this country.

When "America" has its world premiere in New York, February 21, patrons will find, in addition to Carol Dempster, Neil Hamilton and Lionel Barrymore, a host of favorites in excellent roles, among them Lucille La Verne, whose performance in "Sun Up" is one of the outstanding triumphs of the stage year. Other well known players in "America" follow:

Louis Wolheim, college graduate, Mexican revolutionist and actor extraordinary, whose performance in "The Hairy Ape" is still vivid in the minds of all who saw it.

Rilley Hatch, concert singer, artist and actor on both stage and screen, now playing in "The Nervous Wreck."

Arthur Donaldson, a musical comedy star of two continents, who, after achieving fame in Norway, Sweden and Denmark, created the title role in the original "Prince of Pilsen" company here.

Erville Alderson, attorney-at-law and actor, who founded an art theatre in Kansas City, Mo., and gave up the stage to enter the Griffith fold, where he has been seen in several productions.

Sydney Dean, another musical comedy star today is as well known in film form as a few years ago he was in light opera circles.

Edwin Holland, who played in "The Copperhead" with Lionel Barrymore, with Otto Kruger, Richard Bennett and many other stars too numerous to mention.

James Clarence Malaldy, another star veteran of long experience.

Charles Bennett, who broke his ankle with Bryan Hours, and the result is [illegible]

Sioux City (Iowa) Journal 2/3/24

Old Court Etiquette Revived for Picture

Sir Percy Sykes, of London, former commander in chief of the British forces in Persia, and authority in royal court etiquet, aided D. W. Griffith in staging several of the most spectacular scenes in "America," the photodrama of the war of independence, being filmed for the Daughters of the American Revolution, which is scheduled to have its world premier at the Forty-Fourth Street theater, New York, February 21.

Until Sir Percy, who has been thrice presented at the court of St. James, as well as at the royal courts of India, Persia and other eastern countries, volunteered, Griffith and his research workers were at a loss to learn the details of court ceremonies in 1775, for despite the voluminous writings of the diarists of that period, none of them described formal court etiquette in detail.

Just prior to Sir Percy's arrival, Griffith, after months of search, had engaged a foreign actor who bore an uncanny resemblance to the most authenticated picture of King George Third for that role.

My Herald Feb 3 1924

Far from gentle reader of these columns confesses that he is sick to death of letters from Egyptologists and wants to know why I don't publish a little live news for a change.

And so, being devoted to a life of service, I submit herewith the latest gossip as I have gleaned it from press agents and other unreliable sources:

D. W. Griffith's new picture, "America," will open at the Forty-fourth Street Theater on February 21. . . . Anita Stewart, who is appearing in "The Great White Way" at the Cosmopolitan, is very fond of flowers. "Sincerity will make or break a picture," says Finis Fox, who is now directing "A Woman Who Sinned." William Clifford has abandoned his career on the speaking stage and will return to the screen. . . . Mr. and Mrs. Pat O'Malley are planning a trip to Ireland next summer. . . . Jackie Coogan will not go out on location for his new film, "A Boy of Flanders."

St Louis (Mo) Post Dispatch Feb 3 1924

Sir Percy Sykes, former Commander in Chief of the British forces in Persia, was able to give some advice to D. W. Griffith in staging scenes of "America," the photodrama of the War of Independence, which will be presented at the Forty-fourth Street Theater, New York.

Rochester (N.Y.) American Feb 3 1924

Expert on Court Etiquette Helps Griffith in Play

SIR PERCY SYKES of London, former commander-in-chief of the British forces in Persia, who is an authority on court etiquette, aided D. W. Griffith in staging several of the most spectacular scenes in "America," the photodrama of the War of Independence, being filmed for the Daughters of the American Revolution.

Boston (Mass) Morning Globe Feb 2 1924

Even a Villain Has a Heart

HE was dressed in a well-cut gray suit, a brick-red tie, a blue and white striped shirt with a soft collar of the same material, and he appeared in deep thought as he smoked his cigarette, back of a set in D. W. Griffith's studio. His eyes were brown and clear, his hair combed back, and his voice was soft and smooth. This is a partially accurate description of Louis Wolheim, villain par excellence, who made a great success in "The Hairy Ape," and who has been seen in many movies as an out and out blackguard. He is never wanted for any other type of character, largely because of his nose, which was battered in a football accident before he went to Cornell. He played for that university, as it was realized that not only his weight and strength would be useful, but also the idea that his looks would help. He has just finished work on "The Uninvited Guest," which J. Ernest Williamson made in the Bahamas, and he is now playing the part of Captain Hare in Griffith's "America." Incidentally he was the super-heavy in "Unseeing Eyes," a man who could not look at another man without coming to grips or putting a bullet through the victim. But once Wolheim leaves the stage at the studio, he forgets all about his murderous conduct, and is a kindly person, whose voice causes one to forget the scarred and battered nose.

For some time Mr. Wolheim worked in serials, until one day Lionel Barrymore wanted him to play in "The Jest." Prior to that he had never been on the stage. The part awarded him was Gabrielle.

"When I began," said Mr. Wolheim, "I discovered that I could not speak above a whisper. I did not like the stage then, and finding that I interfered with my movie work I asked to be released. They made fun of me at first, but I must admit that I was glad to be out of it. Then I saw Lionel Barrymore later and he told me that he became so carried on the stage by four or five actors and that there was nothing to do but grin and laugh enough to fill the bill. So I told him that if he wanted action and roughness I could give him that without the ordeal of a rehearsal. I did it, and therefore my first real premiere before an audience was as a villain.

The Success Villain.

"The first season when I had managed to get out to play the role of a villain, I did not look after the rehearsal I felt certain and wondered why I was not satisfied with the work I did in the course."

Speaking of work in the movies as a whole, Mr. Wolheim declared that he had been caught in the rapid development of the industry.

"In general it is a case of the movies catching up to the actors," he said. "Actors who were good in the silent drama have found difficulty in the talking drama. Many of them have been unable to get the voice and diction of the character."

Luck Rescues Movie Producer

Toronto Star

Griffith's Difficulties in Filming Historical Picture Solved by Chance

FOR the filming of "America," the photo-drama of the War of American Independence which he is filming for the Daughters of the American Revolution, D. W. Griffith and his research bureau had to search American history and English history as well.

And Mr. Griffith and his research staff found that, sparse as was the information to be gleaned on certain disputed points of revolutionary history, it was voluminous when compared with existing data on the etiquet and procedure obtaining at the royal court of King George III.

For of all the hosts of worthies who wrote proudly of their presentation at court or described the magnificence of such functions, not one had the foresight to realize that Mr. Griffith, in filming "America," 150 years later, would need very exact notations of the prevailing niceties of bearing, speech and conduct of such social affairs.

Several of the scenes in Griffith's new film are laid in London. There is one of the House of Lords, another in the King's throne room and another showing the presentation to George III. of Miss Nancy Montague, played by Miss Carol Dempster, and of Walter Butler, played by Lionel Barrymore.

Existent pictures, gathered after much trans-Atlantic cabling and a voyage or two, made plain the appearance of the chambers noted and of the gorgeous costumes. But a picture cannot tell the minute details of proper conduct. The very industrious scribes of the period either knew not, or knowing, thought the subject unworthy of their heavy pens—and the publishers of the wide variety of present day book and correspondence courses in what and what not to do had not been born.

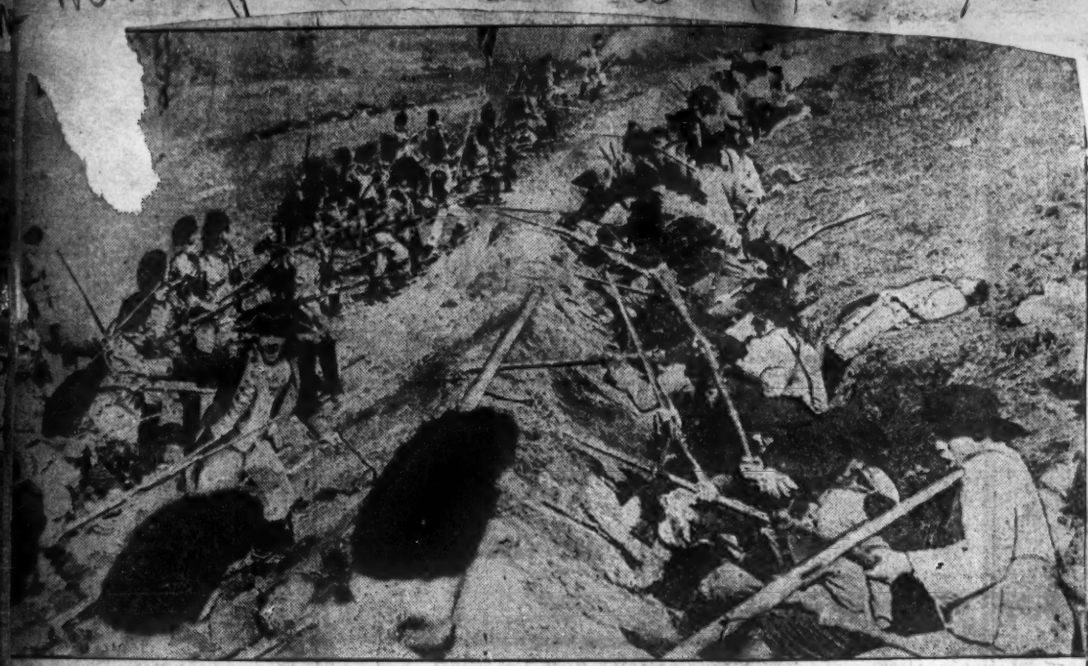
To add to the misery of Griffith and his forces, not a man could they find who remembered George III.

Their suddenly and unexpectedly upon the solution of such problems. First, an English actor of experience presented himself. Of the usual English dight had to take a second look. There was King George III. in person.

And hardly had this lucky happening happened than some years in the Hyphated nation, Sir Percy Sykes of Lockhart Bramard, by chance, happened to be on the scene of the problem in solving the problem of the court of King George.

Whereupon it happened that one day Sir Percy Sykes and Mr. Griffith were in the Griffith court room, Sir Percy Sykes, the Griffith court room, and Mr. Griffith, the Griffith court room, and Mr. Griffith, the Griffith court room, and Mr. Griffith

Washington (D.C.) Star Feb 1 1924 73



FIRST PHOTOGRAPH OF THE BATTLE OF BUNKER HILL. This particular conflict, one of the big points in early American history, is herewith pictured for the first time. Of course, the photograph is a new one, and the battle is D. W. Griffith's version of the affair. It is a scene in the new photoplay, "America." Many of the scenes for the picture were taken in the neighborhood of Washington, showing stirring events when the thirteen colonies were struggling for life. Wide World Photo.

Binghamton (N.Y.) Press, Feb. 2, 1924

THE NEW WAY OF STUDYING HISTORY—Is to see it. Schoolboys are expected to be unanimously in favor of discontinuing the old method. Here, for instance, is the Battle of Bunker Hill, as it will be shown on the screen in "America," a pictorial history being made by D. W. Griffith on the actual scenes of revolutionary battles and events in

Chicago

THE DAILY NEWS, SATURDAY, FEBRUARY 9, 1924. Chicago (Ill)

Bleak Days at Valley Forge. The Scene as Gen. George Washington Cheered His Despairing Continentals, from New Film "America," by David Wark Griffith.

Clarksburg (W.Va) Telegram Feb. 3, 1924

A number of prominent actors have just been added to the cast of D. W. Griffith's "America," the photodrama of the war of independence which Griffith is making for the Daughters of the Revolution as their contribution to the country-wide sesquicentennial celebration of the freedom of the country. When "America" has its world premiers at the Fourty-fourth street theater, New York, February 21, theater lovers will be pleased to find in addition to Carol Dempster, Neil Hamilton and Lionel Barrymore, a host of favorites in excellent roles, among them Lucille La Verne, whose performance in "Sun Up" is one of the outstanding triumphs of the stage year.

Times Feb 10 1924

Several prominent actors have been added to the cast of D. W. Griffith's "America," the photo-drama of the War of Independence, which is being produced for the Daughters of the American Revolution. When "America" is presented at the Forty-fourth Street Theatre Feb. 21, the audience will find in addition to Carol Dempster, Neil Hamilton and Lionel Barrymore, many other favorites, including Lucille La Verne. Then there is Louis Wolheim, who is famed now for his performance in "The Hairy Ape"; Riley Hatch, concert singer and actor on both stage and screen; Arthur Donaldson, a musical comedy star; Orville Alderson, lawyer and actor; Sydney Deane, also a musical comedy entertainer; Edwin Holland, who played in "The Copperhead," and James Clarence Malaby, another veteran.

City Leader Feb 9 1924

D. W. GRIFFITH'S new photoplay, "AMERICA," dealing with the War of Independence, will be shown at the Forty-fourth Street Theatre February 21. The following artists will be seen in the large cast: Louis Wolheim, Lionel Barrymore, Carol Dempster, Neil Hamilton, Riley Hatch and Lucille La Verne.

Columbus (O) State Journal Feb 3 1924

Griffith Retorts

With the [illegible] claim that a new record has been made for the longest motion picture on Broadway, it is interesting to recall that "The Birth of a Nation" ran at the Liberty Theater for 44 weeks, writes the D. W. Griffith, Inc., office. This theater had a seating capacity 75 per cent greater than the Criterion Theater, for which the new record is claimed. To draw a fair comparison, it would be necessary for "The Covered Wagon" to continue 33 weeks more to equal the actual record of D. W. Griffith's old masterpiece.

"Way Down East" also makes a forbidding challenge to the new record, as this picture ran for 42 weeks at the Forty-fourth St. Theater with a seating capacity of more than 1400, or more than twice as large as the Criterion. To equal "Way Down East" record, "The Covered Wagon" would have to run more than 80 weeks.

As to prices and volume of money, "The Birth of a Nation" played to the highest theatrical prices of that day, or $2 a seat, and a similar price for today would be $3 a seat, which is the standard theatrical price. "Way Down East" played at $2 for orchestra seats, with $1.50 for the best seats at $1, and 50 cents at $2, whereas "The Covered Wagon" has had the top price at $1.10.

The total receipts show that both "The Birth of a Nation" and "Way Down East" played to more than twice as many people and to [illegible] as much money as "The Covered Wagon."

THE NEW YORK TIMES, SUNDAY, JANUARY 13, 1924.

GHTS FROM STUDIOS

PICTURE RECORDS DISPUTE SUBJECT

Claim Two Film Dramas Played to More People Than 'Covered Wagon.'

DAVID WARK GRIFFITH always believes in trying his pictures out of the big city first. He takes them to some small town and lets the country audience be his guide. A few nights ago he took "America" in sixteen reels to Montclair, N. J., and showed it before making his final cutting and editing.

Saginaw (Mich) Herald Courier Feb 3 1924

Griffith Let Comes Out With Challenge As to Record Film Run

Says D. W. Griffith's Films Still Hold Record for Runs

IN FIELAND

Mineral Wells (Tex) Index 1/22/24 — Indianapolis (Ind) Sunday Star Feb 17 1924

Mrs. Norman R. Grethouse, formerly Miss Tottye Price who lived in Mineral Wells a few years ago and who has been selected by David Wark Griffith, from several hundred applicants, to take the part of Mrs. Gage, wife of General Gage, British commander-in-chief at Boston during the Revolution, in the D. A. R. Picture "America."

To the left and above are scenes from the D. W. Griffith production of "America" the photodrama of the War of Independence filmed under the auspices of the Daughters of the American Revolution. Arthur Dewey is George Washington and Carol Dempster is Nancy Montague.

Below—A lovely pose of Frieda Hempel whose beautiful voice was heard here recently in concert. Miss Hempel's season is a full one, and she has already given her "Jenny Lind" recital more times in America than her famous predecessor.

Moving Picture World (NYC) 2/16/24

World (NYC) Feb 10 19

Mineral Wells (Tex) Index 1/23/24 — Binny Hampton (NY) Sun 2/5/24

Former Mineral Wells Girl Chosen To Take Part Griffith Movie

Mrs. Norman R. Grethouse, formerly Tottye Price of this city has been chosen to represent Texas in "America", in the collossal photodrama of the War of Independence, being filmed by David Wark Griffith for the Daughters of the American Revolution.

Mrs. Grethouse was selected by Mr. Griffith and by Miss Carol Dempster who plays the leading role in the film, to portray the role of Mrs. Gage, wife of General Gage, the British commander-in-chief at Boston during the Revolution. Her remarkable facial resemblance to the spouse of the noted commander had been noted by Miss Dempster, her close personal friend, long before the filming of "America" was projected.

In making "America" Griffith has chosen his actors and actresses primarily for their physical resemblance to the famous historical personages who appear in the action. He had rejected hundreds of applicants for the role of Mrs. Gage before Miss Dempster called his attention to Mrs. Greathouse, who was at once engaged for the role.

Among the hundreds taking part in the new picture is a representative of almost every state in the union and the selection of Mrs. Greathouse assured Texas being represented. Mrs. Greathouse was born in Stephenville, Texas, the daughter of Mr. and Mrs. A. W. Price, who now reside in El Paso. Her early girlhood was spent in Weatherford and Seymour and following her marriage she lived in numerous towns and cities of Texas.

Like practically all of those taking part in "America" Mrs. Greathouse is a direct descendant of prominent revolutionary families.

"America" which represents Griffith in his first public presentation at the Forty-Fourth Theatre, New York, on the eve of Washington's birthday this year, is the first attempt to present the dawn of American liberty in pictures from on the screen.

In making it Griffith has enjoyed the assistance of the leading historical societies and of the United States regular army. Large bodies of infantry and cavalry were loaned him by the war department, through the courtesy of Secretary of War Weeks and having the aid of Battle complete, the fort and town of the revolutionary period, the Hessians, a regiment Minutemen and the loyalist contingent of American Indians, the usual battle of the revolution.

Spectacle and consideration has been given this public spectacle, and from these sources could scarcely be found a more complete picture of the War of Independence than is to be presented in the coming feature of the Griffith series.

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MORE ACTORS ADDED BY GRIFFITH TO 'AMERICA' CAST

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Louis Wolheim, college graduate, Mexican revolutionist and actor extraordinary, whose performances in "The Hairy Ape," is still vivid in the minds of all who saw it.

Riley Hatch, concert singer, artist and actor on both stage and screen, now playing in "The Nervous Wreck."

Arthur Donaldson, a musical comedy star of two continents, who, after achieving fame in Norway, Sweden and Denmark, created the title role in the original "Prince of Pilsen" company here.

Erville Alderson, attorney at law and actor, who founded an art theater in Kansas City, Mo., and gave up the stage to enter the Griffith fold, where he has been seen in several productions.

Sydney Deane, another musical comedy star, today is as well known to film fans as a few years ago he was to light opera patrons.

Edwin Holland, who played in "The Copperhead" with Lionel Barrymore, with Olga Netherole, Richard Mansfield and other stars too numerous to mention.

James Clarence Malaidy, another stage veteran of long experience.

Charles Bennett, who began his career with Edwin Booth, quit the boards to become a lawyer, and returned to portray an impression in

TELEGRAPH, WEDNESDAY

THE REA

D. W. Griffith's "America" Tried Out on Invitation Audience at South Norwalk—Production, Now in 18 Reels, Required Four Hours to Show.

"America" at South Norwalk.

A SECRET trial showing of D. W. Griffith's picture, "America," was held yesterday at the Rialto Theatre, South Norwalk, Ct., before a specially invited audience. The film was in eighteen reels, requiring a four-hour was held yesterday at the Rialto Theatre, South Norwalk, Ct., before a specially invited audience. The film was in eighteen reels, requiring a four-hour showing, and this will have to be cut down before it opens on Broadway, February 21. Incidentally, the official title of the new special is now "America, Series One—The Sacrifices." This has been done in order to avoid confusion as to the theme, and because of the fact that Mr. Griffith hopes to make a series of separate films portraying the dramatic history of America's development.

Pittsburgh Post 2/6/24

We're a lucky bunch of citizens after all. Here we are getting the best film shows in the land at a price within the reach of all. Other towns have the same sort and honestly their citizens have to pay a lot of more money for an admission.

This outburst on the price of pictures comes after we hear that Douglas Fairbanks and D. W. Griffith in their coming new pictures intend to have an admission charge of $2. Glad to note the opening of the shows will be in New York where it has often been said "you can get away with anything."

Now pictures may cost the producers a wad of jack but believe me if they present a worth while attraction they get their dough back many times over. Of course it takes a financied to get the pictures set but still he ought to be satisfied with a fair return of interest.

Our Newark managers are to be congratulated for bringing the best pictures here and charging a nominal price. Oft times we have had first releases shown in our houses but the managers never jacked up the price. Good thing for all of us we have alert managers. And most of all they are entitled to our consideration and patronage.

Adds to "America" Cast

Many Favorites Augment Griffith Production for D. A. R.

A number of prominent actors have been added to the cast of D. W. Griffith's "America," the photodrama of the War of Independence which Mr. Griffith is making for the D. A. R.

When "America" has its world premiere at the Forty-fourth Street Theatre, New York, February 21, Washington's Birthday eve, theatre lovers will find, in addition to Carol Dempster, Neil Hamilton and Lionel Barrymore, also Lucille La Verne, Louis Wolheim, Riley Hatch, Arthur Donaldson, Erville Anderson, Sydney Deane, Edwin Holland, James Clarence Malaidy and Charles Bennett.

To Curb Idle Rumors In the Film Studios

The motion picture industry is starting an educational campaign in the studios to suppress harmful rumors which, despite their falsity, gain the dignity of facts through wide and repeated circulation.

Talks will be given in all studios by representatives of the Will Hays organization, pointing out that motion picture people are by nature imaginative and therefore receptive to interesting rather than accurate news.

In illustration it is pointed out that recently a story gained circulation in the press that D. W. Griffith was forced to spend $200,000 in retakes in making "America" because of some complication in costume period. The basis for this report was the fact that during the taking of a scene Mr. Griffith asked the studio costumer to make a change in one costume because a certain panel in the skirt was typical of a period other than the colonial period which prevails in the picture.

My Review 2/9/24

WILD TALES DO GREAT INJURY TO MOVIE BUSINESS

An Example of It at the Griffith Studio Bears Evidence

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When that incident reached the press it had swollen into a $200,000 catastrophe, all through idle gossip.

Another incident occurred in taking the Revolutionary battle scenes at Lexington, when two cases containing six thousand feet of negative were mislaid for five hours. The story later appeared that 180,000 feet of negative had been stolen and secretly sold.

So much exaggeration of this nature arises among the actors that the lectures will be designed to impress them with the harm such looseness may cause the industry.

Close-Ups of Famous Film Stars

D. W. Griffith has captured a Barrymore—Lionel, no less—to play an important part in his production of "America." This is Lionel's first appearance with D. W. for 10 whole years—for he began his screen career in Griffith's stock company.

The role for which he has been cast is an unpleasant one—to say the least. For he will play the part of Walter Butler, who, in the pre-revolutionary days (and, for that matter, during the revolution) led a band of Indians in a guerilla warfare against his own people.

Evansville Herald Feb 17 1924

Topeka (Kansas) Capital 2/9/24

Evansville (Ind) Courier 2/9/24 — Republican-Register

QUITE A CAST IN 'AMERICA,' NEW GRIFFITH FILM

Many Favorites Will Be Found in This Patriotic Picture

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DISPUTE CLAIM OF RECORD SET BY "COVERED WAGON"

"Birth of Nation" Figures Are Cited.

SATAN'S TOE IN THE PICTURES

Henry M. Flagler's Sea-Encompassed Estate on the Sound Has Become the Setting of a Movie Studio

The Flagler Estate on Orienta Point

By MORDAUNT HALL.

ON Satan's Toe, as James Fenimore Cooper called Orienta Point at Mamaroneck, is a large mansion where years ago, in the quiet of an evening, four oil magnates sat at a huge mahogany desk mapping out the destinies of liquid fuel, discussing Wall Street and the Florida East Coast Railroad. Now, over the same desk in the same room of this frame structure, one of the motion picture magnates considers such affairs as the price of stories, the salaries of screen stars, the high cost of carpenters, electricians, dress materials and lumber.

Where for years in the huge vacant house, guarded by a retired butler and a solitary gardener, there hung such gloom that the place was said by the near-by residents to be haunted, one at present sees gay and good-looking women, painted and rouged, attired in laces and satins, clinging to the arms of high-booted men in satin suits and tricornered hats, gray wigs and decorative black bows. They have done their share toward chasing away the spooks, and if there remained some stubborn ghost, he fled from the glare of the studio lights when they invaded the mansion.

On the green lawns by the Sound the days of George Washington are being recreated under the eye of David Wark Griffith. For the property is his.

The home that once was the pride of Henry M. Flagler, financial magnate, is now one of the most convenient Eastern motion picture studios. To make space for wardrobe and other paraphernalia, Mr. Griffith tore down some of the walls and turned out no less than sixteen bathtubs. There were about forty-two rooms in this house, which Flagler first started to build in 1899. He was superstitious about finishing the place, believing that he might die when it was completed. So he first built one section, and then waited for two years, after which he finished another part of the house. Then finally, not even fooling it, he turned superstition to the face when and boldly gave orders for completion.

He commissioned a gun expert of a coat of something like $100,000 and had his own private bombproof, secured for 200 yards into the waters of the Sound. Had one thought of the use from the New Jersey coast for the transformation of the rocks muddy shores into a smooth bathing beach. Most of the designing, even to the architectural peculiarities, was done by Mr. Flagler himself. He designed his own tile, and sent the drawings to Holland for the squares to be made there. Even the chandeliers were according to his own ideas; and there is one chandelier, still in the house, designed of solid brass, with crystal hangings, weighing 1,100 pounds. It cost $25,000.

So jealous was the Florida railroad king that no copies should be made of any of his interior fixtures for other homes that he insisted on having all molds destroyed. Incidentally, the gigantic chandelier, with the myriads of crystals, was the cause of the dismissal of one of Mr. Griffith's employes about a year ago. He was seen night after night going out with something evidently concealed under his coat. He was eventually questioned, and discovery was made that he was stealing the crystals from the chandelier. He was able to dispose of them for about $7 each. They were of finely cut French glass. Most of the hangings are of silk, except in one room, where the walls are covered with hand-tooled, specially designed colored Spanish leather. A terrific storm in the Summer of 1922 smashed windows and tore down part of this leather, which now hangs from some of the panels in uneven remnants.

In this same mansion where Mr. Griffith the other day discussed with Lionel Barrymore scenes for a revolutionary film Flagler used to sit for hours with John D. Rockefeller, H. H. Rogers and John D. Archbold, arguing over the oil business. The desk in Griffith's office, which if it had speech could reveal many interesting stories, is of solid mahogany, parts of it being two inches thick. Eight thousand dollars was offered for the desk a short time ago and refused.

A room at present used to store some of the costumes was in the past occupied by Edwin Booth, who often joined the oil magnates in their discussions. The tragedian was a domineering, fearless, impatient individual even with these men of affairs, and on more than one occasion he swept out of the room, angrily insisting that business so dominated all the cells of their brains that they could not appreciate anything in the way of literature or art.

The following evening he would be seen with them again, and if they listened to him without interrupting his stories by injecting Wall Street matters, he would remain in their company until John D. Rockefeller went off to Pocantico Hills, H. H. Rogers to the north shore of Long Island and Archbold to Manhattan. Then Booth and Flagler would have another cigar in peace before bedtime. Upon them attended George Holland, Flagler's butler.

Holland was for twenty-eight years in Flagler's service, to which he came from England. He is 60 now, and after his master died in May, 1913, he continued as caretaker of the then gloomy place, his only companion in the huge house and the thirty-two acres of land being an elderly gardener, who had also been in Mr. Flagler's employ. Together they used to sit and smoke corn-cob pipes at noon or on a Summer's evening, talking over the days of the past, wondering in the quiet of the estate what was going to happen to it. Now Holland is employed by Mr. Griffith as a sort of superintendent.

Scheduled trains still stop at Mamaroneck as at other suburban stations. But Holland remembers that when Flagler was alive even through expresses halted for a few instants at Mamaroneck station, the conductors always looking out to see if the "old man" was on the platform. Flagler never knew when he might be seized with the whim to go to noisy Manhattan, and to humor him the New York, New Haven & Hartford directors arranged to have all trains stop.

Toward the latter part of 1918, Mr. Griffith, then producing pictures in California, decided that the sunshine of California did not make up for the scenery of other sections of the country. He came East.

One day when "shooting" a scene on the north shore of Long Island, Griffith, with one of his assistants, looked through his powerful field glasses over at Orienta Point and asked what that part of the country was called. He drove over in a couple of days and cast an eye on the Flagler estate and became fascinated not only with the house but with the grounds.

The beautiful, neglected gardens, the sandy beach, the breakwater and the sea wall all appealed to Griffith, who thought that if he could become the owner of the estate he would at any rate be certain that none of his locations were duplicated by other picture men. In 1919, just before he was ready to make another Mutaeres production, he bought the mansion and the grounds for $600,000 and immediately went to work adding on a high studio and a power plant. Residents in the neighborhood were greatly incensed. They thought his carrying electricity on poles to the property, and to the end, in order to get what he wanted, he was forced to purchase an additional thirty acres.

It was in this studio that all the interior scenes for "Way Down East" were made, and most of the exteriors were also taken on the estate. Aside from the players employed in the films, there are 6 [illegible] employes here, while 2 [illegible] are taking produced [illegible] these productions, numbers [illegible] a move to ninety persons in the aforesaid and a number of other occasions, such as this rather [illegible] city men, workmen women and production machine operators.

Detroit (Mich) News 2/3/24

Covered Wagon' Record Is Scorned By Griffith

He Quotes Figures to Show His Own Big Ones Have Made More Money; Film Gossip of a Week.

By HAROLD HEFFERNAN.

ALL this talk about "The Covered Wagon" being the greatest money-winning picture in the history of the film business, has finally stirred the great D. W. Griffith into a fury. Mr. Griffith, as you should know from your movie primer, produced two of the biggest and most profitable films of all time in "The Birth of a Nation" and "Way Down East." Stories to the effect that these wonders of the silent drama are being pushed down the ladder in the matter of box office receipts have brought out some interesting data from the earliest files of the film industry.

Not until "The Covered Wagon" had passed its forty-fourth consecutive week in the Criterion Theater, New York—thus exceeding the long-run mark set by "The Birth of a Nation"—and its promoters began to make the matter known by a whirlwind publicity campaign, did the master speak. Mr. Griffith began by declaring that the Criterion is a 75 per cent smaller theater than the Liberty, the house that accommodated "The Birth" during its record-making run several years ago. To draw a fair comparison between the popularity of the two pictures Griffith declares it would be necessary for "The Covered Wagon" to continue 33 more weeks to equal the actual record of his old masterpiece.

And on top of that Griffith points out that "Way Down East" is in a position to make a forbidding challenge to the new record as it ran for 42 weeks in a theater with a seating capacity twice as large as that of the Criterion. To equal the "Way Down East" record, it is estimated that "The Covered Wagon" would have to run more than 80 weeks.

As to prices and volume of money passing the windows, "The Birth" and "Way Down East" seem to have things pretty much their own way. "The Birth" played to the highest theatrical prices of that day, of $2 a seat, and a similar price for today would be $4 a seat, which seems to be the standard theatrical rate on Broadway when affairs are normal. "Way Down East" played at $2 for orchestra seats with 200 of the best seats selling at $3 and $5 more at $5, whereas "The Covered Wagon" has held the top price at $1.50.

The total records, according to Griffith's figures, show that both "The Birth" and "Way Down East" played to more than twice as many people and to not less than four times as much money as the new [illegible]. The theater in which "The Covered Wagon" is now running seats less than 700 people, a smaller capacity than 75 per cent of Detroit's neighborhood houses. So, with all credit to "The Covered Wagon," and the likelihood of its continuation for perhaps another year in the same surroundings, it should be remembered that capacity and the amount of money taken in are the deciding factors in awarding the world's money-making championship to a photoplay.

Davenport (Ia) Dem-Leader 2-3-24

Popula[illegible] Screen Stars [illegible] Cast of "[illegible]erica"

A number of prominent actors have just been added to the cast of D. W. Griffith's "America", the photodrama of the War of Independence which Griffith is making for the Daughters of the Revolution as their contribution to the country-wide sesquicentennial celebration of the freedom of this country.

When "America" has its world premiere at the Forty-fourth Street theater, New York, Feb. 21, theater lovers will be pleased to find in addition to Carol Dempster, Neil Hamilton and Lionel Barrymore, a host of favorites in excellent roles, among them Lucille La Verne, whose performance in "Sun-Up" is one of the outstanding triumphs of the stage year. Other well known players in "America" are:

Louis Wolheim, college graduate, Mexican revolutionist and actor extraordinary, whose performance in "The Hairy Ape", is still vivid in the minds of all who saw it.

Riley Hatch, concert singer, artist and actor on both stage and screen, now playing in "The Nervous Wreck".

Arthur Donaldson, a musical comedy star of two continents, who, after achieving fame in Norway, Sweden and Denmark, created the title role in the original "Prince of Pilsen" company here.

Erville Alderson, attorney at law and actor, who founded an art theater in Kansas City, Mo., and gave up the stage to enter the Griffith fold, where he has been seen in several productions.

Sydney Deane, another musical comedy star today, is as well known to film fans as a few years ago he was to light opera patrons.

Edwin Holand, who played in "The Copperhead" with Lionel Barrymore, with Olga Netherole, Richard Mansfield, and other stars too numerous to mention.

James Clarence Malaby, another stage veteran of long experience.

Charles Bennett, who began his career with Edwin Booth, quit the boards to become a lawyer, and returned to portray an important role in "America".

Portland (OR) Press Herald Feb 7 1924

[illegible] Pickford's "Dorothy Vernon of Haddon Hall", Douglas Fairbanks' "The Thief of Bagdad", Jack Pickford's "The Hill Billy", and D. W. Griffith's "America", will all have [illegible] Broadway run[illegible]

Portland (ME) Press-Herald Feb 8 1924

Stage and Screen News

The motion picture industry is starting an educational campaign aiming [illegible] the studios to suppress silly and hurtful rumors which despite their falsity, gain the dignity of facts through wide and repeated circulation.

Talks will be given in all studios by representatives of the Will Hays organization, pointing out that motion picture people are by nature imaginative and therefore receptive to interesting rather than accurate news.

In illustration, it is pointed out that recently a story gained circulation in the press that D. W. Griffith was forced to spend [illegible] in retakes in making "America," because of some complication in costume period. The basis for this report was the fact that during the taking of a scene, Mr. Griffith asked the studio costumer to make a change in one costume because a certain panel in the skirt was typical of a period other than the Colonial period which prevails in the picture.

When that incident reached the press, it had swollen into a $250,000 catastrophe, all through idle gossip.

Another incident occurred in taking the Revolutionary battle scenes at Lexington, when two cases containing six thousand feet of negative were mislaid for five hours. The story later appeared that 150,000 feet of negative had been stolen and secretly sold.

So much exaggeration of this nature arises among the actors that the lectures will be designed to impress them with the harm such [illegible] may cause.

My Exhibitor Trade Review Feb 16 1924

Actor Selected By Griffith To Play Part Of George Washington

YORK, Feb. 1.—Located after a country-wide search, during which thousands of photographs were examined and more than 100 actors, including a number of Broadway stars, interviewed in person, Arthur Hoyt has been selected by D. W. Griffith to portray the [illegible] of George Washington in America, the photodrama of the War of Independence, which he is making for the Daughters of the American Revolution.

Hoyt was selected because he was considered to have the most [illegible] character resemblance to Washington. Before the final selection was made Hoyt and many other prominent men were taken to Mount Vernon, to study the [illegible] and bearing of the first president.

Although some historian [illegible] the Father of his Country, and had his own private bombproof, secured for 200 yards into the waters of the Sound, there was no thought of the use from the New Jersey coast for the transformation of the rocks

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Washington (DC) Times 2/9/24

Griffith's Aid.

Mr. Percy Sykes, former commander-in-chief of the British forces in Persia, was able to give some advice to D. W. Griffith in staging scenes of the War of Independence, which will be presented at the Forty-fourth Street Theater in New York soon.

Parkersburg Homegrown Feb 10 1924

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So much exaggeration of this nature arises among the actors that the lectures will be designed to impress them with the harm such [illegible] may cause.

Sunday Star Feb 10 1924

Close-Ups of Famous Film Stars

[illegible] has received a Paramount contract on her work in Griffith's "America." This is Gloria's first [illegible] W. for its whole year—for he began his action [illegible]

This role for which he has been cast is an unusual one and the [illegible] Walter Butler, who, in the previously [illegible] during the Revolution, [illegible] against [illegible]

My Exhibitor Feb 17 1924

Boston Post 2/17/24

MOVIE PATRIOTS SUFFER IN SNOW, SAME AS IN 1776

Yesterday's snowstorm, even if it did disgruntle some folks who thought they'd get through the winter without buying rubbers, brought joy to the hearts of George Washington and his Revolutionary soldiers. During the entire winter George and his cohorts had been waiting, literally with bated breath, for just the tiniest bit of a snowstorm, so they could shiver around in rags and bare feet as in the good old days in Valley Forge.

Griffith About to Move.

The storm brought the greatest joy of all to D. W. Griffith, who, in spite of [illegible] as the real boss of George and his soldiers, Griffith had begun to feel that the weather man had played him dirt, for his biggest picture, "America," is scheduled to open Feb. 21, and up to yesterday no snow had arrived.

The whole picture had been made, awaiting only some Valley Forge scenes and editing and titling. Griffith was figuring on meeting the emergency by moving his whole company north.

War's Hell.

Yesterday's flurry brought out Washington and a portion of his tattered army to the Valley Forge that has been built on the Larchmont Yacht Club's grounds near the Griffith studio in Mamaroneck. Rehearsal for hours, extras and leading men, including Arthur Dorsey of Washington and Noah Beery as the hero of the piece, had half a dozen movie cameras under the eye of the director.

Today nearly the whole Revolutionary army, about 400, will be brought to the scene.

Boston Sunday Post 2/17/24

AMERICA ACCLAIMED AS GRIFFITH'S BEST

[illegible]

Philadelphia Public Ledger Feb 10 1924

Big Productions Due This Month

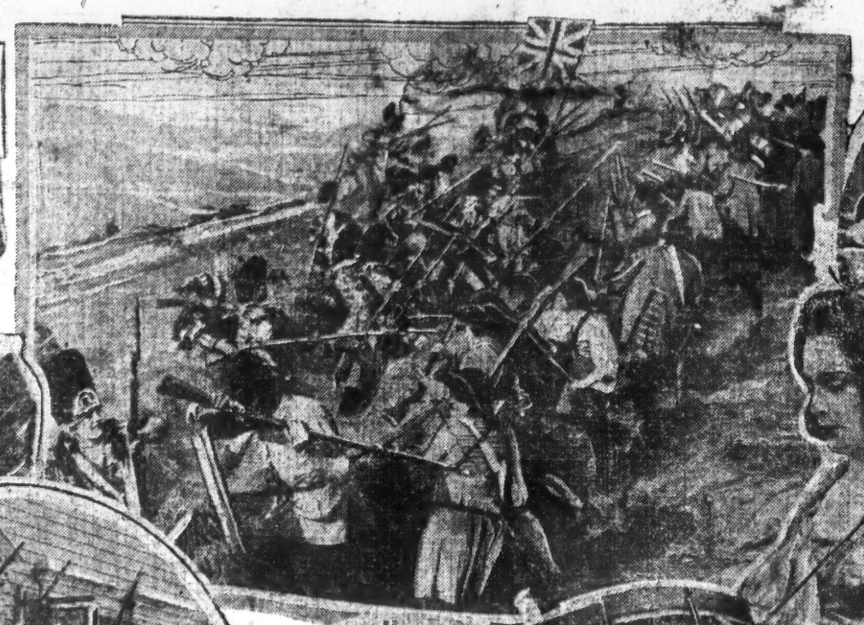
[illegible]

THE BATTLE OF BUNKER HILL REPRODUCED FOR THE FILMS. [illegible]

D.W. Griffith Makes "America" for D.A.R.

Patriotic Societies, Historical Experts and the U. S. Army Aid In Making An Unusual Picture.

Walter Butler (Lionel Barrymore) and Nancy Montague (Carol Dempster)



Carol Dempster and Neil Hamilton in a Love Scene

The Minutemen Prepare To Protect Historic Buckman Tavern

Samuel Adams Greets a Visitor to the Hancock-Clarke House, Lexington, Mass.

Miss Irma Harrison with the Drum Actually Used at the Battle of Lexington

WHEN the Daughters of the American Revolution suggested to David Wark Griffith that he make a photoplay based on the American Revolution, they started something. As a result of this suggestion Griffith is not only making the detailed film, but leading historians, patriotic societies, society women, descendants of Revolutionary heroes, and the United States Army itself is helping him, and if everything goes according to schedule "America" as the new film has been named, should surpass even the "Birth Of A Nation."

Probably no other film during its making ever created such widespread interest as that upon which Griffith is now working. This is due in part to its patriotic nature which has already caused a revival of interest in Revolutionary times in the regions where the great conflicts of our men were waged, and to part in the unusual [illegible] Griffith is taking the picture.

Instead of building replicas of the historic buildings which must figure in any drama written about the Revolution, Griffith and his entire company of players, technicians and servants, are traveling from place to place in special trains, and taking their scenes on the actual sites, with thousands of the general public as spectators, and many living Revolutionary descendants, and the national guard of the United States Army as "extras."

As for the requirement of "letting the public in" to view the actual making of a motion picture [illegible] Griffith is now the actual director of a motion picture in preparation of its battle scenes, every movie fan who happens to live within a reasonable distance of the actual sites where Griffith is now working, is given an opportunity to see a dozen movies in action, and to learn through watching a faithful reproduction of scenes in the struggle for liberty something of the stuff of which the Minutemen were made.

Some idea of the interest with which the filming of "America" is being followed may be gained from the fact that historical societies and descendants of Revolutionary heroes in sections where scenes were being taken, brought forth the men from the farms and trousers chests of their ancestors, the silver trimmed hats, buckles, etc., worn by the Minutemen, ranging from pieces of the Revolution, ranging from pieces of arms and drums, to pistols and muskets, [illegible] with age, and offered them to Griffith for use in the picture. Because of the enthusiasm it has been possible to use as "extras" in "America," hundreds of men who actually served in the Revolutionary War, and who have posed before photographers instead of present day camera men.

Griffith's aim in producing the epical picture has been achieved largely through the assistance of a special library of research the Daughters which has collected, [illegible] the United States Army, the general public and the general public and general [illegible] of Boston, the [illegible] and [illegible] the [illegible] Revolution.

Although it would seem that [illegible] Griffith, [illegible] Revolutionary [illegible] Boston, [illegible] Revolutionary [illegible] Boston, [illegible] Revolutionary [illegible] Boston

My Herald Feb 10 1924

Brooklyn Life

MOVIES CAUSE TALK—The motion picture industry is starting an educational campaign amongst the studios to suppress silly and harmful rumors which despite their falsity gain the dignity of facts through wide and repeated circulation.

Talks will be given in all studios by representatives of the Will Hays organization, pointing out that motion picture people are by nature imaginative and therefore receptive to interesting rather than accurate news.

In illustration, it is pointed out that recently a story gained circulation in the press that D. W. Griffith was forced to spend $200,000 in retakes in making "America" because of some complication in costume period. The basis for this report was the fact that during the taking of a scene, Mr. Griffith asked the studio costumer to make a change in one costume because a certain panel in the skirt was typical of a period other than the Colonial period which prevails in the picture.

When that incident reached the press, it had swollen into a $200,000 catastrophe, all through idle gossip.

Brooklyn Life 2/16

"AMERICA"—D. W. Griffith has modified the name of his Revolutionary War picture which is to open February 21st at the Forty-fourth Street Theatre. It will be officially called "America, Series One—The Sacrifices."

This is done to avoid confusion as to the theme, since the dramatic story Mr. Griffith has produced emphasizes the sacrifices which Americans made to establish their independence.

WITH UNITED STATES SOLDIERS AS EXTRAS. The Battle of Bunker Hill is fought again for D. W. Griffith's film spectacle "America," made for the Daughters of the Revolution and soon to be shown throughout the country.

My News Feb 10 1924

What's So Rare as Busy Studio Going Full Tilt?

By McELLIOTT.

It is not only imaginary, this glamour which hangs around the movies. It is part and parcel of the spirit which makes a crowd gather at Fifth avenue and Forty-first street, just below the lions of the library, to watch a cameraman train his machine on a group of players descending from a limousine; it's what causes a saleswoman to drop you, poor earth mortal, in the very middle of a glove purchase to fly to the aid of a very blond, very orange-lipsticked houri who has the look of a star. She may only resemble Gertrude Whoozis, but the chances are the salesgirl's eyes are keen, as she is a dyed-in-the-wool fan and knows her film catalogue backward.

Highly Colored Maidens.

Also this is something of the charm and mystery which causes your friends to say to you wistfully: "Do take me round to a studio some day when they're making a film. I've never been," and to stand agape once there, at the bewildering phantasmagoria of highly colored maidens in crystal evening frocks, green carpenters hammering deafeningly all over the place, some temperamental director's orchestra waiting positively outside a drawing room set—all the chary detail that makes a picture factory itself out within the first six of some seventeen playwright's pages.

Claire Hampton

My Tribune Feb 10 1924

Brooklyn Standard Union Feb 10 1924

South Bend (Ind) News-Times

Detroit News

Washington Brought to Life for Film of American Revolution

Deutsch Amerika

Portland, Me. 78

Griffith Makes "America" for D. A. R. With Aid of U. S. Army and Historians

RE-ENACTS RIDE OF PAUL REVERE

Reproduces Trip of Washington Across The Delaware River

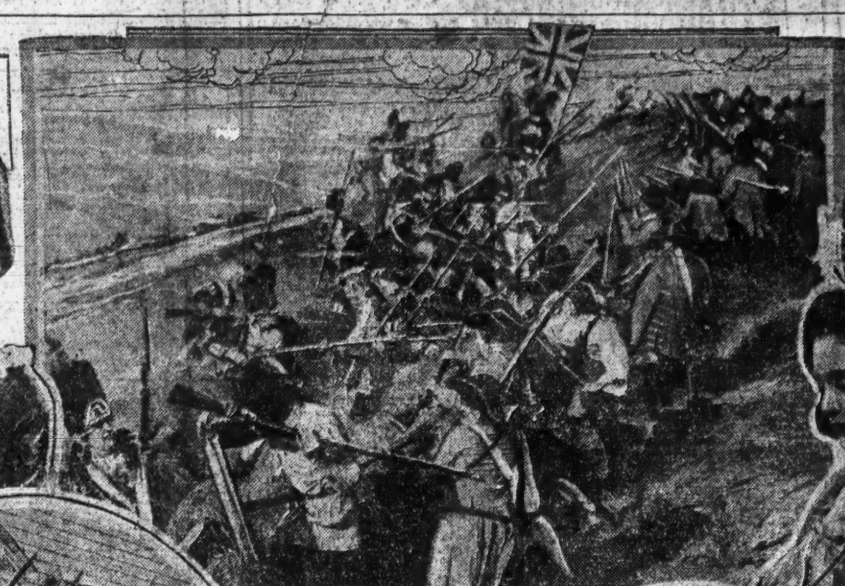
FILMS MINUTEMEN AT BAY ON BUNKER HILL

Depicts Farmers Firing Shots That Were Heard All Round The World

HISTORIC SOCIETIES HELP OBTAIN DATA

And Robert Chambers Writes Love Story Which Runs Through The Play

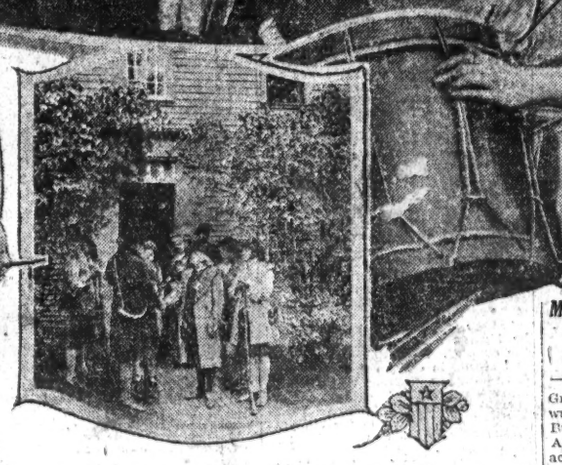
Walter Butler (Lionel Barrymore) and Nancy Montague (Carol Dempster)



Carol Dempster and Neil Hamilton in a Love Scene

(Center) United States Regulars in Homespun, Refight the Battle of Bunker Hill

The Minutemen Prepare To Protect Historic Buckman Tavern



Samuel Adams Greets a Visitor to the Hancock-Clarke House, Lexington, Mass.

Miss Irma Harrison With the Drum Actually Used at the Battle of Lexington

The magnitude of Griffith's undertaking in "America" can perhaps, best be understood by the fact that he aims to reproduce the major battles of the War of Independence with strict fidelity to historical accuracy; that 250,000 feet of film has been used already, and more than 50,000 persons have appeared in the scenes; that thousands of regular Army soldiers drafted for the purpose through the courtesy of Secretary of War Weeks, camped more than a fortnight in Putnam County to appear in a few scenes; and that when completed the picture will actually have cost more than a million dollars.

When the Daughters of the American Revolution suggested to David Wark Griffith that he make a photoplay based on the American Revolution, they started something.

As a result of this suggestion Griffith is not only making the desired film, but leading historians, patriotic societies, society women, descendants of Revolutionary heroes, and the United States Army itself is helping him, and if everything goes according to schedule "America" as the new film has been named, should surpass even the "Birth Of A Nation."

Probably no other film during its making ever created such widespread interest as that upon which Griffith is now working. This is due in part to its patriotic nature, which has already caused a revival of interest in Revolutionary times in the regions where the great conflicts of our first war were fought; and in part to the unusual way in which Griffith is making the picture.

Taking Actual Sites

Instead of building replicas of the historic buildings which must figure in any drama written about the Revolution, Griffith and his entire company of players, technicians and advisers, are traveling from place to place in special trains, and taking their scenes on the actual sites, with thousands of the general public as spectators, and society belles, Revolutionary descendants and the enlisted men of the United States Army as "supers."

So far this experiment of "letting the public in" to view the actual filming of a motion picture is working out admirably, even though in several cases—notably in reproduction of big battle scenes—pirate movie camera men attempted to take "shots" of the scenes which Griffith staged at great expense, in order to sell them to small companies for use in mediocre pictures. A number of such attempts were stopped by State troopers in New York, and the pirates' cameras and films confiscated until the new Griffith picture has been released.

Enthusiasm Aroused

Although he had long realized the dramatic possibilities of the American Revolution as the basis for a photoplay, Griffith has been surprised, he says, at the enthusiasm which his project seems to have aroused. His New York office and his studios at Mamaroneck, New York, have been literally flooded with requests from historical organizations which wish to aid with historical data so to appear in the picture; with valuable historical information from descendants of the Revolutionary period, gift requests from manufacturers which figured in the cause of Revolutionary soldiers for him to bring as command and take pictures in their own homes and historic

Which hundreds have turned out to watch the rehearsing and taking of scenes, and thousands who never saw a motion picture before, and who had forgotten that there was a War of Independence, have had an opportunity to see a dozen camera men at work, and to have their interest aroused to a degree bordering on a fever, in the process of taking a number of scenes in the property by Harry Carey of the film of which the Minutemen have made.

Pageantry Unearthed

And one of the interests with which the filming of "America" is being followed by patriotic societies and descendants of Revolutionary heroes is the fact that pageantry which has long been left on the shelf from the time of the Revolution, and which has been revived only in Washington's birthday celebrations, and in the celebration of Lexington and Concord, and Bunker Hill Days, is being revived in the Griffith production, and being staged in the actual places where it took place and repeated to light and sound effects.

Guns Will Go

And the guns that so

[illegible]

Not Easy Sought

[illegible]

Modern Shared

[illegible]

"America." Pell may be remembered as author of "Down To The Sea In Ships," the film of New Bedford in its whaling days. He has been a life-long student of New England history.

During the filming of the battle scenes, Griffith has also had the benefit of the advice and aid of United States Army officers. Indeed the filming of several scenes at Somers, Putnam County, New York, where in fact United States Army infantry manoeuvres, with Griffith in command.

Monuments In Way

Owing to the monuments and modern buildings which now occupy and surround the sites of the principal Revolutionary engagements, Griffith found it impossible to stage his bigger scenes, dealing with huge bodies of moving men, on the actual scene of these battles.

So, after his technical staff had visited the principal battlegrounds, and with the aid of ancient documents and maps visualized Lexington Green, Concord Bridge, Breed's Hill, Dorchester Heights, and other leading battlefields of New England, Griffith had constructed at Somers, New York, a set more than seven miles in extent. And with the assistance of army officers and historical advisers this vast area was laid out as an exact reproduction of the various fields where the chief engagements of the war were fought.

Under the direction of regular army officers an encampment for several thousand soldiers, with complete water supply, commissary, electric and ventilation plants was made, and a similar one for Griffith's large company of players. The whole encampment covered a neighboring hillside to the extent of a square mile.

Special trains carried the 26th Infantry from Fort Slocum and Hamilton, and the 16th Infantry from Governor's Island, together with a troop of cavalry from Fort Ethan Allen, a field battery from Fort Slocum, a detachment of engineers in command of Lieut. Dr. Wirt, and a perfect unit under Capt. H. S. Davis on the scene at Somers.

Hundreds of people with camera equipment of every type of the reserve forces, formed the largest such unit ever brought together outside of war manoeuvres.

Many special cars and automobiles brought visitors and movie men, and there was a population of more than a thousand.

Common, the famous bridge at Concord, and the ramparts hastily thrown up at Bunker Hill in the background.

From the valley to the brow of the hill, where stood a very high and very modern structure, was a long stairway, and a series of telephone wires. It was from this structure, by means of field telephones, and mounted couriers, who dashed hither and thither like madmen, that D. W. Griffith and his staff of historians, military experts, and technicians, directed his players and United States Soldiers, refighting the battles of the War of Independence.

From the minute the soldiers arrived in camp they had been drilled in the manual of arms, in the tactics and strategy of Revolutionary times. During rehearsals they had doffed their modern khaki and donned the

D. W. Griffith

Although it would seem that every detail regarding such a well known incident as Paul Revere's ride through Middlesex to warn the Minutemen of the coming of the British forces in command of Major Pitcairn, would be public property and the knowledge of every school child, the research workers found that such was not the case. Despite the fact that Revere's ride has been ably told in prose and verse, even eye-witness historians had neglected to mention what to Griffith was a very important item—the color of the nameless yet famous steed he rode.

Paintings of Revere generally show the horse as white, which the research workers, after weeks of seeking through yellowed documents, found to be incorrect. They were finally able to solve the problem. And this was but a minor incident, a petty puzzle among the many disputed points they were called upon to settle.

Even with his research bureau Griffith would have found the solution of many disputed points impossible had it not been for the voluntary aid of local historians and patriotic societies, including such prominent personages as Mrs. Anthony Wayne Cook, president of the Daughters of the American Revolution, G. Watson James, national historian of the Sons of the American Revolution, Edwin B. Worthen, president of the Lexington Historical Society.

[illegible] The action starts, while cameras grind furiously, on the ramparts of Bunker Hill (General Prescott walks briskly in and his setting heart into his humorous foot soldiers, and tells them not to fire until "you can see the whites of their eyes," while the British advance in the formation of Bunker's Hill, over the ramparts [illegible] shots fired by the British vanguard in the bay.

"Fire," commands Prescott, and the Minutemen obey. Down goes the front rank of the advancing redcoats, but not the march pushed on by Sir William Howe and Pitcairn. Within the ramparts there is rush, but the redcoats are pushed back, a second, a third, a fourth, a common rallies. Behind the lines is seen to roll back behind a barrier to the sight of Harry. And the cry of Gen. Gridley goes up, and after a pause the redcoats are seen to roll back behind the ramparts, and the battle is over.

[illegible] in the Old North Church was redone in its original settings, and John Adams and Hancock revisited the Hancock-Clarke home.

Thence Griffith and his players sped by special train southward through New York to the principal points of historic interest in New York and New Jersey, and so on to Washington, and into Virginia.

The Battle of Quiry around the National Capital were used as backgrounds for elaborate scenes. Then moving Southward to Quiry Hall, where Washington called upon the Father Tree Cavalry at Fort Hunter, which assisted Cornwallis at the siege.

With the state that suggested Lincoln, Jefferson, Washington, Adams and Hancock, Griffith is [illegible] and [illegible] Island to make the battle scenes at Somers, Major Wainwright, aide to Secretary of War Weeks not only placed the cavalrymen at Griffith's order, but himself assumed the costume and character of the celebrated Morgan.

On through Virginia swept Griffith and his company, pausing at the historic Byrd mansion, Westover, to take several scenes, with Richmond society girls, descendants of Revolutionary families as extra people. Along the banks of the James River numerous "shots" were made.

Back at his Mamaroneck, N. Y. studios, Griffith built several gigantic sets to complete the picture. These included interiors of the British House of Lords, the throne room, the king's private audience chamber, and other magnificent "sets."

Barrymore, Villain

Lionel Barrymore, who and his first motion picture training under Griffith in the old Biograph studio, was engaged for the role of Walter Butler, the villain of the Revolution. After looking over thousands of actors, Arthur Dewey was engaged to portray Washington, and Arthur Donaldson the role of King George Third.

Miss Carol Dempster plays the leading woman's role, that of Nancy Montague, with Neil Hamilton playing the hero. Scores of other well known actors are in the cast.

"Woman is learning to stand on her feet." That's fine. Perhaps she will keep off the feet of men who have the street car seats.—Long [illegible] Telegram.

Arthur Donaldson as King George

PROMINENT ACTORS IN CAST OF "AMERICA"

Griffith made a country-wide search recently to find a man whose personality resembled that of George Washington for his forthcoming production, "America."

Hundreds of actors were interviewed and over a thousand photographs were examined, finally D. W. G. selected Arthur Dewey as bearing the most perfect likeness. Publicity now claim that Dewey is a descendant of an old revolutionary family and that one of his ancestors fought in the battle of Lexington.

Of course it may be true; but true or not, it will give his press agents something to [illegible]

Working in "America."

A number of prominent actors have just been added to the cast of D. W. Griffith's "America," the photodrama of the war of independence," which Griffith is making for the Daughters of the Revolution as their contribution to the country-wide sesquicentennial celebration of the freedom of this country. When "America" has its world premiere at the Forty-fourth Street theater, New York, Feb. 21, theater lovers will find, in addition to Carol Dempster, Neil Hamilton and Lionel Barrymore, a host of favorites, among them Lucille La Verne, whose performance in "Sun Up" is one of the features of the New York stage.

Given Big Role in New Griffith Film

Lionel Barrymore, in addition to his starring venture with David Belasco, has been engaged to play the part of Walter Butler in the forthcoming D. W. Griffith production, "America."

Barrymore comes back to Mr. Griffith after an absence of many years. It was some ten years ago in the old Biograph days that Lionel Barrymore became a member of the stock company organized by Griffith, thus beginning his screen career under the Griffith direction. He continued his screen work for several years, when he returned to the stage.

The part for which he has been selected in "America" is one demanding great versatility and force. He will do his screen work daytime and Sundays, keeping his night and matinee engagements at the theater.

In addition to Barrymore, the cast for "America" now includes Carol Dempster, Neil Hamilton, [illegible] Marie Burke, [illegible] and a number of prominent [illegible] will be [illegible]

Exaggerated Stories Injure Film Industry

[illegible]

Chicago Tribune News Feb 1 1924

Cleveland (Ohio) Plain Dealer Feb 10 1924

San Francisco (Cal) Herald 2/5/24

Montreal (PQ Can) Star 2/9/24

Hartford (Ct) Courant 2.10.1924

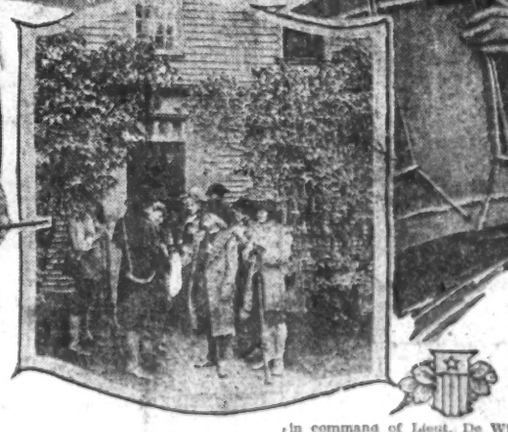
Springfield (Mass) Repub 2/10/24

D. W. GRIFFITH MAKES AMERICA FOR THE D. A. R.

Walter Butler (Lionel Barrymore) and Nancy Montague (Carol Dempster)

Carol Dempster and Neil Hamilton In a Love Scene

The Minutemen Prepare To Protect Historic Buckman Tavern



Miss Irma Harrison with the Drum Actually Used at the Battle of Lexington

When the Daughters of the American Revolution suggested to David Wark Griffith that he make a photoplay based on the American Revolution, they started something.

As a result of this suggestion Griffith is not only making the desired film, but leading historians, patriotic societies, society women, descendants of Revolutionary heroes, and the United States army itself is helping him, and if everything goes according to schedule America as the new film has been named, should surpass even the Birth of a Nation.

Probably no other film during its making ever created such widespread interest as that upon which Griffith is now working. This is due in part to its patriotic nature, which has already caused a revival of interest in revolutionary times in the regions where the great conflicts of our first war were fought; and in part to the unusual way in which Griffith is making the picture.

Instead of building replicas of the historic buildings which must figure in any drama written about the revolution, Griffith and his entire company of players, technicians and advisers, are traveling from place to place in special trains, and taking their scenes on the actual sites, with thousands of the general public as spectators, and society belles, revolutionary descendants, and the enlisted men of the United States army as "supers."

The magnitude of Griffith's undertaking in America can, perhaps, best be understood by the fact that he aims to reproduce the major battles of the War of Independence with strict fidelity to historical accuracy—that 250,000 feet of film has been used already, and more than 7,000 persons have appeared in the scenes; that thousands of regular army soldiers drafted for the purpose through the courtesy of Secretary of War Weeks, camped more than a fortnight in Putnam county to appear in a few scenes; and that when completed the picture will actually have cost more than a million dollars.

Some idea of the interest with which the filming of America is being followed may be gained from the fact that his (Griffith's) command

torical societies and descendants of revolutionary heroes in sections where scenes were being taken, brought forth invaluable relics of the revolution, ranging from pistols, spurs, and drums, to garments and costumes crumbling with age, and offered them to Griffith for use in his picture. Because of this enthusiasm it has been possible to use as "props," in America, historical relics never before photographed, instead of present day replicas.

The noted director was also fortunate in having the personal aid of Robert W. Chambers, the author, who not only wrote the charming love story which runs through America, but personally accompanied Griffith and his players out on location.

Also aiding Griffith from the historical side, is John L. E. Pell, who made the historical "employment" of America. Pell may be remembered as author of Down to the Sea in Ships, the film of New Bedford in its whaling days. He has been a life-long student of New England history.

During the filming of the battle scenes, Griffith has also had the benefit of the advice and aid of United States army officers. Indeed the storage of several scenes at Rodeen, Putnam county, New York, were in fact United States army infantry maneuvers, with

Owing to the monuments and modern buildings which now occupy and surround the sites of the principal revolutionary engagements, Griffith found it impossible to stage his bigger scenes, dealing with huge bodies of moving men, on the actual scene of these battles.

So, after his technical staff had visited the principal battlegrounds, and with the aid of ancient documents and maps visualized Lexington Green, Concord Bridge, Breed's Hill, Dorchester Heights, and the other leading battlefields of New England, Griffith had constructed at Somers, New York, a set more than seven miles in extent. And with the assistance of army officers and historical advisers this vast area was laid out as an exact reproduction of the various fields where the chief engagements of the war were fought.

Under the direction of regular army officers an encampment for several thousand soldiers, with complete water supply, commissary, electric and sanitation plants was made, and a similar one for Griffith's large company of players. The whole encampment covered a neighboring hillside to the extent of a square mile.

Special trains carried the 16th infantry from Fort Schuyler and Hamilton, and the 16th infantry from Governor's

Samuel Adams Greets a Visitor to the Hancock-Clarke House, Lexington, Mass.

D. W. Griffith, who made America.

Island, together with a 15-piece band from Fort Slocum, a complete corps

in command of Lieut. De Witt, and a medical unit under Capt. N. T. Davis into the camp at Somers.

Reserve cavalry units assembled under command of Capt. Love of the reserve corps, formed the largest such unit ever brought together outside of war maneuvres.

Other special cars and automobiles brought Griffith, his players, technicians and advisers—a company of more than a thousand.

And the battle was on.

Griffith had extended an invitation to the general public to be present. And the general public came. The roads leading into Somers were black with traffic. They came afoot, they came in automobiles; they came in ancient horse-drawn rigs, they came on bicycles—they came until at times there were 15,000 of them scattered over nearby hillsides. At times it seemed as though the whole of Putnam county had stopped work and left its farms and its firesides to watch America in the making.

If the reader will put himself or herself in the place of one of these horrified spectators, he will see as he passes along the road to Somers first the vast encampment, for weeks the home of Griffith and his players, and of a section of the United States army. There is a military atmosphere about the place, with its neat barracks, set the figures moving about make it seem strangely unlike a military camp.

Indians in warpaint, and colonial damsels mingled with scarlet-coated grenadiers, soldiers in the buff and blue of the continental army, and minutemen in homespun. Should the reader have happened along at lunch time he would have found this motley mass besieging the commissary, and have seen British redcoats and revolutionary heroes chatting affably over two mugs of steaming coffee and two appetizing sandwiches; D. W. Griffith himself, standing between a major of the United States army and General Prescott of Bunker Hill fame; a very up to date movie cameraman borrowing a very modern match from one of the immortals of Lexington Green.

Ascending the summit of a nearby hill, which overlooks a broad and spacious valley, and gazing into the valley, the reader would have seen spread before his or her eyes a whole colonial settlement, with Lexington Common, the famous bridge at Concord, and the ramparts hastily thrown up at Bunker Hill in the background.

From the valley to the brow of the hill, where stood a very high and very modern wooden structure, was a long stairway, and a series of telephone wires. It was from this structure, by means of field telephones, and mounted couriers, who dashed hither and thither the medium, that D. W. Griffith and his staff of historians, military experts, and technicians directed his players and United States soldiers, refighting the battles of the War of Independence

(Center) United States Regulars in Homespun, Refight The Battle of Bunker Hill

Lionel Barrymore, who had his first motion picture training under Griffith in the old Biograph studio, was engaged for the role of Walter Butler, the villain of the Revolution. After looking over thousands of actors, Arthur Dewey was engaged to portray Washington, and Arthur Donaldson the role of King George Third.

Miss Carol Dempster plays the leading woman's role, that of Nancy Montague, with Neil Hamilton playing the hero. Scores of other well known actors are in the cast.

The English court scenes were supervised by Sir Percy Sykes, of London, England, formerly in command of the British forces in Persia, who has been thrice introduced at the English court, as well as at those of India, Persia and other eastern countries, and who is a recognized authority on formal court procedure.

Several ambassadors have been among the distinguished guests who have watched the filming of scenes.

And the Daughters of the American Revolution, who inspired the making of this photodrama to express not only the romance, but the high ideals of the founders of the republic are jubilant over their brain-child of America.

"Good Morning Rosamond"
This is the final production and farewell week At the Rockford Theatre with
Clyde M. Waddell
AND THE Waddell Players
Presenting this most beautiful and romantic comedy drama.

Fall River (Mass) Herald February 12 1924

Fitchburg (Mass) Sentinel Feb 12 1924

Springfield (Mass) Union-Herald Feb 11 1924

Chicago (Ill) News Feb 9 1924

Strain Is Tremendous In Big Movie Studio

This Little

Stage and Screen News

8 Burlington (W) News

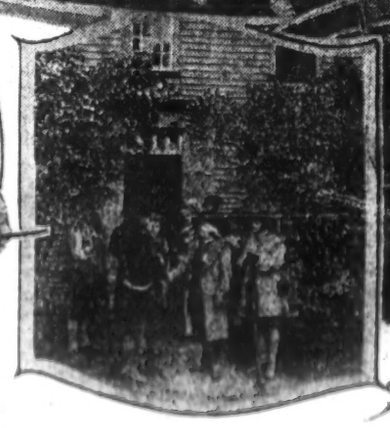
D.W. Griffith Makes "America" for D.A.R.

Patriotic Societies, Historical Experts and the U. S. Army Aid In Making An Unusual Picture.

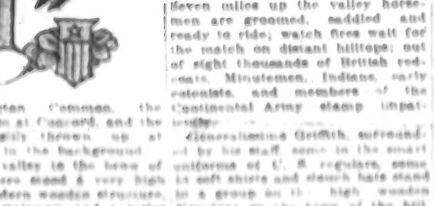
Walter Butler (Lionel Barrymore) and Nancy Montague (Carol Dempster)

Carol Dempster and Neil Hamilton In a Love Scene

The Minutemen Prepare To Protect Historic Buckman Tavern



Samuel Adams Seeks a Visitor to the Hancock-Clarke House, Lexington, Mass.



Miss Irma Harrison with the Drum Actually Used at the Battle of Lexington

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WHEN the Daughters of the American Revolution suggested to David Wark Griffith that he make a photoplay based on the American Revolution, they started something.

As a result of this suggestion G...ith is not only making the de... film, but leading historians, patriotic societies, society women descendants of Revolutionary ... and the United States Army helping him, and if everything goes according to schedule "America" as the new film has been named, should surpass even "Birth Of A Nation."

No other film during ... ever created such widespread as that upon which ... working. This ... an or... ity to see a dozen ... and to learn ... a faithful ... most widely known as an author ... has written a num... of historical ... and ... regarded ...

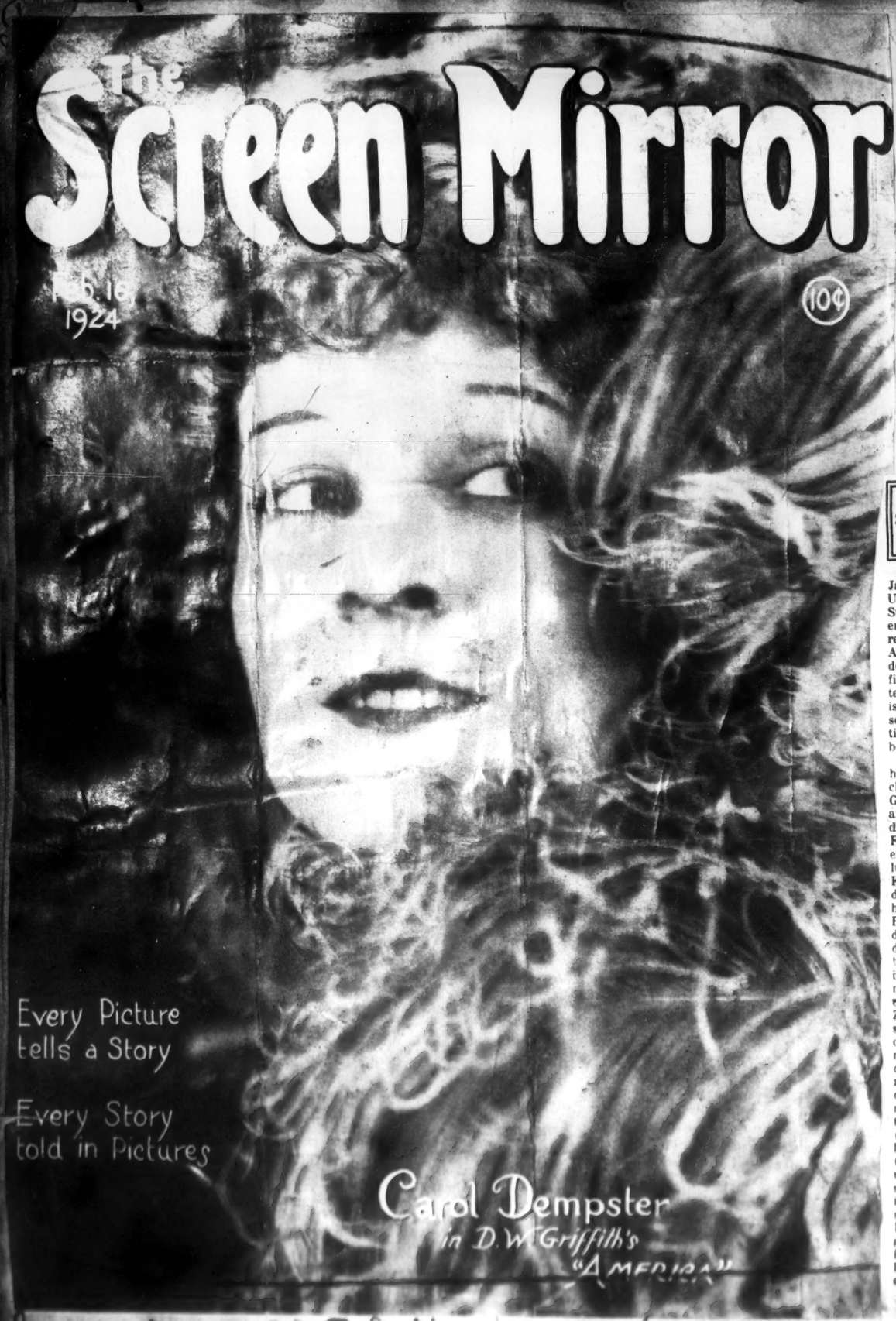
... reproduction of the ... where the chief en... of the war were fought. ... the direction of regular ... officers an encampment for ... thousand soldiers, with ... water supply, commis... and sanitation plants ... roads, and a similar one for ... Griffith's large company of players. The whole encampment covered a neighboring hillside to the extent of a square mile.

Special trains carried the 15th Infantry from Fort Schuyler and Plattsburg, and the 16th Infantry from Governors Island, together with a 12 plane band from Fort Slocum, a complimentary corps of command of Lieut. Gen. M. F. Davis into the scene at Boston.

Numerous civilians assembled under command of Capt. Lord of the Marine Corps. Among the crowds were not only thousands of our representative citizens, men and women, who brought Griffith, his players, authorities and artists a number of more than a thousand.

And the battle was on.

Griffith had intended an battle in the general public to be present. But the general public came. The battle became a real battle. The men fought with ... They came from far and near ... to the battle ... the Revolutionary ... the Civil War and the World War ... the ... of the ... the ... the ...



Screen Mirror Feb. 16 1924

„America"

Ein geschichtlicher Kolossalfilm.

Paul Reveres Ritt. (Aus Griffiths Film „America.)

In knapp zwei Jahren werden anderthalb Jahrhunderte verstrichen sein seit der Unabhängigkeitserklärung der Vereinigten Staaten, und die Befreiung des Landes vom englischen Joch wird Anlass geben zu zahlreichen Gedenkfeiern. Gewissermassen als Auftakt dieser grossen Tage hat der Meister der amerikanischen Filmkunst D. W. Griffith einen Kolossalfilm „America" vorbereitet und dass gerade er der geeignetste Mann ist, diese gewaltige Aufgabe zu lösen, haben seine früheren Grossfilms: „Birth of a Nation", „Intolerance", „Orphans of the Storm" bewiesen.

„America" wird indessen kein trockener historischer Film sein, der die geschichtlichen Ereignisse in Bildern aneinanderreiht; Griffith hat in Robert W. Chambers einen amerikanischen Schriftsteller gewählt, der die Gabe der lebendigen Schilderung, die Fähigkeit der Entwicklung einer spannenden Handlung und die gründliche Kenntnis der Geschichte des Landes in vollem Masse besitzt. Chambers hat eine Reihe von Romanen aus der „Gesellschaft" des modernen Amerika geschrieben, die ihn zu einem der beliebtesten Autoren gemacht haben: gerade in diesen Romanen ist seine Zeichnung der Einzelgestalten und die Steigerung der fesselnden Handlung rühmenswert, und gerade diese Romane stempeln ihn zum fähigen Filmautor. Andererseits sind seine Romane mit historischem Hintergrund „Ailsa Paige" (aus der Zeit des Bürgerkrieges) und „Cardigan" (aus der Zeit des Befreiungskrieges) vielleicht seine wertvollsten Arbeiten; in dem letzteren Roman steht er gleichwertig neben Fenimore Cooper, dessen grossen Indianerromane ihm dabei offenbar Vorbild waren. Die Wahl dieses Autors als Text dichter des „America"-Films gewährt die Sicherheit einer packenden Fabel.

Soweit nun Griffith als Verfilmer inbetracht kommt, bürgen seine früheren Leistungen für den Erfolg seiner neuen Schöpfung. Mit unermüdlichem Eifer hat Griffith an diesem Americafilm gearbeitet; seit Monaten ist er mit seinem Herr von Mitarbeitern — Schauspielern, Hilfsregisseuren, Technikern und Sachverständigen — in einem Sonderzug herumgereist, um jede der historischen Szenen an dem Ort des Geschehnisses aufzunehmen. Die Erzeugnisse führten ihn bald nach Massachusetts, bald nach Pennsylvanien, dann wieder nach New York und New Jersey . . . die Zuschauer werden zahlreiche historische Stätten in naturwahrer Wiedergabe zu sehen bekommen und darin liegt der höchste Wert dieses Films — seine erzieherische Eigenschaft.

Die Schlacht bei Bunker Hill. (Aus Griffiths Film „America.)

Der Amerikaner besitzt den Stolz des aus eigener Kraft Gewordenen, er besitzt die Liebe zu seinem Land und die Verehrung für die Helden seiner Geschichte, aber ihm fehlt eins: die Pietät für die Stätten, an denen diese Geschichte sich abspielte — die Pietät kann gerade durch diesen Film gefördert werden und so erfüllt „America" die höchste Mission des Films: neben der Unterhaltung auch erzieherisch und bildend zu wirken.

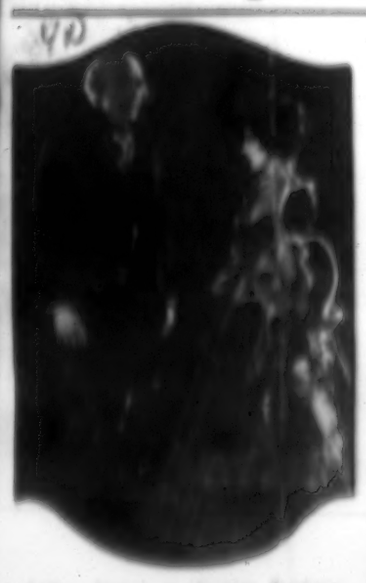
Bei seinem ernsten Bestreben, den Amerikanern einen historisch echten Film zu geben, fand Griffith überall bereitwillig Unterstützung. Die gebildeten Amerikaner sind sich durchaus bewusst, dass die grosse Masse des Volkes der Erziehung zum wirklichen Patriotismus bedarf, der nicht in gedankenlosem Hurrageschrei und hysterischen Flaggenhuldigungen besteht. Der wahre Patriotismus kann nur aus der gründlichen Kenntnis der Geschichte des Landes und dem vollen Verständnis für die Verdienste der Helden der Geschichte erstehen — ein Film der diese Kenntnis und dieses Verständnis fördert ist ein Verdienst um Land und Volk.

Patriotische und historische Gesellschaften haben sich Griffith restlos zur Verfügung gestellt; sie haben ihm historische Stätten und Museen geöffnet, sie haben ihm aus ihren Archiven und Sammlungen alles überlassen, was er für seinen Film benötigte. Kriegssekretär Weeks hat ihm unbezahlbare Dienste geleistet: die Schlachten des Befreiungskrieges wurden an Hand der fachmännischen Berichte noch einmal durchgekämpft und Soldaten der Bundesarmee vollführten in britischen und in amerikanischen Uniformen alle die blutigen Kämpfe, die unserem Lande die Freiheit gaben. Die britischen Rotröcke und die Blauen der Continentalarmee standen in realistischen Kämpfen vor der Camera und spielten geschichtliche Ereignisse geschichtlich bis in die kleinsten Einzelheiten. So darf man von dem neuesten Griffithfilm Grosses erwarten — Grosses und Wertvolles. Der kann sein Land nicht lieben, der seine Geschichte nicht kennt. Und der nur wird seinem Lande mit Leib und Seele ergeben sein, der sich der Kämpfe und Opfer, der Nöte und Sorgen bewusst ist, die zu seiner Grösse geführt haben. Die Nativisten, die mit dem Worte „Americanisation" Unfug treiben, sollten sich klar werden, dass die Amerikanisierung nur durch Erziehung zum Verständnis erfolgen kann und müssten damit bei sich selbst den Anfang machen. Wir erwarten, dass Griffiths „America" in diesem Sinne amerikanisierend wirken wird.

* * *

Schuld haben, heisst oft im Rechte sein.

A Washington Film for "Washington's Birthday"



THE DAILY HOTEL REPORTER, NEW YORK, FEBRUARY 18

SNOW COMES TO AID OF VALLEY FORGE FILM

Enables Washington's Soldiers to Suffer Properly.

Dramatic and Music Notes

With a margin of less than forty-eight hours to be of any use in the picture, D. W. Griffith got this morning after taking the Valley Forge scenes in his new picture "America" which opens at the Forty-Fourth Street Theatre the evening of February 21.

The scenes of Valley Forge are of urgent importance in the dramatic narrative. Mr. Griffith had prepared his log cabins along the heights where the American army actually encamped during the Revolutionary War. These cabins were built in November, awaiting the fall of snow.

Through the courtesy of the United States Army, two companies of infantry from Governor's Island have been waiting under instructions all this time for the first real snow. Rides is a signal to march to the encampment.

The persistence of open weather changed the production schedule for "America" and Griffith had spent so much time taking other scenes that it was impossible for him to spend the additional days necessary to go with in the snow line for the Valley Forge scenes.

With the opening of the picture set for next Thursday, it became necessary for all scenes to be finally arranged in the picture Tuesday night that the negative might be turned over to the cutters for final selection of the finished print.

So the weather man and his varied moods remained in suspense some eight hours at minute before dashing off a just snow that will save the tragic footprints of Valley Forge into "America."

GRIFFITH STAFF COMING.

Will Witness Presentation of "America" at Empress.

"AMERICA" COMING

Big Picture to Have First Showing in This City.

FOR YOUR AMUSEMENT

82

SUNDAY NEWS, FEBRUARY 17, 1924.

GRIFFITH'S "AMERICA" OPENS THURSDAY;

THE STAGE is set on Lexington Green for "the shot that's heard around the world." To go on: On the eve of Washington's birthday, which happens to be Thursday, D. W. Griffith's massive production "America" opens at the Forty-fourth Street theatre.

My Journal of Commerce on America Feb 9 1924

NOW that the militant William A. Brady, who is second only to Morris Gest as a personal publicist, has taken up his annual assault against the ticket speculating evil, another managerial controversy breaks loose among the moving picture magnates over the subject of length of runs and box office records on Broadway, which impels David Wark Griffith, the pioneer of the 2-hour feature presentation, to indite the following:

"With the recent claim that a new record has been made for the longest run of a motion picture on Broadway, it is interesting to recall that 'The Birth of a Nation' ran at the Liberty Theatre for forty-four weeks. This theatre had a seating capacity 75 per cent greater than the Criterion Theatre, for which the new record is claimed. To draw a fair comparison it would be necessary for 'The Covered Wagon' to continue thirty-three weeks more to equal the actual record of D. W. Griffith's old masterpiece.

"'Way Down East' also makes a forbidding challenge to the new record, as this picture ran for forty-two weeks at the 44th Street Theatre, with a seating capacity of more than 1,400, or more than twice as large as the Criterion. To equal the 'Way Down East' record 'The Covered Wagon' would have to run more than eighty weeks.

"As to prices and volume of money, 'The Birth of a Nation' played to the highest theatrical prices of that day, or $2 a seat, and a similar comparative price for today would be $3 a seat, which is now the standard theatrical price. 'Way Down East' played at $2 for orchestra seats, with 200 of the best seats at $3, and eighty seats at $5, whereas 'The Covered Wagon' has held the top price at $1.50.

"The total records show that both 'The Birth of a Nation' and 'Way Down East' played to more than twice as many people and to not less than four times as much money as the new claimant."

Tel Feb 13 1924

DAVID WARK GRIFFITH always believes in trying his pictures out of the big city first. He takes them to some small town and lets the country audience be his guide. A few nights ago he took "America" in nineteen reels to Norwalk, N. J., and showed it before making his final cutting and editing.

CAROL DEMPSTER.

Now that snow is here the cameras will film Valley Forge. While the snowfall may not be as heavy as it was in Washington's day, it is much better than a green Valley Forge, with which Mr. Griffith was faced before the weather man relented and let him have snow.

"America," with the added title of "Sacrifice No. 1," comes to the Forty-fourth Street Theatre on the eve of Washington's Birthday. The new name is added because Mr. Griffith expects to make other patriotic films of America.

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Motion Picture Editor The Morning Telegraph:

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Sincerely,
Three Broken Blossoms.

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Middletown (O) Journal 2-13-24

SNOWS OF '76 ARE DIFFICULT TO REPRODUCE

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It is reported that Griffith is thinking seriously of deferring the taking of his winter scenes until next Summer, in the hope that the village prophet, who insists that the seasons have changed round, may be right.

Danville (Ky) Herald 2/4/24

PROMINENT ACTORS IN CAST OF PLAY 'AMERICA

Names of prominent actors have been added to the cast of Griffith's "America," the drama of the War of Independence which Griffith is making for the celebration of the Sesquicentennial anniversary of the founding of this country.

Aberdeen (S D) News 2/5/24

Miss Zinita Graf, South Dakota Teacher Who Will Enter The Movie World

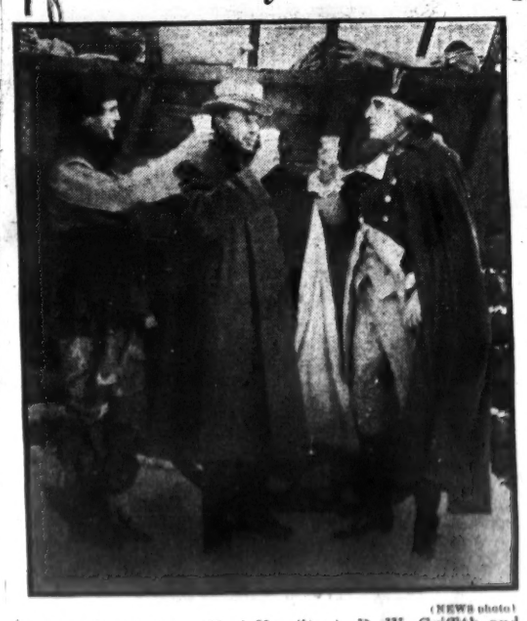
Every now in a while South Dakota swings into the limelight through the prominence of a son or daughter who has won fame of national attention. This time a former South Dakota woman has "got one over" on the aristocracy of Europe in competition for a place in a movie. Miss Zinita Graf, a native of South Dakota, has already won as well as honor. She is a lass who took the chance on the golden city in search of fortune and found it. Having a fine voice and large dramatic training, Miss Graf, that is, Zinita, has been a teacher of Eastern college, has been selected for the part of Lady Dorothy Dudley in the Griffith production "America," the phenomenal story of the Revolutionary War, which will be produced in Washington on the 22nd of February.

Miss Graf was selected for the role of the Duchess of Portland, a grande dame of the Court of King George Third, by Mr. Griffith and by Sir Percy Sykes, of London, England, who aided in staging the court scenes in the picture. Sir Percy Sykes has been during presented at the Courts of St. James as well as at the courts of Persia (where he was in command of the British forces) and of India. He is regarded as an authority on court etiquette.

The world premiere of "America," with which the D. W. Griffith organization will celebrate the 150th anniversary of the founding of the nation, will take place in New York on February 22, with Miss Graf in the role of Lady Dorothy Dudley in the film.

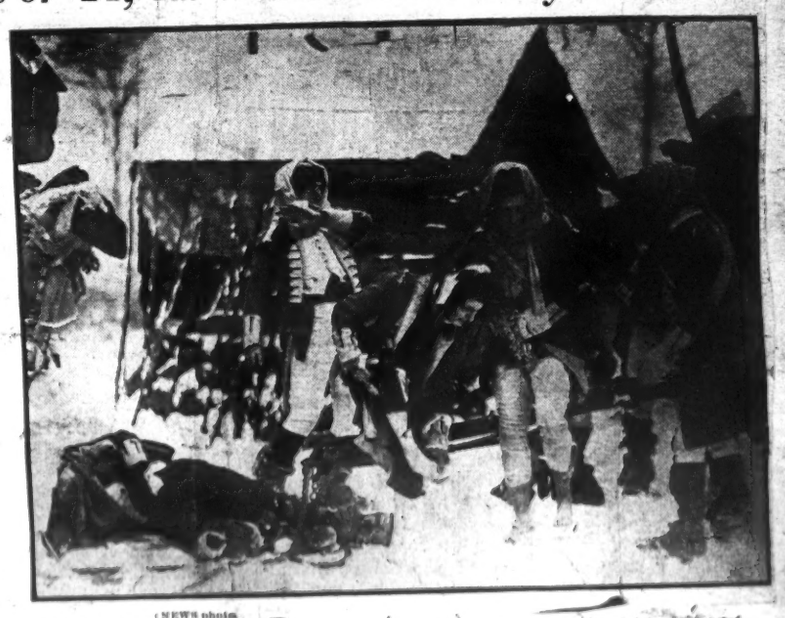
Miss Graf was born in Iowa, spent her childhood in Nebraska, and later in South Dakota. She is a graduate of Northwestern University, Evanston, Ill., and has been a teacher in Eastern colleges. She has been selected for the part of Lady Dorothy Dudley in the Griffith production "America," the phenomenal story of the Revolutionary War, which will be produced in Washington on the 22nd of February.

Snow a Joy to Reel Troops of '24, but Was Different Story in '77



(NEWS photo)

Nathan Harrington (Neal Hamilton), D. W. Griffith and George Washington (Arthur Dewey), l. to r., drank hot coffee toast to weatherman for delayed snow delivery.



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Picturing barefooted Continental troops was cold, realistic job for these actors.

IN GEORGE WASHINGTON'S camp in 1777 snow meant privation and suffering for the troops in Valley Forge, but to D. W. Griffith and his actors at Mamaroneck yesterday it brought joy, for it made the picture "America" possible.—*Story on page 20.*

Tacoma (Wash) Ledger 2/10/24

Griffith Rebuilding Big Sets for "America"

D. W. Griffith and his force, states a wire from New York, are busy rebuilding the towns of Lexington and Concord, destroyed when the recent gale hit Mamaroneck, and Paul Revere is recovering from a black eye received when he bumped into Gen. Washington during the blow.

Morning Telegraph Feb 17 1924

Hear Get "America" Chicago

It is said that the present journey of Aaron Jones to the Big Town has to do with the picketing of a contract for the showing of "America." The Griffith spectacle would make an excellent feature for "The Tex O'Rourke" at the Woods. However, if there is truth in the rumor that D. W. G. and William Randolph Hearst had dealings in a certain way regarding the new motion picture, it will probably go to the Hippodrome, Belasco & Mayer being clearly out of the D. W. Griffith orbit forever.

Union (Ore) Hudson Dispatch 2/7/24

Toledo (O) Times 2/10/24

~~MANY STARS IN~~ GRIFFITH FILM

Well Known Players Added to Cast of Patriotic Picture, "America."

My Am. P News Feb 23 1924

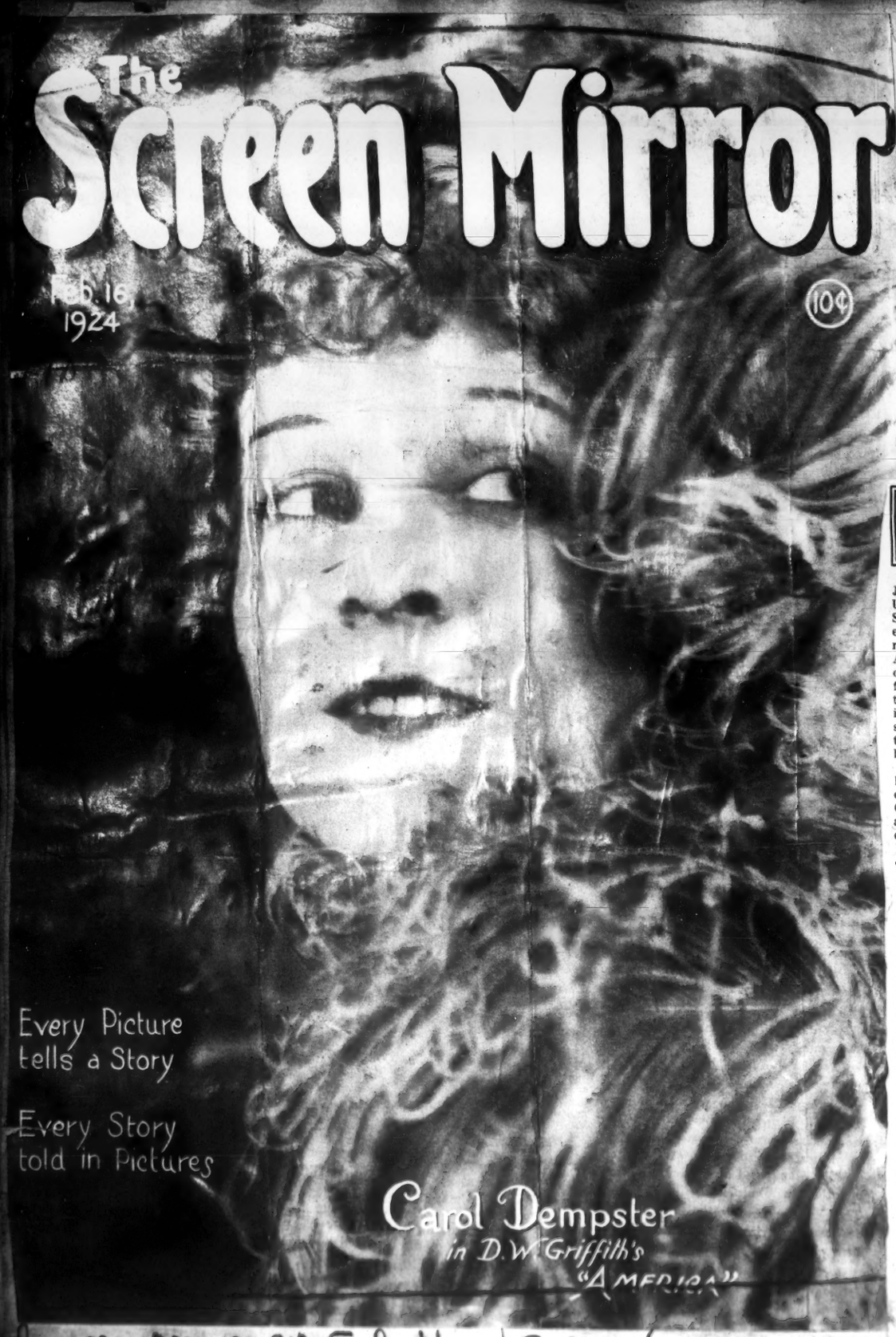
Griffith Modifies Title for "America"

D. W. Griffith has modified the title of his production "America" to read "America—Sacrifice No. 1." The change was made because Griffith intends to make other patriotic pictures of America.

CAROL DEMPSTER as the belle in "America," David Wark Griffith's heavy cinema production, which opens at the Forty-fourth Street Theatre on the eve of Washington's Birthday.

Bulletin (Cal) Times 2/11/24

Los Angeles (Cal) Examiner 2/10/24



Screen Mirror Feb. 16 1924

„America"

Ein geschichtlicher Kolossalfilm.

Paul Reveres Ritt. (Aus Griffiths Film „America.)

In knapp zwei Jahren werden anderthalb Jahrhunderte verstrichen sein seit der Unabhängigkeitserklärung der Vereinigten Staaten, und die Befreiung des Landes vom englischen Joch wird Anlass geben zu zahlreichen Gedenkfeiern. Gewissermassen als Auftakt dieser grossen Tage hat der Meister der amerikanischen Filmkunst D. W. Griffith einen Kolossalfilm „America" vorbereitet und dass gerade er der geeignetste Mann ist, diese gewaltige Aufgabe zu lösen, haben seine früheren Grossfilms: „Birth of a Nation", „Intolerance", „Orphans of the Storm" bewiesen.

„America" wird indessen kein trockener historischer Film sein, der die geschichtlichen Ereignisse in Bildern aneinanderreiht; Griffith hat in Robert W. Chambers einen amerikanischen Schriftsteller gewählt, der die Gabe der lebendigen Schilderung, die Fähigkeit der Entwicklung einer spannenden Handlung und die gründliche Kenntnis der Geschichte des Landes in vollem Masse besitzt. Chambers hat eine Reihe von Romanen aus der „Gesellschaft" des modernen Amerika geschrieben, die ihn zu einem der beliebtesten Autoren gemacht haben: gerade in diesen Romanen ist seine Zeichnung der Einzelgestalten und die Steigerung der fesselnden Handlung rühmenswert, und gerade diese Romane stempeln ihn zum fähigen Filmautor. Andererseits sind seine Romane mit historischem Hintergrund „Ailsa Paige" (aus der Zeit des Bürgerkrieges) und „Cardigan" (aus der Zeit des Befreiungskrieges) vielleicht seine wertvollsten Arbeiten; in dem letzteren Roman steht er gleichwertig neben Fenimore Cooper, dessen grossen Indianerromane ihm dabei offenbar Vorbild waren. Die Wahl dieses Autors als Textdichter des „America"-Films gewährt die Sicherheit einer packenden Fabel.

Soweit nun Griffith als Verfilmer inbetracht kommt, bürgen seine früheren Leistungen für den Erfolg seiner neuen Schöpfung. Mit unermüdlichem Eifer hat Griffith an diesem Americafilm gearbeitet; seit Monaten ist er mit seinem Herr von Mitarbeitern — Schauspielern, Hilfsregisseuren, Technikern und Sachverständigen — in einem Sonderzug herumgereist, um jede der historischen Szenen an dem Ort des Geschehnisses aufzunehmen. Die Erzeugnisse führten ihn bald nach Massachusetts, bald nach Pennsylvanien, dann wieder nach New York und New Jersey.... die Zuschauer werden zahlreiche historische Stätten in naturwahrer Wiedergabe zu sehen bekommen und darin liegt der höchste Wert dieses Films — seine erzieherische Eigenschaft.

Die Schlacht bei Bunker Hill. (Aus Griffiths Film „America.)

Der Amerikaner besitzt den Stolz des aus eigener Kraft Gewordenen, er besitzt die Liebe zu seinem Land und die Verehrung für die Helden seiner Geschichte, aber ihm fehlt eins: die Pietät für die Stätten, an denen diese Geschichte sich abspielte — die Pietät kann gerade durch diesen Film gefördert werden und so erfüllt „America" die höchste Mission des Films: neben der Unterhaltung auch erzieherisch und bildend zu wirken.

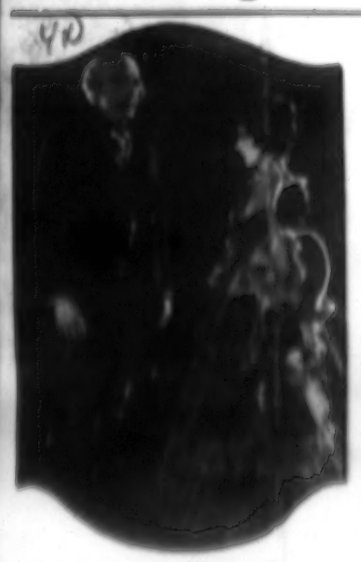
Bei seinem ernsten Bestreben, den Amerikanern einen historisch echten Film zu geben, fand Griffith überall bereitwillig Unterstützung. Die gebildeten Amerikaner sind sich durchaus bewusst, dass die grosse Masse des Volkes der Erziehung zum wirklichen Patriotismus bedarf, der nicht in gedankenlosem Hurrageschrei und hysterischen Flaggenhuldigungen besteht. Der wahre Patriotismus kann nur aus der gründlichen Kenntnis der Geschichte des Landes und dem vollen Verständnis für die Verdienste der Helden der Geschichte erstehen — ein Film der diese Kenntnis und dieses Verständnis fördert ist ein Verdienst um Land und Volk.

Patriotische und historische Gesellschaften haben sich Griffith restlos zur Verfügung gestellt; sie haben ihm historische Stätten und Museen geöffnet, sie haben ihm aus ihren Archiven und Sammlungen alles überlassen, was er für seinen Film benötigte. Kriegssekretär Weeks hat ihm unbezahlbare Dienste geleistet: die Schlachten des Befreiungskrieges wurden an Hand der fachmännischen Berichte noch einmal durchgekämpft und Soldaten der Bundesarmee vollführten in britischen und in amerikanischen Uniformen alle die blutigen Kämpfe, die unserem Lande die Freiheit gaben. Die britischen Rotröcke und die Blauen der Continentalarmee standen in realistischen Kämpfen vor der Camera und spielten geschichtliche Ereignisse geschichtlich bis in die kleinsten Einzelheiten. So darf man von dem neuesten Griffithfilm Grosses erwarten — Grosses und Wertvolles. Der kann sein Land nicht lieben, der seine Geschichte nicht kennt. Und der nur wird seinem Lande mit Leib und Seele ergeben sein, der sich der Kämpfe und Opfer, der Nöte und Sorgen bewusst ist, die zu seiner Grösse geführt haben. Die Nativisten, die mit dem Worte „Americanisation" Unfug treiben, sollten sich klar werden, dass die Amerikanisierung nur durch Erziehung zum Verständnis erfolgen kann und müssten damit bei sich selbst den Anfang machen. Wir erwarten, dass Griffiths „America" in diesem Sinne amerikanisierend wirken wird.

* * *

Schuld haben, heisst oft im Rechte sein.

A Washington Film for "Washington's Birthday"



Arthur Dewey as "George Washington" with Carol Dempster, who is one of the featured players in "America." The selection of Mr. Dewey for the character of Washington is considered another Griffith master stroke.

The D. W. Griffith production "America," made for the Daughters of the American Revolution, is receiving "the finishing touches" from "D. W." preparatory to the New York premiere, on Washington's Birthday.

As [illegible] here, Mr. Dewey has perfected a excellent make-up, which, together with the striking resemblance in his appearance to the First President of the United States, makes the illusion startlingly perfect.

Daily Herald. Feb. 13. 1924

SNOW COMES TO AID OF VALLEY FORGE FILM

Enables Washington's Soldiers to Suffer Properly.

[illegible]

Feb. 18

PALISADIAN

FOR YOUR AMUSEMENT

[illegible]

THE DAILY HOTEL REPORTER, NEW YORK, FEBRUARY 18

Dramatic and Music Notes

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The scenes of Valley Forge are of organs importance in the dramatic narrative. Mr. Griffith had prepared his log cabins along the heights where the American army actually encamped during the Revolutionary War. These cabins were built in November, awaiting the fall of snow.

Through the courtesy of the United States Army, two companies of Infantry from Governor's Island have been waiting under instructions all this time for the first five inch flakes as a signal to march to the encampment.

The persistence of open weather changed the production schedule for "America" until Griffith had spent so much time taking other scenes that it was impossible for him to spend the additional days necessary to go north to the snow line for the Valley Forge scenes.

With the opening of the picture set for next Thursday, it became necessary for all scenes to be finally arranged in the picture Tuesday night that the negative might be turned over to the cutters for final assembly of the finished print.

So the weather man and his varied moods in addition have eight hours of actual labor ahead with a cast that will have the bitter hospitals of Valley Forge into "America."

Daily Herald. Feb. 13. 1924

"AMERICA" COMING

Griffith Failure to Have First Showing in This City.

[illegible]

Danbury (Conn) News Feb. 18. 1924

GRIFFITH STAFF COMING.

Will Witness Presentation of "America" at Empress.

[illegible]

Bridgeport Times Feb. 19 1924

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SUNDAY NEWS, FEBRUARY 17, 1924.

GRIFFITH'S "AMERICA" OPENS THURSDAY;

THE STAGE is set on Lexington Green for "the shot that's heard around the world." To go on: On the eve of Washington's birthday, which happens to be Thursday, D. W. Griffith's massive production "America" opens at the Forty-fourth Street theatre.

My Journal of Commerce Feb 9 1924

NOW that the militant William A. Brady, whose second only to Merle Gest as a personal publicist, has taken up his annual assault against the ticket speculating evil, another managerial controversy breaks loose among the moving picture magnates over the subject of length of runs and box office records on Broadway, which impels David Wark Griffith, the pioneer of the feature presentation, to indite the following:

"With the recent claim that a new record has been made for the longest run of a motion picture on Broadway, it is interesting to recall that 'The Birth of a Nation' ran at the Liberty Theatre for forty-four weeks. This theatre had a seating capacity 75 per cent greater than the Criterion Theatre, for which the new record is claimed. To draw a fair comparison it would be necessary for 'The Covered Wagon' to continue thirty-three weeks more to equal the actual record of D. W. Griffith's old masterpiece.

"'Way Down East' also makes a forbidding challenge to the new record, as this picture ran for forty-two weeks at the 44th Street Theatre, with a seating capacity of more than 1,400, or more than twice as large as the Criterion. To equal the 'Way Down East' record 'The Covered Wagon' would have to run more than eighty weeks.

"As to prices and volume of money, 'The Birth of a Nation' played to the highest theatrical prices of that day, or $2 a seat, and a similar comparative price for today would be $3 a seat, which is now the standard theatrical price. 'Way Down East' played at $2 for orchestra seats, with 200 of the best seats at $3, and eighty seats at $5, whereas 'The Covered Wagon' has held the top price at $1 50.

"The total records show that both 'The Birth of a Nation' and 'Way Down East' played to more than twice as many people and to not less than four times as much money as the new claimant."

Feb 13 1924

DAVID WARK GRIFFITH always believed in trying his pictures out of the big city first. He takes them to some small town and lets the country audience be his guide. A few nights ago he took "America" in nineteen reels to Norwalk, N. J., and showed it before making his final cutting and editing.

CAROL DEMPSTER

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The world premiere of "America," with which the Theatre Theatre will open the opening of the Forty-fourth Street and celebration of the freedom of the country, in New York on February 21, will mark Miss Graf's debut in the motion picture world.

Miss Graf was born in Iowa, graduated from Grinnell College in Iowa, and then became an instructor in the Yankton College, teaching English. She is a member of the Daughters of the American Revolution.

Mpls Journal on America 2/17/24

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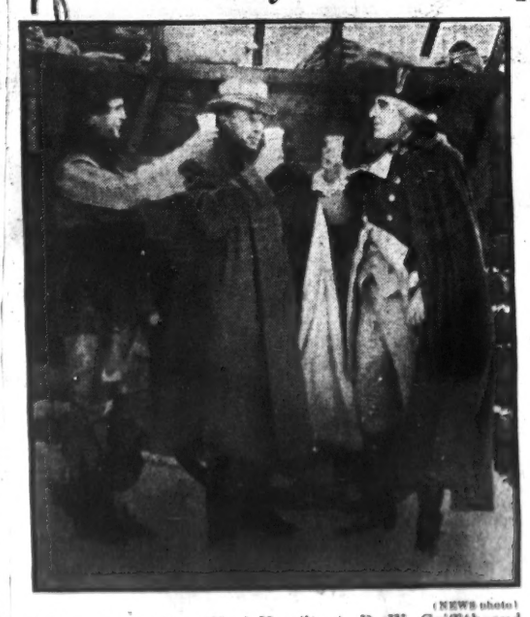

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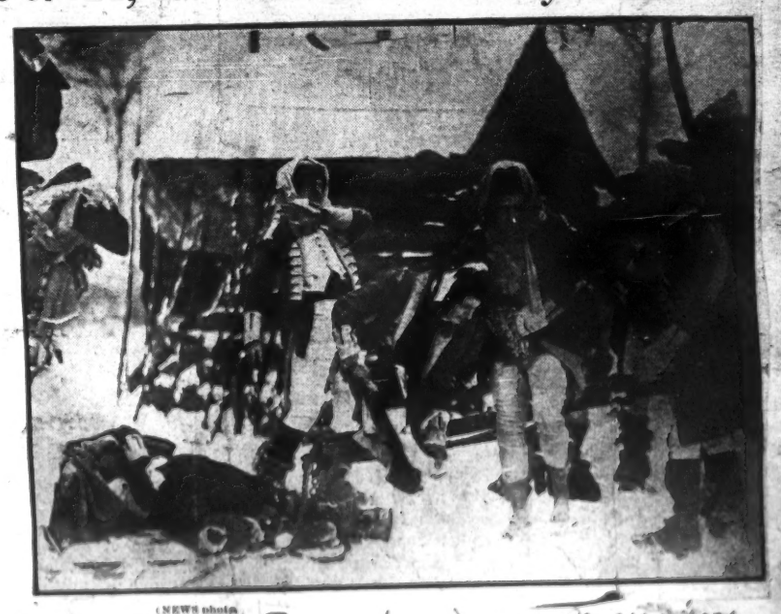

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THE NEW WAY OF STUDYING HISTORY—[illegible]

Buffalo (N Y) News 2/1/24

Los Angeles (Cal) Examiner 2/10/24

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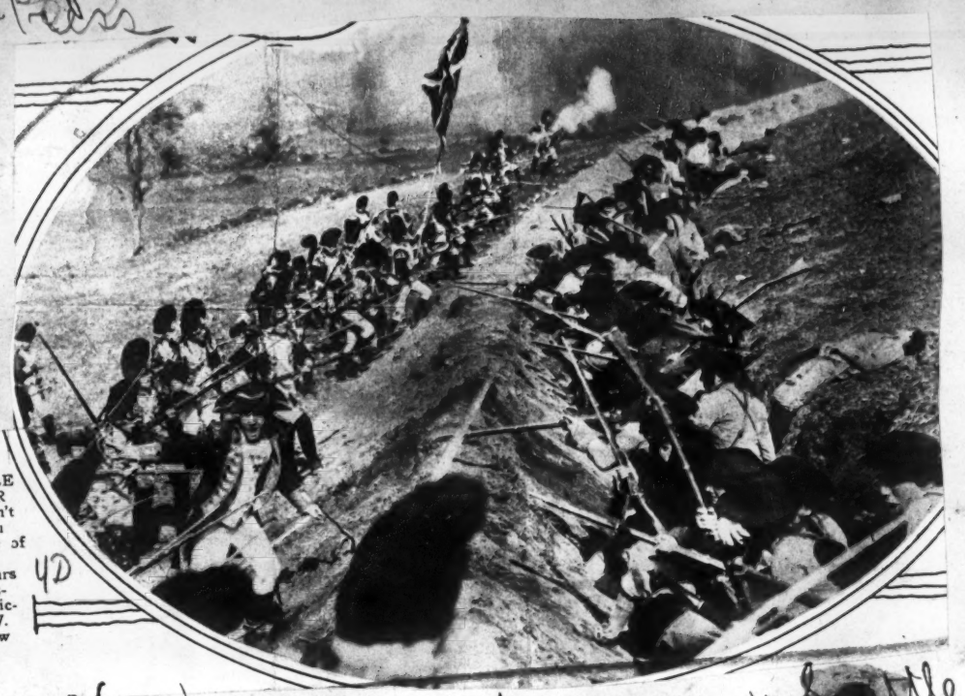
[illegible]

Following my Feb 10 1924
Kinch-Press

Photoplay Magazine March 1924



THE BATTLE OF BUNKER HILL. "Don't shoot till you see the whites of their eyes!" U. S. Regulars posed this historic battle picture for D. W. Griffith's new movie, "America."

"AMERICA"—A Film of the Revolution

A revel in Colonial days in Northern New York, with Lionel Barrymore as Walter Butler, leader of the "blue-eyed Indians"

The eve of the America Revolution. Paul Revere warning the American farmers that "the British are coming"

Carol Dempster (at right) as Nancy Montagu, the heroine in "America"

Neil Hamilton (at left), cast by D. W. Griffith in the rôle of hero in his latest picture

George Washington — a remarkable impersonation by Albert Dewey

Grand Forks (ND) Herald Feb 9 1924

Gregus-Pabedger Feb 9 1924

Former Teacher at Yankton College Takes Role of Court Lady in Movie

MISS ZENITA GRAF

New York, Feb. 8.—Chosen as the perfect type of court lady from among a group of beauties of foreign titles, including a Duchess and three Countesses, Miss Zenita Graf, formerly a teacher at Yankton college, S. D., has been selected for the last of D. W. Griffith's "America," the photodrama of the War of Independence, filmed for the Daughters of the American Revolution.

Miss Graf was born in Iowa, studied dramatic art in Boston, Mass., and then taught dramatics in the Yankton Institution of learning. She is a member of the P. G. E. sorority.

Bismarck (ND) Tribune Feb 10 1924

SNOW STORM IS VERY OBLIGING TO MR. GRIFFITH

Comes Just in Time for Him to Finish "America" on Schedule

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Through the courtesy of the United States Army, two companies of Infantry from Governor's Island have been waiting under instructions all that time for the first snow flakes as a signal to march to the encampment.

The persistence of open weather changed the production schedule for "America" uuntil Griffith had spent so much time taking other scenes that it was impossible for him to spend the additional days necessary to go north to the snow line for the Valley Forge scenes.

With the opening of the picture set for next Thursday, it became necessary for all scenes to be finally arranged in the picture Tuesday night that the negative might be turned over to the cutters for final assembly of the finished print.

So the weather man and fate carried the suspense to within forty-eight hours of disaster before obliging with a real snow that will carry the bloody footprints of Valley Forge into "America."

My American 2/16/24

Seattle (Wash) Times Feb. 10. 1924

'AMERICA' HAS BIG CAST

D. W. GRIFFITH IS DIRECTING FILM FOR D. A. R.

Famous Photoplay Will Be Given Its Premiere in New York City This Month.

A number of prominent actors have just been added to the cast of D. W. Griffith's "America," the photodrama of the War of Independence which Griffith is making for the Daughters of the Revolution as their contribution to the country-wide sesquicentennial celebration of the freedom of this country.

When "America" has its world-premiere at the 44th Street Theatre, New York, February 21, theatre-lovers will be pleased to find in addition to Carol Dempster, Neil Hamilton and Lionel Barrymore, a host of favorites in excellent roles, among them Lucille La Verne, whose performance in "Sun Up" is one of the outstanding triumphs of the stage year.

Other Well-Known Players.

Other well-known players in "America" are:

Louis Wolheim, college graduate, Mexican revolutionist and actor extraordinary, whose performance in "The Hairy Ape" is still vivid in the minds of all who saw it.

Riley Hatch, concert singer, artist and actor on both stage and screen, now playing in "The Nervous Wreck."

Arthur Donaldson, a musical comedy star of two continents, who, after achieving fame in Norway, Sweden and Denmark, created the title role in the original "Prince of Pilsen" company here.

Founded Art Theatre.

Erville Alderson, attorney at law and actor, who founded an art theatre in Kansas City, Mo., and gave up the stage to enter the Griffith fold, where he has been seen in several productions.

Sydney Deane, another musical comedy star, today is as well known to film fans as a few years ago he was to light opera patrons.

Edwin Holland, who played in "The Copperhead" with Lionel Barrymore, with Olga Netherosle, Richard Mansfield, and other stars too numerous to mention.

James Clarence Melville, another stage veteran of long experience.

Charles Bennett, who began his career with Edwin Booth, quit the boards to become a lawyer, and returned to become an important role in "America."

Davenport (Ia) Dem-Leader 2/16/24

Open Campaign to Stop Rumors About Pictures

The motion picture industry is starting an educational campaign amongst the studios to suppress silly and harmful rumors which despite their falsity gain the dignity of facts thru wide and repeated circulation.

Talks will be given in all studios by representatives of the Will Hays organization, pointing out that motion picture people are by nature imaginative and therefore receptive to interesting rather than serious news.

In illustration, it is pointed out that recently a story gained circulation to the effect that D. W. Griffith had spent $200,000 in retakes in making "America" because of some complications in costume period. The basis for this report was the fact that during the taking of a scene, Mr. Griffith asked the studio costumer to make a change in one costume because a certain panel in the skirt was typical of a period other than the original period which prevails in the picture.

When the incident reached the press, it had swollen into a film epic catastrophe, all thru idle gossip.

Another incident occurred in taking the revolutionary battle scenes at Lexington, when two cases containing six thousand feet of negative were wanted for two hours. The story later spread that the loss of negative had done damage and severely hurt.

Bronxville (NY) Home News Feb 13 1924

D. W. Griffith announces that his new Revolutionary War production, which will have its first showing on Feb. 21, at the 44th Street Theater, will be called "America. Series 1—The Sacrifices." This title has been given to avoid confusion as to the theme, since this film emphasizes the sacrifices which Americans made to establish their independence, and because Griffith hopes to make into pictures the rest of a series of elaborate productions portraying the dramatic history of America's development.

Washington (Pa) Observer Feb 10 1924

Motion Pictures Discover America

French Revolution Now Exhausted; Ours Comes Next

My Eve Journal Feb 15 1924

At the Screen Door

Former South Dakota Teacher Wins Movie Honors

News-Dispatch Feb 11 1924 Wilmington "N.C." Dispatch 84

D.W. Griffith Makes "America" for D.A.R.

Patriotic Societies, Historical Experts and the U. S. Army Aid In Making An Unusual Picture.

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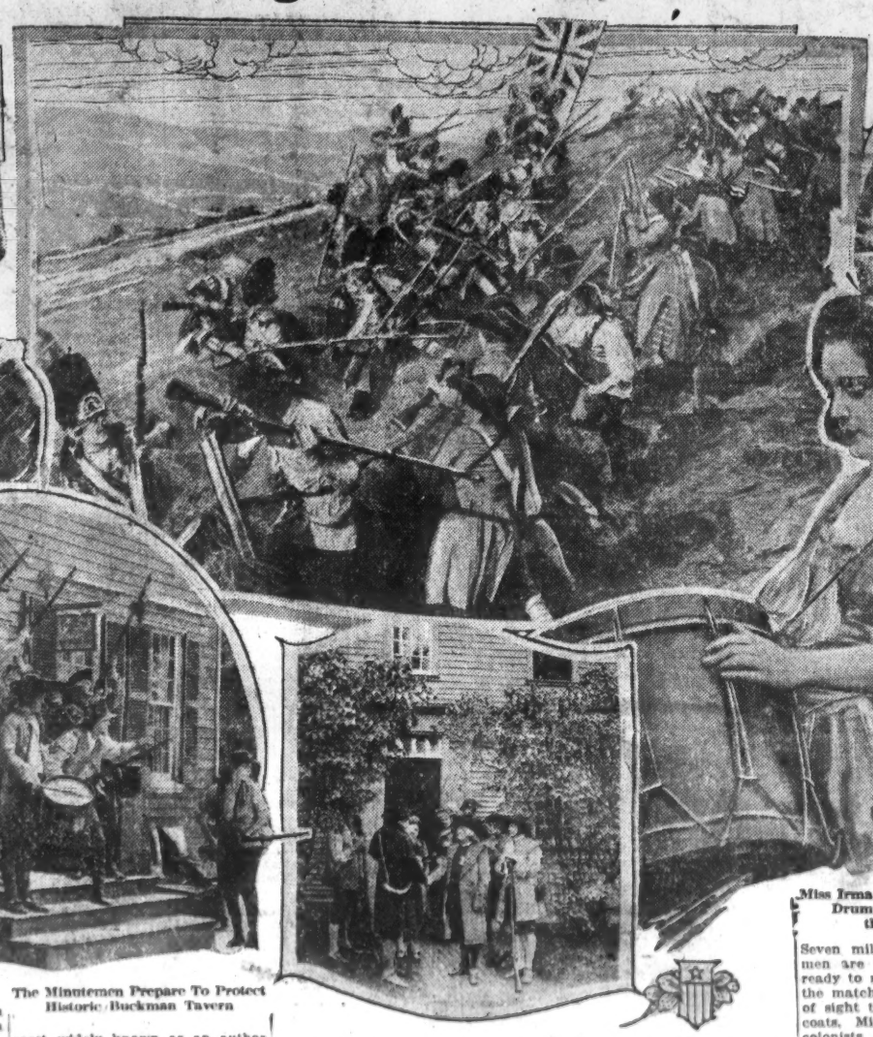
Walter Butler (Lionel Barrymore) and Nancy Montague (Carol Dempster)



Carol Dempster and Neil Hamilton In a Love Scene

The Minutemen Prepare To Protect Historic Buckman Tavern

Samuel Adams Greets a Visitor to the Hancock-Clarke House, Lexington, Mass.

Miss Irma Harrison with the Drum Actually Used at the Battle of Lexington

WHEN, the Daughters of the American Revolution suggested to David Wark Griffith that he make a photoplay based on the American Revolution, they started something. Griffith's result of this suggestion proved not only making the de- patriotic film, but leading historians, men, de[illegible] societies, society women, descendants of Revolutionary heroes, and the United States Army itself is had everything pitching him and if everything goes according to schedule "America" [illegible] as the new film has been named, should surpass even "Birth of a Nation," "Intolerance," or any other film during [illegible] which Griffith is now working. This is in part to its patriotic nature, [illegible] has already caused a revival of interest in Revolutionary times [illegible] where the great [illegible] our first war were [illegible] in part to the unusual [illegible] which Griffith is making [illegible] of building replicas of [illegible] buildings which must [illegible] drama written about [illegible] Griffith and his entire company of players, technicians and advisers, are traveling from place to place in special trains and taking their scenes on the actual sites, with thousands of the general public as spectators, and society being Revolutionary descendants and the enlisted men of the United States Army as "supers."

So far this experiment of "letting the public in" to view the actual filming of a motion picture is working out admirably, even though in several cases—notably in reproduction of a big battle scene—state militia reports were attempted to take "shots" of the scenes which Griffith staged at great expense, in order to sell them to small companies, for use in southern states. A number of such attempts were stopped by State troopers in New York, and the pirated scenes did not reach the screen until the new Griffith picture had been released.

The authenticity of Griffith's production is "leaving" nothing to be desired, and he is convinced of the fact that to stage a production of this sort of the War of Independence and even earlier in the history of the United States, he must have the cooperation of the United States Army. He has found it, and more than that, he has found a company of players who are willing to live and perform exactly as the men who fought for the independence of our country did. The soldiers who are taking part in the production are not "extras" in the sense that they are being paid for their services, but they are being fed and housed at the expense of the Government, and they are being paid the same wages they would receive if they were in the service of their country. Thousands of men who have served their country in the World War are among the players, and they are being paid the same wages they would receive if they were in the service of their country.

Although it would seem that there would be no difficulty in getting men to take the parts of the soldiers, there was a great deal of difficulty in finding men who could ride horses. This difficulty was overcome by the cooperation of the Cavalry Division of the United States Army, which furnished men who could ride horses and who were able to take the parts of the soldiers of the Revolutionary period. The men who were selected for the parts of the soldiers of the Revolutionary period were all men who had served in the World War, and they were all men who had served their country in the World War, and they were all men who had served their country in the World War.

Much of the filming of "America" is being followed with great interest by the general public, and society people are being invited to see the production. The production is being made in the Northern Indians who appear in "America" true to life.

When, for example, some one suggested an Indian raid with the redskins on horseback, Chamberlain called attention to the little known fact that the original inhabitants of our eastern coast never used horses, but fought afoot. Chamberlain has made a specialty of Indian lore, and has been able to give Griffith much assistance in making the Northern Indians who appear in "America" true to life.

D. W. Griffith who made "America"

Irma Harrison as Miss Dorothy

most widely known as an author of love stories, has written a number of historical novels, and is generally regarded as one of the best posted men in the country on the Revolutionary period. He has made a specialty of Indian lore, and has been able to give Griffith much assistance in making the Northern Indians who appear in "America" true to life.

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Some idea of the interest with which the filming of "America" is being followed may be gained from the fact that historical societies and descendants of Revolutionary heroes in sections where scenes were being taken, brought forth the one from the cases and treasure chests of their museums, the other from family vaults, invaluable relics of the Revolution, ranging from pistols, spurs, and drums, to garments and costumes crumbling with age, and offered them to Griffith for use in his picture. Because of this enthusiasm it has been possible to use as "props" in "America," historical relics never before photographed, instead of present day replicas.

Griffith's aim in preserving historical accuracy has been achieved largely through the establishment of a special bureau of research. This innovation, which has proven so successful, that the motion picture industry is contemplating establishing a similar institution under the directorship of Will H. Hays, czarina of Hollywood and movieland who was here for months before the opening week, driving through the principal public and private collections of books, documents and prints for minute information.

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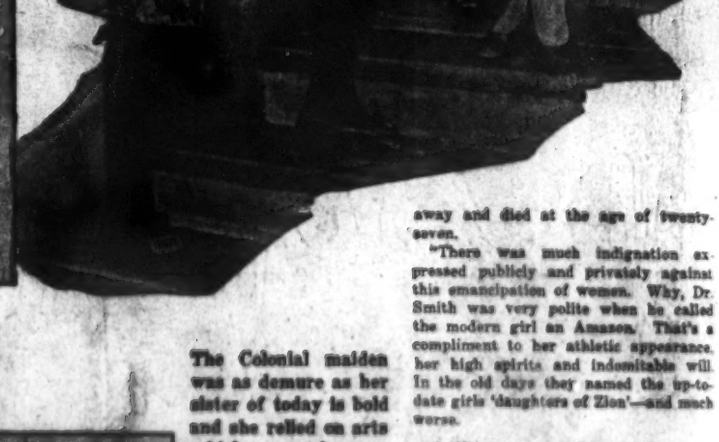
The modern girl, athletically inclined, the "thrill-hunter," likes nothing so much as a seat at the ringside in the boxing arena or at a wrestling match, but——

One hundred and fifty years ago the Colonial belle dressed herself in male attire and sallied forth with the boys to witness a cruel pigeon shoot



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So said D. W. Griffith, one of the leading motion-picture directors, just about a minute and a half to make the above statements, but it took him more than two years to collect the data which led to these conclusions.

"America"—a historical feature, founded on the story of the American Revolution—was nearing completion at the Griffith studio on Long Island when the director paused for half an hour to give some interesting highlights on life and customs at that period. The pictures had been made at the request of the Daughters of the American Revolution, and private diaries and letters passed by heirs and kinsfolk of the period had been taken out of their cedar chests to add necessary human-interest details to the more prosaic and prosaic records of historical documents, a curious periodicals and yellow volumes that the book of the Revolution, and the Revolution, and the Revolution, and

Screen Mirror

Carol Dempster in "D. W. Griffith's "America"

Fascinating Carol Dempster, remembered in several outstanding "D. W. Griffith pictures," will be seen this month as the leading woman in Mr. Griffith's epic of Revolutionary days, "America," made for the Daughters of the American Revolution. The premier is scheduled for February 21, in New York City. Miss Dempster is seen here with a few of the feathered players in the new film.

Sioux Falls ($D) Press Feb 7 1924

FORMER S. D. TEACHER IN GRIFFITH'S PLAY

Yankton, S. D., Feb. 6.—Every once in a while South Dakota springs into the lime light through the prominence of a son or daughter who has won fame or national attention. This time a former South Dakota woman has "put one over" on the aristocrats of Europe in competition for a place in a court scene in a projected scenario. South Dakota has plenty of real aristocrats as well as bronco busters, and she has a few who look the part.

Chosen as the perfect type of court lady from among a group of bearers of foreign titles, including a duchess and three countesses, Miss Zinita Graf, formerly a teacher at Yankton College has been selected for the cast of D. W. Griffith's "America" the photodrama of the War of Independence.

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RECRUITING NEWS

A BULLETIN OF RECRUITING INFORMATION ISSUED BY DIRECTION OF THE ADJUTANT GENERAL OF THE ARMY

FEBRUARY 15, 1924

N.Y. Eve Journal Feb 16 1924

FORT MYER CAVALRYMEN STORMING CAMERA

LIONEL BARRYMORE AND CAROL DEMPSTER.
In D. W. Griffith's "America" opening Thursday at the Forty-fourth Street Theatre.

The 1923 Battle of Bunker Hill

By Captain GEORGE T. SHANK, *18th Inf.*

Doughboy Depiction More Comfortable and Less Perilous Than History-Making Event of '75

LATE last September an American Expeditionary Force, consisting of the 18th Infantry, supplemented by a small detachment of the 16th, left its quarters in New York Harbor for a location in the hills of southern New York near the quaint old village of Somers. The mission of these troops was not to represent their country in battle, but on the contrary to play the part of their quondam enemies, the British Regulars, in the stirring scenes of Revolutionary history to be depicted for the first time on the silver screen, to serve as an indelible record of the patriotic deeds of our forefathers.

Now to go back and furnish the background for this strange expedition which astonished the sober countryside with the sights and deeds of armies long dead, and filled the green hills of Westchester County with the colorful scarlet and buff of the Grenadier Guards, the Royal Welsh Fusileers and the Light Infantry of His Majesty's Army in the Colonies.

These troops of the famous 1st Division were part of the army of actors to be used in the filming of the play "America," staged by that master genius of the movies, Mr. D. W. Griffith. A reconnaissance party preceded the expedition by several days, and, having met Mr. Griffith and his very able staff, soon caught the spirit of the place. It was found to be a patriotic production long dreamed of and now to be actually staged. It had had its inception in the minds of many, including that of our late President, and had the able assistance of the Daughters of the American Revolution and other historical societies, all of which were interested in placing on record an accurate reproduction of the historic events which erected in this country a liberty.

A pyramidal tent camp was established near Brewster, N. Y., water piped in, and the first day spent in getting acquainted with the various sorts of variegated uniforms of the British, Colonials, French, Tory Greens and Morgan's Riflemen. White wigs effected quite a transformation, it was found, and long flintlock rifles and bayonets afforded quite a contrast to the sight of a soldier in conventional O. D.

The troops were drilled for a short time in the facings and in forming fours, style of 1775, somewhat similar to the present British drill. Quickly becoming proficient in this they progressed to the manual of arms, which in those days was quite a complicated process, something like this:

1. Poise your firelocks, 2 motions (carry piece to center of body, barrel to rear).
2. Cock your firelocks, 2 motions.
3. Present, 1 motion (six inches to rear with right foot, butt to shoulder, ready for firing).
4. Fire, 1 motion.
5. Half cock your firelock, 1 motion (bring piece to port and fire cock hammer).
6. Handle your cartridge, 1 motion (slap your pouch, seize cartridge, bite the top well off).
7. Prime, 1 motion (shake the powder into the pan of the lock).
8. Shut your pan, 2 motions (close pan and bring piece to the order, barrel resting beside left toe, butt to the front, muzzle at center).
9. Charge with cartridge, 2 motions (place the cartridge in the barrel, shaking the powder into the barrel and then inserting the paper and ball).
10. Draw your rammers, 1 motion (draw the ramrod with the right hand).
11. Ram down your cartridge, 1 motion (bring muzzle opposite left shoulder and ram down with the right hand).
12. Shoulder your firelocks, 2 motions (left hand to butt, assuming position of left shoulder arms).

Tactics were found to be quite different from those of the present day. The fundamental principles of fire and movement were used, but the armies of 1775 fought in company front, close order, the front rank firing a volley, then handing back the empty pieces and taking the muskets of the rear rank for another volley. Battles of that age doubtless made a brilliant display, but the method of fighting seems suicidal to soldiers trained to take wide intervals and seek cover.

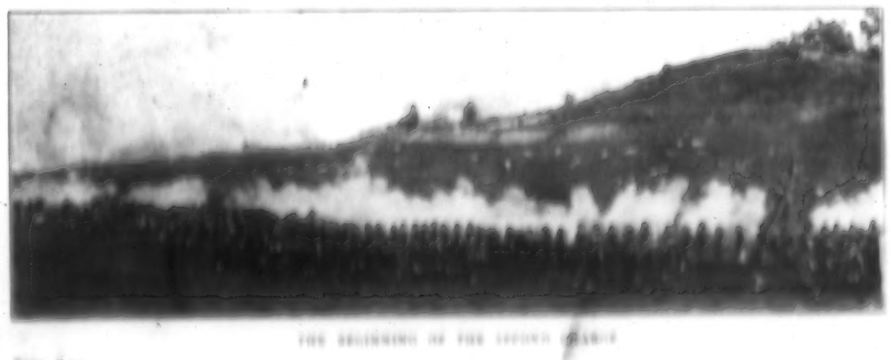
Real work began the second day by staging the Battle of Johnston Hall, fought in Tryon County, New York, near the stronghold of Sir John Johnston, Commissioner [illegible] Iroquois. This was followed by the Retreat from Lexington and Concord, the Battle of Merriams Corners, various other marches and small engagements, and ending up with the Battle of Bunker Hill and the surrender at Yorktown.

Perhaps the most [illegible] celebrated battle in America was that of Bunker Hill. This was staged with the greatest possible accuracy in [illegible] and will no doubt afford the best showing in the actual [illegible] of the battle. [illegible] the British regulars and Tory [illegible] on Bunker Hill. The British [illegible] and [illegible] steadily up the hill to the [illegible] 19th Infantry Band [illegible] they practiced [illegible] of the hill, the Grenadiers on the right. The troops were heavily laden and carried knapsacks. They delivered volleys with the regularity of a full dress parade and moved steadily onward right up to the breastworks, where Prescott gave that famous command, "Don't fire until you see the whites of their eyes," and in the volleys that blazed from the rifles of the Minute Men the Grenadiers and Light Infantry lost from three-fourths to nine-tenths of their men.

The charge was repeated with like results. Then the third charge was made, but without knapsacks. This time the Red Coats held their fire and stormed the redoubt and breastworks with the bayonet. They went clear over, gaining a tactical victory, but with a loss of over twenty-five hundred men. Their victory was hard-won results.

The coming of this battle [illegible] [illegible] It was an inspiring sight to see the long lines of troops in triple rank, uniformed in bright scarlet coats [illegible] black leggins and cocked [illegible] up the hill to the [illegible] 19th Infantry Band [illegible] they practiced [illegible]

(Continued on Page Eleven)



THE BEGINNING OF THE LEXINGTON [illegible]

Chicago (Ill) Post 2/16/24

Publicity Editor

Brooklyn Eagle Feb 17 1924

N.Y. Morning Telegraph Feb. 17 1924

The Movie

Springfield (Mass) Motion Picture World 2/23/24

N.Y. Herald 2/17/24

N.Y. World Feb 17 1924

87 Columbus Despatch – Ohio Feb 17-24

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"Do you really believe that the story of the flapper took place during the Revolutionary period?" he was asked.

"Positively," he directly answered. "The letters and diaries I found back of it all proved when the women dressing the course revolution, the women for the emotion but always been organized. The men had obeyed in the long and the conservative manner. Letters and diaries gave us exactly what happened to Patricia and Gilbert, and Gilbert's sister Betty, and the Major Andre.

"But what do you think of the flapper of today? Do you think it is a good thing, or a bad thing?"

"Why, I think it is a good thing, and a bad thing, rather both, emphasized the emphasis in the one hand, the good thing you get in the flapper the original considerations of all the women folks.

"Girls that have made bad show and work in life is what is also the flapper is of all of it. Girls that of days take and manners of work sary evils; but it didn't require much pressure to make them revolt.

"Many men these days make remarks which are rather derogatory to the ladies, but they're not a patch on what they used to say in those days of old when knights were bold and supposedly gallant."

AND from one of the many books of reference the following extract from a sermon preached by the Rev. Nathaniel Ward, a distinguished Massachusetts clergyman, in Boston, is taken:

"When I hear an inquisitive gentledame inquire what dress the Queen is in this week, what the modus operandi of the court, I look at her as the very glassard of a trifle, the product of a quantize of a cypher, the epitome of nothing," scolded the dominie. "She is fitter to be looked, if she were of tinkable substance, than either to be honored or honored."

This concept was brought to Mr. Griffith's attention.

"Oh, yes, the ladies were used to that sort of thing, especially in New England. But they had lots of fun on the side."

"How did they compare with the modern girl as described recently by Dr. Charles Smith, of Roanoke College?" he was asked. "He drew a perfectly horrible picture of her as a hard-drinking, cigarette-puffing Amazon."

He smiled her on the ground that she was so extremist; that she hadn't found herself yet, and was the victim of rapid economic and industrial changes which has left her without an anchor.

"It is a matter of fact," he replied quietly, "the modern girl has found herself. The flapper has taken exactly the place to come into her own, but she has done it very consistently.

"Do the ladies of yesterday, for instance, the addition of some lighter diversion to our, it seems to us, rather monotonous life? It seems to us that the modern girl has taken the place of the 1776 belle, indulged in private dances, and drinks. King George was the first drinking authority, and the traditions of a far off time vanish.

"Of course, she wasn't supposed to go. But we found records where girls dressed up in huge clothes and attended these affairs. It is recorded as the wonder of the social season in the annals of a Northern family that a prominent young lad had attended a dance and had fainted when she entered the crowd, protested on shaved sticks, and was thus discovered."

"But did the girl of the 1776s break loose? How was the flapper born, and who was the ringleader?" was the next on the list of questions.

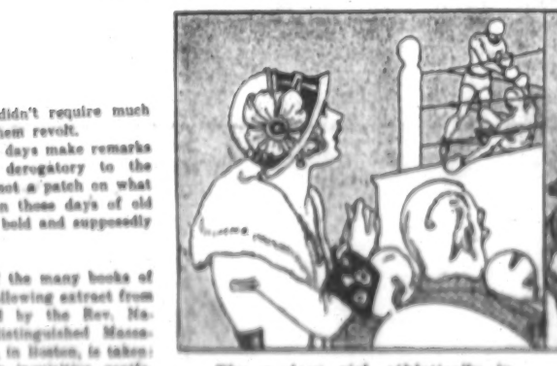
"After Washington became President he imposed on the men wearing powdered hair, but the ladies continued in going unscathed and the father of his Country was far too wise to interfere with them. He had plenty of troubles without that.

"Dorothy Quincy was the first flapper. At least she was the first flapper dancer who became known for her reckless and jovial capering. She was also very much joined in the Dragon set.

"In the end, the modern flapper didn't find and he's a labour, originated in the time.

"Betsy Ross was considered the most beautiful girl in America, and most admired by King George. Marrying her in London, he had her a dance, composed, and in 1776 have been most beautiful flower in the country but I don't know that had ever taken to drink there. The other contender was found in a young girl's diary, where she wrote that she should be married before she was 18, and that her husband should be her king.

"The beautiful Evelyn was 18 that year and that aspects of the age in dancing at the Court, and when the person joined the company in taking the hat of Pennsylvania, she which the first time made to Eve, the good



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One hundred and fifty years ago the Colonial belle dressed herself in male attire and sallied forth with the boys to witness a cruel pigeon shoot

Because this Amazing of 1924 likes bobbed hair, short skirts and sports costumes she is denounced as bold and bad, but——

The colonial flapper openly revolted against the powdered wig, petticoats and refused petticoats to powder her hair

Wicked liquor or cocktails are supposed to be the thirsty cost spoils and the bottle. The latest bobbed hair is today, but——

The first girl of the American Revolution was only 18, pretty and owner of a dance composed in the famous "Minuet" dance

away and died at the age of twenty-seven.

"There was much indignation expressed publicly and privately against this emancipation of women. Why, Dr. Smith was very polite when he called the modern girl an Amazon. That's a compliment to her athletic appearance, her high spirits and indomitable will. In the old days they named the up-to-date girls 'daughters of Zion'—and much worse.

"AND, just as the girls of today enjoy dances which originated on the Barbary Coast, the girls of then used to originate dances founded on the 'scalp' and other wild Indian dances. No, indeed; they didn't confine their terpsichorean efforts to the minuet. They had plenty of others, such as the Allemand Valleys, De la Cunes, the Innocent Maid, the Successful Campaign, Priest's House, Blue Bonnet and Orange Tree."

"What about rouge and powder?" it was demanded.

"Surely they used rouge and powder," he replied, "but after the women stopped powdering their hair, it was the men who used most of it. Not only on their hair did they use it, but on their faces also. All the dandies carried powder puffs, which they used frequently.

"Men in those days used to go over to London and then come back and show all kinds of dog. Whatever the styles were on the Continent the Colonists used to exaggerate when they returned home. They would wear three watches, for instance, and the colors of the silks and velvets of which their elaborate costumes were made were at times very much more brilliant than they had found on the other side.

"All, or nearly all, of the personal dandyism, however, was killed before the war. George Washington himself used to wear very rich fabrics of velvet and silk, but they were always of the plain kind. Hancock was a great dandy. It wasn't the house guests who used to go to those Boston coffee; it was the most important one of the day.

"But it is to be noted that the needs of the dandies and their mothers was a very healthy one, and when they formed the society Sons of Liberty and Daughters and had of late their wives being the friends, the of the real wholesome, brilliant young girl of today."

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Syracuse N.Y. Post Standard
2-17-29

First Flappers were in Washington's Time

Diaries and Love Letters of Colonial Belles Recently Uncovered for Film "Tell On" the Girls of '76

The modern girl's vanity case replenishes her store of beauty and her daring dress enhances, or she thinks it enhances, her charm, and she has her "line" of frank gossip which she is boyishly open in discussing

Girls of today are chided because they smoke cigarettes, and they are told they have more vices than the girls of any other period in the world's history, but——

Back in George Washington's day the girls engaged in the less dainty habit—on the sly of course—of sniffing snuff! As bad as cigarettes, wasn't it?

The Colonial maiden was as demure as her sister of today is bold and she relied on arts which seemed more to conceal than reveal in her social accomplishments, but her longings for freedom and self-expression were as keen as those felt now

"GEORGE WASHINGTON was not only the Father of His Country; he was also the father of independent woman.

"Meticulously conventional in regard to rules governing the dress and habits of his Cabinet, he was far too wise to attempt to dictate to the wives of its members.

"Before the American Revolution women looked up to their husbands as infallible beings, just as the men looked up to the ruling kings and overlords; when they imbibed the doctrine of the fallibility of those investigations from the lips of their own folks, they in their turn revolted against home government.

"The flapper and frivolous women of today have nothing on their ancestors of 150 years ago. For every caprice and impertinency practiced by femininity in 1929, there is a corresponding parallel to be found in the records of the social season of 1779."

It took H. W. Griffith, one of the leading motion-picture directors, just about a minute and a half to make the above statements, but it took him more than two years to gather the data which led to these conclusions.

Incidentally, Griffith, in his story of the American Revolution, was nearing completion at the Griffith studio on Long Island when the director passed for half an hour to give some interesting highlights on life and morals at that period. The sequences had been made at the request of the Daughters of the American Revolution, and price charts and letters owned by prominent families of the period had been taken out of their cedar chests to aid necessary period dresses to be made from photos of dresses owned by the original wearers in colonial generations.

The film reflects that the days of the Roaring Twenties during the Revolutionary period, to use slang, "had nothing on us."

Prostitution, in diverse unusual diversions, the dives and cabins of Grand Street, if it could show on screen, would be a thrill to the man who invented the angle camera, but the women had always been conservative. The loss and decadence in the long period intervening, and the wives and daughters were so nearly the equals of their husbands and fathers in morals and manners that it was a long time before the Revolution was ended.

"Of course, the women had their vices, but they were not quite so numerous as those of the men, and they were not quite so flagrant. Women were the weaker vessels, and they had to be careful of their reputations, for men could not be trusted to be gentlemen in their presence.

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Photoplay Mag. Chicago March 1924 — 99 — Brooklyn Motion Picture Mag. April 1924

"AMERICA"—A Film of the Revolution

A revel in Colonial days in Northern New York, with Lionel Barrymore as Walter Butler, leader of the "blue-eyed Indians"

The eve of the American Revolution. Paul Revere warning the American farmers that "the British are coming"

Carol Dempster (at right) as Nancy Montagu, the heroine in "America"

Neil Hamilton (at left), cast by D. W. Griffith in the rôle of hero in his latest picture

George Washington — a remarkable impersonation by Albert Dewey

Photograph by Diem

CAROL DEMPSTER

Carol Dempster's friends will tell you that Carol dreams not of stellar honors on the screen but of an operatic career, for which she studies whenever she is not engaged with her screen work. But, in the meantime, David Wark Griffith has again selected her as his heroine. The film is the spectacle of "America," which has now occupied him for months

Jersey City Journal 2/14/24 — Jy Tribune 2/17/24 — Jy American 2/17/24 — Jy Telegram Feb. 18 1924

The Plain Truth About a Moving Picture Studio

CAROL DEMPSTER as she looks in "America," David Wark Griffith's latest cinema production, which opens at the Forty-fourth Street Theatre on the eve of Washington's Birthday.

NEW GRIFFITH FILM ON NATIONAL HOLIDAY

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2-17-24

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"It took G. W. himself, one of the leading matrimonial prizes, not about a million and a half to make the above statement, but it took him more than two years to settle the fate which lay in their conflicting

"Women—in spite of the spirit founded on the stuff of the American Revolution—were serving conditions of the English lords on their island when the Revolt passed off and left them to give some interesting glimpses of life and manners of that period. The girls who took home made of the regard of the American Revolution women and British officers proved to be the most interesting of the lot. Their letters to their lady friends in various parts of the country, and their diaries, are full of gossip and scandal, and are a mixture of the modern high school girl's "line" and the gossiping letters of our great grandmothers in various parts of the country.

"Perhaps the most interesting of the lot are those of the Tory girls, who were the daughters of the English officers who had come to America to fight the Revolution. Their letters to their friends in England are full of the gossip of the day, and they show that the girls of that period were as much given to flirting and as much interested in the opposite sex as the girls of today are.

"The diaries and letters of these girls show that they were as much given to the use of cosmetics and powder as the girls of today are, and that they were as much given to the use of cigarettes and cigars as the girls of today are. The only difference is that the girls of today are chided because they smoke cigarettes, and they are told they have more vices than the girls of any other period in the world's history, but——

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St. Louis (Mo) Globe-Democrat 2/17/24

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The Battle of Bunker Hill, as seen by D. W. Griffith in his new picture, "America," with United States regular army men taking the parts of both British and Continental army soldiers.
Wide World Photo.

Feb 23 1924

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down before it opens on Broadway, February 21. Incidentally, the official title of the new special is now "America, Series One—The Sacrifices." This has been done in order to avoid confusion as to the theme, and because of the fact that Mr. Griffith hopes to make a series of separate films portraying the dramatic history of America's development.

Chicago Tribune

Sons of Revolution of Virginia

Editorials.

E. Walton James, Editor

QUARTERLY MAGAZINE 39

DAVID WARK GRIFFITH—PATRIOT

With David Wark Griffith's visit to Revolutionary Virginia, a stimulating memory in the mind of most of us, it is timely to consider what he is doing for his country in producing "America," whose cost of production will run into millions before it appears on the screen.

The business layman will say "Oh, he'll get it back pressed down and running over." Undoubtably true. Why shouldn't he if, as it is true, he is helping to build a cathedral of patriotism instead of laying the bricks of sensation for $8.00 a day?

What is this structure that is being built, with infinite pains, day after day, under the super-artistic direction of Griffith? It is that indefinable patriotism that is divorced from the glamor of the recruiting station. It is a patriotism that makes us, on bended knees, thank the God of Nations that we have religious, civil and political liberty, a lasting heritage from the men who died from Bunker Hill to Yorktown.

Today our national life is like a slave. We are perforated with the buckshot of bolshevism, socialism, industrial unrest, moral and moral laxity. While we chase the almighty dollar, and hit the high spots, slowly but surely our foundations of government are being undermined.

The memory of what men did at Trenton and Valley Forge, Concord and Lexington, is like a fairy legend, a thing for school histories and George Washington's birthday advertisement. Back these methods of perpetuating history place a veil over the Holy of Holies, where our ark of patriotism is cloistered. We are selling our birthright for a mess of political hodge-podge. We are hiding Americanism under a mask; making Democracy a jester in the drama of nations. We are reversing the world-circling challenge of Henry. Today we say "Give me death rather than liberty." Our wish gradually is being granted, while we wallow in efficiency and the theories of an up-to-date Constitution. The compass of nationalism has been smashed. Our rudder of thrift lost in the rising waves of commercialism. In peaceful, vaunted arrogance we failed to hear the roar of waters that are eating at the dam of constitutional liberty. We have forgotten the rugged steps by which our forebears ascended to the pinnacle of liberty. We have no patriotism because we have had no national sorrow in a century and a half. We need a great awakening, and David Wark Griffith is "the voice of one crying in the wilderness." No man can see "America" without having his patriotism born, or better, reborn.

If a reverence for every tradition of the War for Independence, love of historical accuracy, ability to take pains, high idealism and exhaustive research, expenditure of unlimited means, will accomplish the rebirth of patriotism than Mr. Griffith will do it.

Was it an easy task, in this day of sex plays, society dramas and Wild West horse riding, to secure enough financial backing for this stupendous production. Ask Mr. Griffith. His answer will surprise you.

David Wark Griffith will go down in history as a patriot because he has seen the impending storm and stands in the watchtower, signal light in hand. He is the Paul Revere of 1924. Every patriotic society in this nation should rally to his support, with an official endorsement of "America." Two lights shine in the old North Tower and he is ready to ride. God speed him!

Monmouth (Ill) Review January 25 1924

ILLINOIS BOY AS GEO. WASHINGTON

Oakland Tribune Sunday Feb 17 1924

San Francisco (Cal) Herald 2/17/24

My American Feb 22 1924

D.W. Griffith's 'America' Opens at the Forty-Fourth Street Theatre; Ralph Lewis Has Own Company

By LOUELLA O. PARSONS.

DAVID WARK GRIFFITH is himself again. After dabbling for months in inconsequential film tales, he returned last night to the Forty-fourth Street Theatre with "America," which is by far the best thing that he has made since "Way Down East."

There are those who may even say that it is better. Certainly the lighting effects, the photography and the dramatic action constitute competition that "Way Down East" fails to meet, or any other Griffith production, for that matter.

"America" is an improved and modernized edition of "The Birth of a Nation." In many ways they are very much alike—differing, of course, in the causes that led up to the rebellions. If Mr. Griffith had not used the title "The Birth of a Nation" in his first picture, it would be an admirable title for "America," which, in reality, tells of the causes that led up to the Revolution, with the colonists' demand for freedom and the real birth of a new nation.

"America" is what the trade motion picture papers would call an audience picture. It has all that emotional appeal that wakens a sure response in the breast of every good American, and it is bound to arouse a sense of patriotism in the most indifferent soul.

In the past I have taken issue with Mr. Griffith because he has not always supplied himself with a story worthy of his directorial efforts. In "America" he has taken no such chance, but with Robert W. Chambers as the author he has had a mai ntheme, a romance in which two young people are a part of the happenings of those exciting days.

Of those two central figures, Carol Dempster and Neil Hamilton, honors go to Miss Dempster, who has been looked upon heretofore as merely a pretty young ingenue. She gave everyone a surprise with her performance of Nancy Montague by blossoming out as a full fledged actress with capabilities that were unknown, perhaps, even to Mr. Griffith. In the scene where her young brother dies she is especially good, matching her acting with her beauty.

Neil Hamilton gives a very fair account of himself, although he is outplayed both by Miss Dempster and Charles Mack, who is another protege of Mr. Griffith. Young Mack plays Charles Montague, son of the Virginia aristocrat who meets his death fighting with the Americans.

There is such a wealth of historical data associated with the period of 1776 that no one producer could possibly touch it all. Mr. Griffith has left unfilmed enough material to furnish at least three other productions. For example, he has not pictured Washington crossing the Delaware and he has only scratched the surface of the Winter at Valley Forge, showing only a few of the terrible privations suffered by the American troops.

The high light in the picture is the ride of Paul Revere, who rushes over fences and through growth to warn the citizens in the villages of Lexington and Concord of the approach of the British. The old North Church, with replicas of the Revere lanterns, were used to set this scene.

We have the Battle of Bunker Hill, the conflict at Lexington and Concord Bridge, all these things bringing back our history to us and making us better understand some of the suffering that our ancestors endured to found our Republic.

I feel in comment Mr. Griffith for his introduction of George Washington, in the past he has been portrayed in a side profile view. In "America" he is made to face the camera, and the resemblance that have made Abraham Lincoln, Mark Twain, Joseph Jefferson and Ben Franklin famous, Washington has Abraham Lincoln's nose, Mark Twain's hair, Joseph Jefferson's mouth and Ben Franklin's spectacles. Mr. Griffith has not yet found the man who looks like Washington, but he has made a good choice in the man who will do so when he does.

The story is charming and the love interest is beautiful. Mr. Griffith has not let the romance overshadow the story of the Revolution, but has woven it into the background of conflict a perfectly charming love story. It is all very upsetting and exciting, and it is quite beyond our imagination that the audience on the opening night actually sat in its seats without once leaping up and bellowing. For our own part, we only wanted a little help in the matter. If some one had only turned to us and said: "Come on, let's give a whoop!" we certainly should have left our seat for a time.

"America," of necessity episodic in construction, is marked by an almost continuous shift of locale, and still with this difficult situation to face, Mr. Griffith with his superb grasp of the subject, has kept his play remarkably free from involved situations. Unquestionably the force part of the picture is more perfectly worked out than the latter, and still the picture is so distinctly superior that the slight let-down toward the end does not affect its appeal.

In this hurried moment time should be taken to say that Miss Carol Dempster, the heroine, Mr. Neil Hamilton, the hero, Mr. Lionel Barrymore and Louis Wolheim are their parts to splendid style. The titles by Mr. Chambers are as sparkling and as brief and as the between as to be surprising, and the work of Mr. Griffith himself, to simply magnificent.

Shortly hand talk is continuing the twin sale and the box sale. The only criticism that could be lined has slight one that is creeping out its double thing there was at times a jarring note of the action. The drama was too much subordinated to the development of the spectacle.

Mr. Griffith introduces his audience to a company of very attractive and efficient players. Even if he has not shown and the pick that is now with the stars in the cast of Lionel Barrymore, he has made of the part of Washington a character of dignity and strong dramatic interest. Lionel Barrymore is a gifted actor, and he has made the character of Walter Butler, the Tory, a thing of fine dramatic power. Louis Wolheim, who is a well known character actor, has given a fine portrayal of Sir Ashley Montague, the Tory, and Charles Emmet Mack, who is a young actor of great promise, has given a fine portrayal of Charles Montague, the Virginia aristocrat who dies fighting with the Americans.

Mr. Griffith has a gift for discovering unknown talent, and he has made the most of it in this production. Among the unknowns who are seen in important roles are Lucille La Verne, who is a character actress of the first rank, Riley Hatch, Lee Beggs, Frank McGlynn, Jr., Arthur Dewey, Frank Walsh, Arthur Donaldson, Harry O'Neill, Harry Semalis, Hugh Baird, Michael Donovan, Emil Hoch, Edwin Holland, Daniel Carney, Louis Wolheim, Kate Bruce, Mae Marsh, Erville Alderson, Charles Bennett, Sidney Deane, W. W. Jones, E. Roseman, Riley Hatch, Louis Wolheim and others; story and titles by Robert W. Chambers; directed by David W. Griffith. At the Forty-fourth Street Theatre.

LIONEL BARRYMORE and Carol Dempster in "America," the new Griffith screen production, which opened at the Forty-fourth Street Theatre last night.

22 1924

DAILY NEWS, FRIDAY, FEBRUARY

NOTABLES ATTEND OPENING OF GREAT GRIFFITH PICTURE

Movie folk galore and others prominent in social and civil life were on hand last night to see D. W. Griffith, famed for "Way Down East" and "Dream Street," do himself proud with his new massive production, "America." It was D. W.'s biggest night in a long time, and loud, lasting calls for the director brought but a faint and broken worded response from the overcome Mr. Griffith.

It was Carol Dempster, the star's, night too. When the heroine of "America—Series One" emerged from the theatre arrayed in a gorgeous gown of pale pink chiffon, trimmed with turquoise ribbons, a summer ermine wrap, a tea rose coquettishly placed in her chestnut brown curly hair, some admirer stepped forward and presented her with a splendiferous bouquet of white roses, and the crowd—on one side of the curtain—laughed and cheered.

But something—some one—was drawing a song toward the other end of the lobby. This Market Street Tab, that had been on its way out of the theatre, the stage-door lady, Mae Marsh, Mae Murray, Lionel Barrymore, Carol Dempster, Charles Emmet Mack, Louis Wolheim, Erville Alderson, Charles Bennett, Sidney Deane, Arthur Donaldson, Arthur Dewey, Frank McGlynn, Jr., Frank Walsh, Harry O'Neill, Harry Semalis, Hugh Baird, Michael Donovan, Emil Hoch, Edwin Holland, Daniel Carney, Lucille La Verne, Riley Hatch, Lee Beggs, Kate Bruce, Frank Bennett, Charles Mack, Jack Dempsey, Jack Curley, Jack Dempsey's manager, Jack Curley, Jack Dempsey's manager, Jack Curley, Jack Dempsey's manager

St. Louis (Mo) Globe-Democra 2/17/24

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Wide World Photo

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was held yesterday at the Rialto Theatre, South Norwalk, Ct., before a specially invited audience. The film was in eighteen reels, requiring a four-hour showing, and this will have to be cut down before it opens on Broadway, February 21. Incidentally, the official title of the new special is now "America, Series One—The Sacrifices." This has been done in order to avoid confusion as to the theme, and because of the fact that Mr. Griffith hopes to make a series of separate films portraying the dramatic history of America's development.

Sons of Revolution of Virginia

Editorials.

W. Malcolm James, Editor

QUARTERLY MAGAZINE 39

DAVID MARK GRIFFITH—PATRIOT

With David Wark Griffith's visit to Revolutionary Virginia, a stimulating memory in the mind of most of us, it is timely to consider what he is doing for his country in producing "America," whose cost of production will run into millions before it appears on the screen.

The business layman will say "Oh, he'll get it back pressed down and running over." Undoubtably true. Why shouldn't he if, as it is true, he is helping to build a cathedral of patriotism instead of laying the bricks of sensation for $8.00 a day?

What is this structure that is being built, with infinite pains, day after day, under the super-artistic direction of Griffith? It is that indefinable patriotism that is divorced from the glamor of the recruiting station. It is a patriotism that makes us, on bended knees, thank the God of Nations that we have religious, civil and political liberty, a lasting heritage from the men who died from Bunker Hill to Yorktown.

Today our national life is like a sieve. We are perforated with the buckshot of bolshevism, socialism, industrial unrest, social and moral laxity. While we chase the almighty dollar, and hit the high spots, slowly but surely our foundations of government are being undermined.

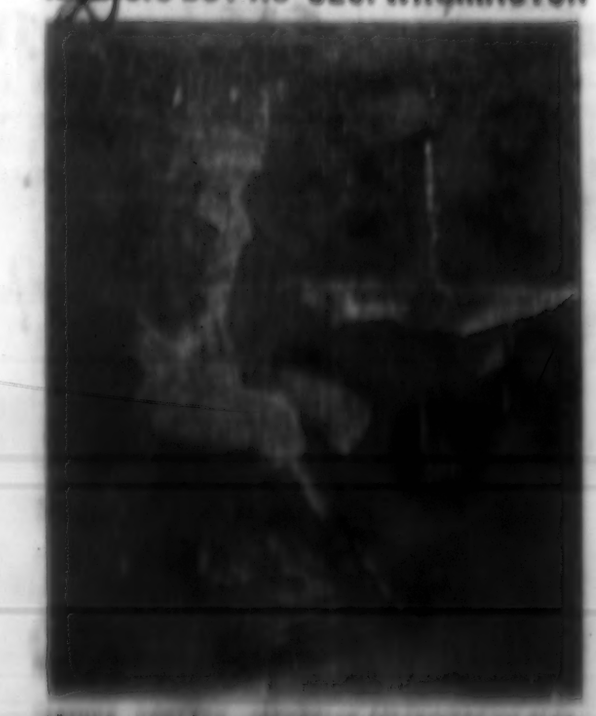
The memory of what men did at Trenton and Valley Forge, Concord and Lexington, is like a hazy legend; a thing for school kiddies and George Washington's birthday advertisement. Even these methods of perpetuating history place a veil over the Holy of Holies, where our ark of patriotism is cloistered. We are selling our birthright for a mess of political hodge-podge. We are hiding Americanism under a mask; making Democracy a jester in the drama of nations. We are reversing the world-circling challenge of Henry. Today we say "Give me death rather than liberty." Our wish gradually is being granted, while we wallow in efficiency and the theories of an up-to-date Constitution. The compass of nationalism has been smashed. Our rudder of thrift lost in the rising waves of commercialism. In peaceful, vaunted arrogance we failed to hear the roar of waters that are eating at the dam of constitutional liberty. We have forgotten the rugged steps by which our forebears ascended to the pinnacle of liberty. We have no patriotism because we have had no national sorrow in a century and a half. We need a great awakening, and David Wark Griffith is "the voice of one crying in the wilderness." No man can see "America" without having his patriotism born, or better, reborn.

If a reverence for every tradition of the War for Independence, love of historical accuracy, ability to take pains, high idealism and exhaustive research, expenditure of unlimited means, will accomplish the rebirth of patriotism than Mr. Griffith will do it.

Was it an easy task, in this day of sex-plays, society dramas and Wild West horse riding, to secure enough financial backing for this stupendous production. Ask Mr. Griffith. His answer will surprise you.

David Wark Griffith will go down in history as a patriot because he has seen the impending storm and stands in the watchtower, signal light in hand. He is the Paul Revere of 1924. Every patriotic society in this nation should rally to his support, with an official endorsement of "America." Two lights shine in the old North Tower and he is ready to ride. God speed him!

Monmouth (Ill) Review January 25 1924



ILLINOIS BOY AS GEO. WASHINGTON

My American Feb 22 1924

My Morning Telegraph Feb 22 1924

D.W. Griffith's 'America' Opens at the Forty-Fourth Street Theatre; Ralph Lewis Has Own Company

By LOUELLA O. PARSONS.

DAVID WARK GRIFFITH is himself again. After dabbling for months in inconsequential film tales, he returned last night to the Forty-fourth Street Theatre with "America," which is by far the best thing that he has made since "Way Down East."

LOUELLA O. PARSONS

There are those who may even say that it is better. Certainly the lighting effects, the photography and the dramatic action constitute competition that "Way Down East" fails to meet, or any other Griffith production, for that matter.

"America" is an improved and modernized edition of "The Birth of a Nation." In many ways they are very much alike—differing, of course, in the causes that led up to the rebellions. If Mr. Griffith had not used the title "The Birth of a Nation" in his first picture, it would be an admirable title for "America," which, in reality, tells of the causes that led up to the Revolution, with the colonists' demand for freedom and the real birth of a new nation.

"America" is what the trade motion picture papers would call an audience picture. It has all that emotional appeal that wakens a sure response in the breast of every good American, and it is bound to arouse a sense of patriotism in the most indifferent soul.

In the past I have taken issue with Mr. Griffith because he has not always supplied himself with a story worthy of his directorial efforts. In "America" he has taken no such chance, but with Robert W. Chambers as the author he has had a mat ntheme, a romance in which two young people are a part of the happenings of those exciting days.

Of those two central figures, Carol Dempster and Neil Hamilton, honors go to Miss Dempster, who has been looked upon heretofore as merely a pretty young ingenue. She gave everyone a surprise with her performance of Nancy Montague by blossoming out as a full fledged actress with capabilities that were unknown, perhaps, even to Mr. Griffith. In the scene where her young brother dies she is especially good, matching her acting with her beauty.

Neil Hamilton gives a very fair account of himself, although he is outplayed both by Miss Dempster and Charles Mack, who is another protege of Mr. Griffith. Young Mack plays Charles Montague, son of the Virginia aristocrat who meets his death fighting with the Americans.

There is such a wealth of historical data associated with the period of 1776 that no one producer could possibly touch it all. Mr. Griffith has left enough material to furnish at least three other productions. For example, he has not pictured Washington crossing the Delaware and he has only scratched the surface of the Winter at Valley Forge, showing only a few of the terrible privations suffered by the American troops.

The high light in the picture is the ride of Paul Revere, who rushes over fences and through yards to warn the citizens in the villages of Lexington and Concord of the approach of the British. The old North Church, with sentinel of the Revere lanterns, was used to set this scene.

We have the Battle of Bunker Hill, the battle at Lexington and Concord Bridge, all these being brought back not blurred by age and seeming as fresher reminiscences of the patriotism that our ancestors endured to found our country.

I pass in comment the portrait of Lionel Barrymore as George Washington, in the part in the film, prepared to be a very human one. It benefits by a more gentle treatment than have some other portraits that have made Washington looks like a dull, stupid, dull man. Arthur Dewey, who plays Washington, should be an actor of distinction, for he has the part and Mr. Griffith and he have given the role of Washington a fine interpretation.

There could be no comment on this without a tribute to the Revolutionary Dames, who, by their presence, gave to the film a dignity and a charm that it could not have had without them. Their presence, perhaps, added more to the success of the film than any one thing, because it was their ancestors who were the heroes of the Revolution and they were proud of the fact.

Mr. Griffith's "America" is a production that will be talked about for years to come. It will be a delight to those who like to see their history, their traditions and their ancestors portrayed on the screen in a manner that will make them feel that they are a part of the history of the country.

There will be much in the film to criticize, especially in the battle scenes, but it is a great story, a great theme, and it will be a great pleasure to see it.

Mr. Griffith has gone back to his own country, to the home of his ancestors, and he has brought to us a picture that will be a delight to all who love their country and who are proud of the fact that they are Americans.

There were many of the Daughters of the Revolution present last night—women who can boast of ancestors who took part in the stirring scenes that Mr. Griffith has filmed, and they, with those who know their American history, prophesy a successful run for this latest Griffith production.

FORTY-FOURTH STREET THEATRE—"America," a D. W. Griffith production, with story and titles by Robert W. Chambers. Historical arrangement by John L. E. Pell.

THE CAST:

Nathan Holden.....Neil Hamilton
Justice Montague.....Erville Alderson
Miss Nancy Montague.....Carol Dempster
Charles Philip Edward Montague.....Charles Emmett Mack
Patrick Henry.....Frank McGlynn, Jr.
George Washington.....Arthur Dewey
Captain Walter Butler...Lionel Barrymore
General Gage.....W. W. Jones
Paul Revere.....Harry O'Neill
Captain Hare.....Louis Wolheim

* * *

IN all the brilliant assemblage at the Forty-fourth Street Theatre last night there was no one who watched every scene in "America" any more keenly than did Marion Davies, who entertained a party of relatives and friends at the Griffith premiere. Miss Davies, having just had her own first night of "Yolanda," with all the nervous strain that attends such an event, understood Mr. Griffith's anxiety that everything should go smoothly. She is also making "Janice Meredith," Paul Leicester Ford's story of the Revolutionary period, and naturally she was eager to see Mr. Griffith's picture, which does not touch on the dramatic scenes that are featured in "Janice Meredith."

* * *

LIONEL BARRYMORE and Carol Dempster in "America," the new Griffith screen production, which opened at the Forty-fourth Street Theatre last night.

22 1924

DAILY NEWS, FRIDAY, FEBRUARY

NOTABLES ATTEND OPENING OF GREAT GRIFFITH PICTURE

Movie folk galore and others prominent in social and civil life were on hand last night to see D. W. Griffith, famed for "Way Down East" and "Dream Street," do himself proud with his new massive production, "America." It was D. W.'s biggest night in a long time, and loud, lasting calls for the director brought but a faint and broken worded response from the overcome Mr. Griffith.

It was Carol Dempster, the star's, night too. When the heroine of "America—Series One" emerged from the theatre arrayed in a gorgeous gown of pale pink chiffon, trimmed with turquoise ribbons, a summer ermine wrap, a tea rose coquettishly placed in her chestnut brown curly hair, some admirer stepped forward and presented her with a splendiferous bouquet of white roses, and the crowds on one side of the corridor applauded and cheered.

[illegible]

David W. Griffith — Richard Barthelmess

GRIFFITH'S TOUCH STILL MAGIC, "AMERICA" PROVES

By McELLIOTT.

Title: "AMERICA."
Type: HISTORIC DRAMA.
Directed and Produced by D. W. GRIFFITH.
Produced in the 44TH STREET THEATRE.

The first half of Mr. Griffith's "America" is all charm; the second half, all war. No one can outdo him in the films when it comes to charm, and he has a flair for battle scenes which serves him well in such a tale as this.

Charles Emmet Mack

It is only the flimsiest love tale he has picked to run, bright threaded, through this gory picture of the Revolution. But it's such a delicately imagined love—that of the good plowman (Neil Hamilton) for the fine lady (Carol Dempster)—that you are moved to contemplate the two young things with a sympathy belonging to friends, not to shadows on a motion picture screen. This, undoubtedly, is tribute paid Mr. Griffith, but in the flashing eyed, grim, young Mr. Hamilton he had fine material; and about Carol Dempster, slim and ardent and impulsive, there is a fragrance as of that elusive thing, charm, itself.

However, these are the lighter touches. War, grim and strident and ugly, is the background against which move such figures as Lionel Barrymore, Louis Wolheim and Riley Hatch. Barrymore's Capt. Butler is an evil, though dashing, character sketched in with dark strokes, while Wolheim's drawing of Capt. Hare is unforgettable. [illegible]

Lionel Barrymore and Carol Dempster

[illegible]

My Free Journal Feb 23 1924

"AMERICA" BRINGS FORTH CHEERS AS WONDERFUL SPECTACLE UNFOLDS

Distinguished Audience in Uncontrolled Enthusiasm at Premier of Another Griffith Masterpiece.

STORY HAS GREAT SETTING

Love Tale Interwoven With Stirring Events Immortal in History of United States.

FORTY-FOURTH STREET THEATRE — "America," Series One, "The Sacrifice." Motion picture written by Robert W. Chambers and produced and directed by D. W. Griffith.

The Cast.

Nathan Holden.....Neil Hamilton
Justice Montague.....Erville Alderson
Miss Nancy Montague.....Carol Dempster
Charles Philip Edward Montague.....Charles Emmett Mack
Samuel Adams.....Lee Beggs
John Hancock.....John Dunton
King George III.....Arthur Donalson
William Pitt.....Charles Bennett
Lord Chamberlain.....Downing Clark
Thomas Jefferson.....Frank Walsh
Patrick Henry.....Frank McGlynn, Jr.
George Washington.....Arthur Dewey
Richard Henry Lee.....P. R. Scammon
Captain Walter Butler.....Lionel Barrymore
Sir Ashley Montague.....Sidney Deane
General Gage.....W. W. Jones
Captain Montour.....E. Roseman
Chief of Senecas, Hiakatoo.....Harry Semalls
Paul Revere.....Harry O'Neill
Captain John Parker.....H. Van Bousen
Major Pitcairn.....Hugh Baird
Jonas Parker.....James Milaldy
Colonel Prescott.....H. Koser
Major General Warren.....Michael Donovan
Captain Hare.....Louis Wolheim
Chief of Mohawks, Joseph Brant..Riley Hatch
Marquis de Lafayette.....H. Paul Doucet
Edmund Burke.....W. Rising
Personal servant of Miss Montague, Daniel Carney
Household servant at Ashley Court..E. Scanlon
Lord North.....Emil Hoch
A Refugee Mother.....Lucille La Verne (by special courtesy)
Major Strong.....Edwin Holland

By THOS. B. HANLY.

D. W. Griffith's long heralded picture, "America," or the first of a series under that title, called "The Sacrifice," had its premier performance last night at the Forty-fourth Street Theatre before a particularly distinguished audience.

Viewed from any standpoint, this latest production of a great director must be called a masterpiece of exquisite photography, flawless direction and of blood-stirring, appealing force. Upon a screen of well-night limitless dimensions the man has projected the immortal story of the sacrifices of the American colonists to win freedom from the British crown, and he or Robert W. Chambers, the author, has interwoven in it all the love romance of a Tory maid for a patriot soldier and officer as it was beset y the machinations of Walter Butler, whose name is forever anathema to the northern counties of New York and the eastern territory of Pennsylvania.

Cheers From Audience.

Around this story he has thrown the great scenes which last night brought cheers from the audience. With photography which often resembles etchings in their delicacy, he has shown now in Virginia, now in Massachusetts, now in Philadelphia, great men and great events. You see Patrick Henry defying King George at Williamsburg and a meeting of the Sons of Liberty in Boston. George Washington, John Hancock, Samuel Adams, Jefferson, John Adams pass before you, and you shift to England, the palace of King George III, or Parliament with Pitt and Edmund Burke pleading for moderation in dealing with the Colonies.

You have Paul Revere's ride and the wonderful fight at Lexington and Concord. There is Bunker Hill and Valley Forge. The first Continental Congress and the Declaration of Independence, the march of the Washington army south and the surrender of Cornwallis.

Inserting Photographs.

The eye is scarcely permitted to rest on some wonderful photograph of continental architecture, interior or exterior, some gatherings of the aristocrats of Virginia or the Puritans of Massachusetts, before it is filled with a great vista of woodland and mountain and a battle raging thereon. Back and forth the director throws his shuttle and Chambers seems to perhaps the only word to express it all.

Brindy, Justice Montague of Virginia and his family are strong adherents of King George. His daughter, Nancy, and his son, Charles Edward, have been presented in court in London, and he has received letters from the British Whig, to the Williamsburg Gazette from his agent, Nathan Holden, a newspaper man, Hanson, who has been sent to get the views of Patrick Henry, that the Whigs have decided that if Boston be refused to pay taxes and stick to tea, military will be employed to make officers and soldiers of the Crown, and the Boston Tea Party, and the Boston Massacre, and the Boston Tea Party, and the Boston Massacre, and the Boston Tea Party, and the Boston Massacre

My Morning World Feb 22 1924

My Herald Feb 22 1924

My Eve Journal Feb 22 1924

My Eve Post Feb 22 1924

My Eve Globe-Sun Feb 22 1924

THE NEW FILM

AT THE 44TH STREET.

"AMERICA."

David Wark Griffith presents a historical motion picture play written by Robert W. Chambers, with arrangement by John L. E. Fell. Art director, Charles M. Kirk. Photographers, Hendrick Sartov, G. W. Bitzer, Marcel Le Picard and H. S. Sintzenich. Assistant director, Herbert Sutch. Film editors, James and Rose Smith. Scenic artist, Charles E. Boss. Directed by Mr. Griffith.

The Cast.

Nathan Holden	Neil Hamilton
Justice Montague	Erville Alderson
Miss Nancy Montague	Carol Dempster
Charles Philip Edward Montague	Charles Emmett Mack
Samuel Adams	Lee Beggs
John Hancock	John Dunton
King George III	Arthur Donaldson
William Pitt	Charles Bennett
Lord Chamberlain	Downing Clark
Thomas Jefferson	Frank Walsh
Patrick Henry	Frank McGlynn Jr.
George Washington	Arthur Dewey
Richard Henry Lee	F. R. Scammon
Captain Walter Butler	Lionel Barrymore
Sir Ashley Montague	Sidney Deane
General Gage	W. W. Jones
Captain Montfort	E. E. Rosecoe
Chief of Senecas, Hiakatoo	Harry Semels
Paul Revere	Harry O'Neill
Captain John Parker	H. Van Buren
Major Pitcairn	Hugh Baird
Jonas Parker	James Milady
Colonel Prescott	H. Koser
Major General Warren	Michael Donovan
Captain Hare	Louis Wolheim
Chief of Mohawks, Joseph Brant	Riley Hatch
Marquis de Lafayette	H. Paul Doucet
Edmund Burke	W. Rising
Personal servant of Miss Montague	Daniel Carney
Household servant at Ashley Court	F. Scanlon
Lord North	Emil Hoch
A Refugee Mother	Lucille La Verne
Major Streng	Edwin Holland

The mightiest thrill which we have ever met in the cinema is the ride of Paul Revere in "America." And the new historical romance which is on view at the 44th Street Theatre is the most stirring thing of its kind ever made. We are back on Park Row after seeing it, and we are still shaky.

It is possible for us to speak straightforwardly about our own opinion. Here is a motion picture which will set a new standard of achievement in the picture play fully as high and as commanding as Mr. Griffith's "Birth of a Nation" set in its day. By virtue of this latest product of the man from Mamaroneck, Mr. Griffith, for our own part, passes definitely into the ranks of those whom we think of as being the immortals. And America once more may go serenely about the development of its newest art confident that the peer of all film directors is one of her own.

If we ever have been a little uncertain in the matter of pre-eminence in the picture directing field, we know now that it has been merely because of Mr. Griffith's long periods of absence from the screen. We simply had forgotten the genius which is his. Now we know. There is no one in the world who could have inspired actors, pictured emotion, revealed patriotism, wrung hearts, made drama, as Mr. Griffith has done in "America."

To have approached a theme basically episodic, whose action was laid over such vast territory, and to have moulded it into a good play cannot but appeal to othe admiration of playgoers everywhere. If in the overwhelming task of piecing it together there may be found an occasional moment in which one is puzzled by the terrific rush of events or the continuance shifting of location, one will scarcely consider it important. Nor will the fact that "America" is of extreme length cause a great deal of difficulty. To those who are caught by its spirit, it could not be too long.

In making this drama of the days when the forefathers gave birth to the idea of separating themselves from a tyrant rule, Mr. Griffith and Mr. Robert W. Chambers have succeeded in weaving a lovely and absorbing romance into a background of strife and sacrifice on the battlefield. Romance and spectacle are deftly and admirably interlocked. A tender and lovable Nancy Montague is acted by Miss Carol Dempster in the finest performance of this young woman's career, and Nathan Holden is the personification of sturdy, heroic, handsome Americanism as played by Neil Hamilton.

In the steady rise to its climax, this love story is made human and sweet and compelling by an admirable display of sincerity in sub-titling on the part of Mr. Chambers, and it is given vigor and dash by the most utterly alive combat pictures which the theatre or any one else ever has made. A method of softly waning photography binds them and saturates them in the whole.

While there is no end to praise in "America" the outstanding thing, perhaps, this is an utterly complete play, the running from start to finish of an idea, the presence of a central theme, the gradual building up of the plot, the slowly mounting of the fire, the decision that followed and the conclusion there is a whole, fine, artistic product.

Romantic and yet virile, and filled with perfect human appeal and the spirit of freedom, as it is in every line of the story, there is not a person who rides on theatre, who does not feel the stirring of the blood and the quickening of the pulse. It is a story of the days when men were men and women were women, and it is a story of two hours of pleasure and of inspiration. It is a story of the Revolution. It is a story of the Revolution. It is a story of the Revolution

Quincy (Ill) Journal January 25 1924 92

Hoopeston (Ill) Chronicle 1/25/24

Marion (Ill) Gazette January 26 1924

Toledo (Ohio) News 2/13/24

Arthur Newland, a Son of Colchester Postmaster, to Play George Washington

ARTHUR NEWLAND AS GEORGE WASHINGTON.

Added interest to the great motion picture production "America," is given in this locality in the fact that Arthur Newland, a native of Colchester, McDonough county, has been chosen by D. W. Griffith, the famous motion picture director, to portray "George Washington." His parents, Mr. and Mrs. Isaac Newland, have been residents of Colchester many years, and his father has held the office of post master there for 28 years. He was born in Colchester 45 years ago and received his education in the schools there. He left Colchester in 1907, to go on the stage, and his last visit there was three years ago in June.

His stage name is Arthur Dewey, and he was chosen from among more than 100 applicants, including many noted stars, for the role of the Father of his Country because of his striking physical resemblance to the first President. He is exactly six feet tall, and Washington in his letters to his London tailor described himself as that height.

Griffith is filming the photodrama of the War of Independence under the title of "America," for the Daughters of the American Revolution. Most of those appearing in the cast are descendants of Revolutionary families, and one of the ancestors of Arthur Newland was Ashabel Smith, who answered the summons of Paul Revere. Newland, besides being a successful actor, has made a deep study of American history, and brings to the role a sympathetic understanding of Washington's character and a remarkable knowledge of the most intimate details of his ideals, moods, habits and costumes. It is said he is not merely acting Washington — he is living the role.

He became a familiar figure to the theatergoers of this state through his portrayal of Simon Legree in "Uncle Tom's Cabin," with Kibble & Martin, and has since been in a number of motion pictures.

Mr. Newland is married and his wife also is on the stage.

Mr. Newland's younger brother is a rural mail carrier out of Colchester.

ILLINOIS BOY SELECTED AS "WASHINGTON"

Arthur Dewey, a native of Illinois, well known throughout this state as an actor, has been selected by D. W. Griffith, the famous motion picture director, to portray George Washington in "America," the photodrama of the War of Independence he is filming for the Daughters of the American Revolution.

Dewey, chosen from among more than one hundred applicants, including a number of Broadway stars, because of his striking physical resemblance to the first President, was born in Colchester, Ill., where his parents still reside. He is known to his neighbors and intimates as Arthur Newland, having assumed the name of Dewey when he went upon the stage.

He became a familiar figure to the theatergoers of this state through his portrayal of Simon Legree in "Uncle Tom's Cabin" with Kibble and Martin, and has since been seen in a number of motion pictures.

Dewey is exactly six feet tall. In Washington's letters to his London tailor he described himself as "just six feet and of medium build."

Like most of those appearing in "America," Dewey is a descendant of Revolutionary families, one of his ancestors, Ashabel Smith, having answered the summons of Paul Revere and fought valiantly at the Battle of Lexington.

Illinois Boy Is to Portray Character of Washington

ARTHUR DEWEY

Arthur Dewey, a native of Illinois, well known throughout this state as an actor, has been selected to portray George Washington in "America," the photodrama of the War of Independence being filmed for the Daughters of the American Revolution.

Dewey, chosen from among more than one hundred applicants, because of his striking physical resemblance to the first president, was born in Colchester, Ill., where his parents still reside. He is known to his neighbors and intimates as Arthur Newland, having assumed the name of Dewey when he went upon the stage.

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Poking Around A Movie Studio For A Day

In a movie studio with Artist Roland T. Scott.

By MAURICE HENLE.

NEW YORK, Feb. 13.—Sometimes this entire little world seems to be tucked away within the four walls of a movie studio. Furniture and garb of every known period and place may be found. And certainly all the human emotions that send this old globe spinning around, from "Ambition" down—are there!

We were standing off in a corner of the big Griffith studio, near here, watching D. W. himself tell Lionel Barrymore how to go "thru the motions." Other actors of lesser caliber stood motionless, listening.

• • • •

GRIFFITH gets up at 5 a. m. Often he skips breakfast. They tell a story that he suddenly remembered one night at 10 o'clock that "By George, I forgot to eat anything today!"

Many scenes, that take but 30 or 60 seconds to flash on the screen, consume an entire day in filming. This holds true in all studios.

• • • •

ONE day I was visiting a certain movie studio, internationally famous. On the big floor, a busy scene, indeed, were screen celebrities known in the most remote corner of the world.

One whole company, making a war film, was standing about doing nothing. The star, a temperamental young woman, was arguing with the owner of the company. Her name had been in big electric lights on Broadway, advertising the film she was making. But the day before the sign had come down and the name of another star of the company, equally noted, went up.

That made the young woman in question very, very angry. And the following day the sign of her rival came down!

• • • •

IF there is one thing that amazes the visitor more than any other one thing at a movie studio, it is the carpentry work in preparation for a big set.

Before a scene is taken, the director's conception of the garden or house, or street—or whatever it happens to be—is given to architects. The latter make blueprint drawings, and these drawings are turned over to carpenters, who go ahead building the set according to specifications, just exactly as they would build a skyscraper!

Usually one scene is being "shot" in one end of a studio while carpenters are working on another in the opposite corner.

• • • •

NOT one person in a thousand of the unknowns who yearn to break into pictures could stand the strain of the world's most trying industry. So don't envy the beautiful girls whose smiling faces you see on the screen. Behind that smile lie hours of mental torture.

Brooklyn Eagle Feb 13 1924

"America" Opens Feb. 21.

D. W. Griffith has modified the name of his Revolutionary War picture, which is to open Feb. 21 at the 44th Street Theater. It will be officially called "America, Series One —The Sacrifices." This is done to avoid confusion as to the theme, since the dramatic story Mr. Griffith has produced emphasizes the sacrifices which Americans made to establish their independence.

Mr. Griffith hopes to make this the first of a series of elaborate pictures portraying the dramatic story of America's development.

Belvidere (Ill) Republican February 6 1924

Danbury (Conn) News 2/14/24

GRIFFITH PICKS ILLINOIS BOY AS "GEORGE WASHINGTON"

[illegible] of Illinois, will [illegible] throughout this state [illegible] D. W. Griffith, the famous motion picture director, to portray George Washington in "America," the photodrama of the War of Independence he is filming for the Daughters of the American Revolution.

Dewey, chosen from among more than one hundred applicants, including a number of Broadway stars, because of his striking physical resemblance to the first president, was born in Colchester, Ill., where his parents still reside. He is known to his neighbors and intimates as Arthur Newland, having assumed the name of Dewey when he went upon the stage. [illegible]

THE EMPRESS.

"America" Has Premier Showing Here To-morrow.

[illegible] patrons of Danbury and vicinity will have the unusual opportunity to-morrow and Saturday of seeing the premier presentation of the latest screen production by David Wark Griffith when "America" will be shown at the Empress. The showing of the film here precedes its New York presentation, where such large productions generally have their premier showing. Not only will this be of more than usual interest to Danbury, but the fact that the producer and members of his technical staff, as well as some of the leading players in the picture are expected to be here.

When some of the principal scenes of "America" were being filmed near Somers, N. Y., last fall, many Danbury people went there to watch the work and see for themselves the magnitude of the production. Lionel Barrymore and Lionel Barrymore have the leading roles in the pretty love story running through the play. The romance was written for the screen by Robert W. Chambers, the noted novelist. The story is built, as its name indicates, on the history of America, and many scenes in American history are said to be faithfully reproduced in the picture. Hundreds of Valley Forge soldiers took part in both scenes. Famous characters in history are portrayed on the screen during the course of the play. Owing to the length of the photoplay, but one showing will be given at the evening performance. The matinee will commence at 2 o'clock and the evening performance at 7:30 o'clock.

[illegible]

FORTY-FOURTH STREET THEATRE

Albion (Ill) Register 1/31/24

ILLINOIS BOY AS GEORGE WASHINGTON

[illegible]

Pottstown (Pa) Ledger 2/15/24

First Real Snow of Winter Proved 'Life Saver' to Noted Film Producer

[illegible] Sunday's snow, the first of the season which covered the ground, was a "life saver" to David W. Griffith, world famous motion picture producer, now engaged in preparing the historical film "America," for distribution.

With a margin of less than forty-eight hours to be of any use in the picture D. W. Griffith got his snowstorm for taking the Valley Forge scenes in his new picture, "America," which opens at the Fourth-Fourth Street Theatre, New York, the evening of February 21.

The scenes of Valley Forge are of vital importance in the dramatic narrative. Mr. Griffith had prepared his big action along the heights of the Schuylkill, where the American army spent the winter of the Revolutionary War. These dying days with a November evening the day of [illegible].

Through the courtesy of the United States Weather Bureau at Washington, Mr. Griffith was informed that there was no prospect of snow for the immediate future. Since then he has been waiting under instructions at that time for the first snow flakes as a signal to move to the encampment.

The pathetic[illegible] of open weather in this section changed the production schedule for "America" until Griffith had spent so much time taking other scenes that it was impossible for him to avoid the additional days that would have been necessary to go north to the snow line for Valley Forge scenes.

With the cutting of the pictures set for next Thursday, it became necessary for all scenes to be finally arranged in the picture Tuesday night that the negative might be turned over to the cutters for final assembly of the finished print.

[illegible] was fashed to New York immediately after the snow arrived. Big backgrounds and the camera were brought to Valley Forge, where in the [illegible] Monday. But then the weather man got into action and [illegible] to which Griffith [illegible] snow [illegible] the [illegible] of Valley Forge for "America."

Baltimore Sun Feb 17 1924

NO U.A. MEETING HELD SATURDAY

Griffith's Absence Caused Postponement

[illegible]

Washington Star Feb 17 1924

Campaign To Stop Silly Rumors Is On

Speakers From Will Hays Organization Will Point Out Dangers Of Giving Out Misinformation

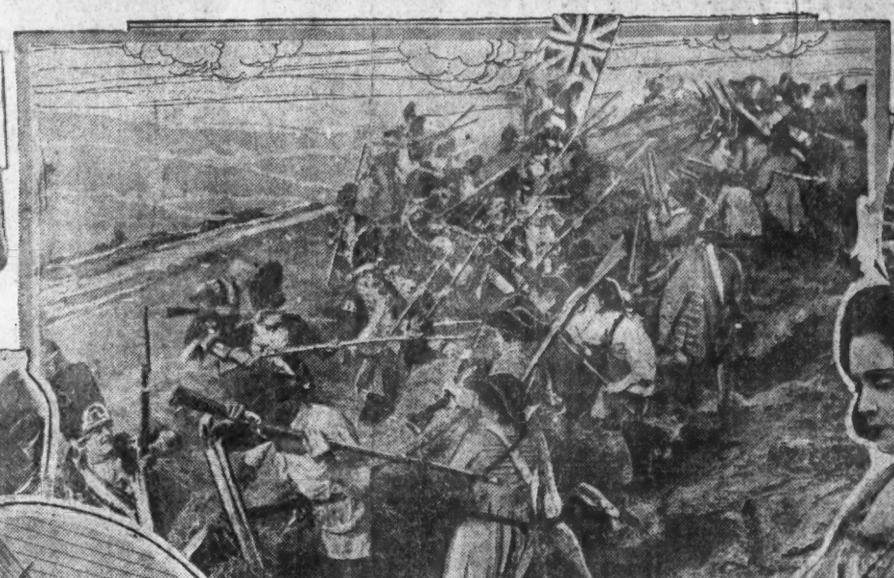
[illegible]

This Little World

[illegible]

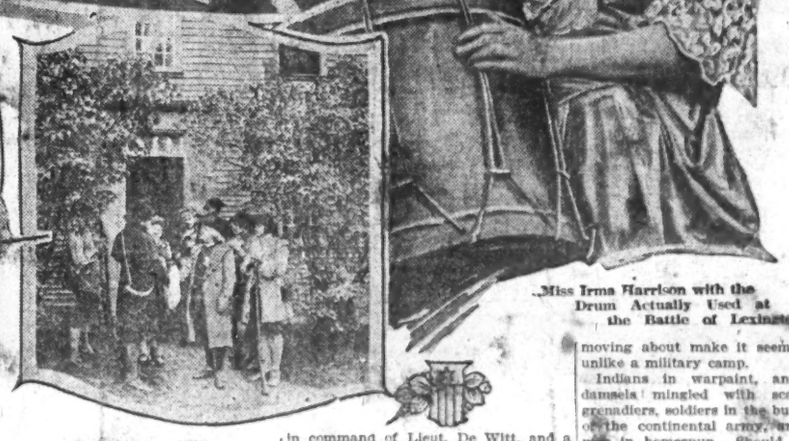
D. W. GRIFFITH MAKES AMERICA FOR THE D. A. R.

Walter Butler (Lionel Barrymore) and Nancy Montague (Carol Dempster)



Carol Dempster and Neil Hamilton In a Love Scene

The Minutemen Prepare To Protect Historic Buckman Tavern



Miss Irma Harrison with the Drum Actually Used at the Battle of Lexington

(Center) United States Regulars in Homespun, Refight The Battle of Bunker Hill

When the Daughters of the American Revolution suggested to David Wark Griffith that he make a photoplay based on the American Revolution, they started something.

As a result of this suggestion Griffith is not only making the desired film, but leading historians, patriotic societies, society women, descendants of Revolutionary heroes, and the United States army itself is helping him, and if everything goes according to schedule America as the new film has been named, should surpass even the Birth of a Nation.

Probably no other film during its making ever created such widespread interest as that upon which Griffith is now working. This is due in part to its patriotic nature, which has already caused a revival of interest in revolutionary times in the regions where the great conflicts of our first war were fought; and in part to the unusual way in which Griffith is making the picture.

Instead of building replicas of the historic buildings which must figure in any drama written about the revolution, Griffith and his entire company of players, technicians and advisers, are traveling from place to place in special trains, and taking their scenes on the actual sites, with thousands of the general public as spectators, and society belles, revolutionary descendants, and the enlisted men of the United States army as "supers."

The magnitude of Griffith's undertaking in America can, perhaps, best be understood by the fact that he aims to reproduce the major battles of the War of Independence with strict fidelity to historical accuracy; that 250,000 feet of film has been used already, and more than 10,000 persons have appeared in the scenes; that thousands of regular army soldiers drafted for the purpose through the courtesy of Secretary of War Weeks, camped more than a fortnight in Putnam county to appear in a few scenes; and that when completed the picture will actually have cost more than a million dollars.

Some idea of the interest with which the filming of America is being followed may be gained from the fact that historical societies and descendants of revolutionary heroes in sections where scenes were being taken, brought forth invaluable relics of the revolution, ranging from pistols, spurs, and drums, to garments and costumes crumbling with age, and offered them to Griffith for use in his picture. Because of this enthusiasm it has been possible to use as "props," in America, historical relics never before photographed, instead of present day replicas.

The noted director was also fortunate in having the personal aid of Robert W. Chambers, the author, who not only wrote the charming love story which runs through America, but personally accompanied Griffith and his players out on location.

Also aiding Griffith from the historical side, is John L. E. Pell, who made the historical arrangement of America. Pell may be remembered as author of Down to the Sea in Ships, the film of New Bedford in its whaling days. He has been a life-long student of New England history.

During the filming of the battle scenes, Griffith has also had the benefit of the advice and aid of United States army officers. Indeed the filming of several scenes at Somers, Putnam county, New York, were in fact United States army infantry maneuvers, with

Owing to the monuments and modern buildings which now occupy and surround the sites of the principal revolutionary engagements, Griffith found it impossible to stage his bigger scenes, dealing with huge bodies of moving men, on the actual scene of these battles.

So, after his technical staff had visited the principal battlegrounds, and with the aid of ancient documents and maps visualized Lexington Green, Concord Bridge, Breed's Hill, Dorchester Heights, and the other leading battlefields of New England, Griffith had constructed at Somers, New York, a set more than seven miles in extent. And with the assistance of army officers and historical advisors this vast area was laid out as an exact reproduction of the various fields where the chief engagements of the war were fought.

Under the direction of regular army officers an encampment for several thousand soldiers, with complete water supply, commissary, electric and sanitation plants was made, and a similar one for Griffith and his large company of players. The whole encampment covered a neighboring hillside to the extent of a square mile.

Special trains carried the 16th infantry from Forts Schuyler and Hamilton, and the 16th Infantry from Governor's Island, together with a 35 piece band from Fort Slocum, a commissary corps in command of Lieut. De Witt, and a medical unit under Capt. N. T. Davis into the camp at Somers.

Reserve cavalry units assembled under command of Capt. Love of the reserve forces, formed the largest such unit ever brought together outside of war maneuvres.

Other special cars and automobiles brought Griffith, his players, technicians and advisers—a company of more than a thousand.

And the battle was on.

Griffith had extended an invitation to the general public to be present. And the general public came. The roads leading into Somers were black with traffic. They came afoot, they came in automobiles; they came in ancient horse-drawn rigs, they came on bicycles—they came until at times there were 15,000 of them scattered over nearby hillsides. At times it seemed as though the whole of Putnam county had stopped work and left its farms and its firesides to watch America in the making.

If the reader will put himself or herself in the place of one of these hurrying spectators, he will see as he passes along the road to Somers, first the vast encampment, for weeks the home of Griffith and his players, and the section of the United States army. There is a military atmosphere about the place, with its neat barracks, yet the figures moving about make it seem strangely unlike a military camp.

Indians in warpaint, and colonial damsels mingled with scarlet-coated grenadiers, soldiers in the buff and blue of the continental army, and minutemen in homespun. Should the reader have happened along at lunch time he would have found this motley mass besieging the commissary, and have seen British redcoats and revolutionary heroes chatting affably over two mugs of steaming coffee and two appetizing sandwiches; D. W. Griffith himself, standing between a major of the United States army and General Prescott of Bunker Hill fame; a very up to date movie cameraman borrowing a very modern match from one of the immortals of Lexington Green.

Ascending the summit of a nearby hill, which overlooks a broad and spacious valley, and gazing into the valley, the reader would have seen spread before his or her eyes a whole colonial settlement, with Lexington Common, the famous bridge at Concord, and the ramparts hastily thrown up at Bunker Hill in the background.

From the valley to the brow of the hill, where stood a very high and very foreign wooden structure, was a long stairway, and a series of telephone wires. It was from this structure, by means of field telephones, and mounted couriers, who dashed hither and thither like machines, that D. W. Griffith and his staff of historians, military experts and technicians, directed his players and United States soldiers, reliving a battle of the War of Independence.

Samuel Adams Greets a Visitor to the Hancock-Clarke House, Lexington, Mass.

D. W. Griffith, who made America.

Lionel Barrymore, who had his first motion picture training under Griffith in the old Biograph studio, was engaged for the role of Walter Butler, the villain of the Revolution. After looking over thousands of actors, Arthur Dewey was engaged to portray Washington, and Arthur Donaldson the role of King George Third.

Miss Carol Dempster plays the leading woman's role, that of Nancy Montague, with Neil Hamilton playing the hero. Scores of other well known actors are in the cast.

The English court scenes were supervised by Sir Percy Sykes, of London, England, formerly in command of the British forces in Persia, who has been thrice introduced at the English court, as well as at those of India, Persia and other eastern countries, and who is a recognized authority on formal court procedure.

Several ambassadors have been among the distinguished guests who have watched the filming of scenes.

And the Daughters of the American Revolution, who inspired the making of this photodrama to express not only the romance, but the high ideals of the founders of the republic are jubilant over their brain-child of America.

Exhibitors Trade Review March 1 1924

WASHINGTON'S BIRTHDAY EVE FOR OPENING

'America,' New Griffith Production Has New York Premiere

WHEN 'America,' D. W. Griffith's drama of the War of Independence, is world premiered at the Lyric Theatre in New York on Washington's Birthday eve, Lionel Barrymore, Carol Dempster, Neil Hamilton will be a trio of other stars in the cast, including Lucille La Verne, attracting a great deal of attention by her splendid performance as a prominent stage personality and Irma Harrison, who made her mark in the film of The Hairy Ape, another film of two seasons ago.

Besides these there are scores whose work here has been in movies but with the spoken drama probably the best known are Mr. Arthur Houghton, Estelle Archer, Denis Edwin H. Paul Lane, Mr. Charles Bennett, [illegible] that with such a cast the picture will [illegible]

Exhibitors Trade Review March 1 1924

Brunswick Courier Journal 2/17/24

TONING DOWN PUBLICITY

[illegible] Griffith's base publicity agent is sending out a notice to the effect that the motion picture industry is starting an educational campaign to teach actors and other movie employes to quit talking—that is talking "wise and smart." The point seems to be that more disagreeable publicity, the press agent avers, have arisen between movie companies, outside which sometimes proved to be misinformation, and to the end it has reached the point, he says, where it is not publicity desired.

"Facts will be given in all studios by representatives of the Will Hays organization," the announcement reads, "pointing out that certain pictures which are to receive complete cooperation and therefore complete in supporting rather than adverse news."

The announcement goes on to point out that simple court proceedings being the finding of "Friday" will not be the "Friday" in the [illegible] Mayor John Hylan, [illegible] of which that is to be the feature of the [illegible] Friday.

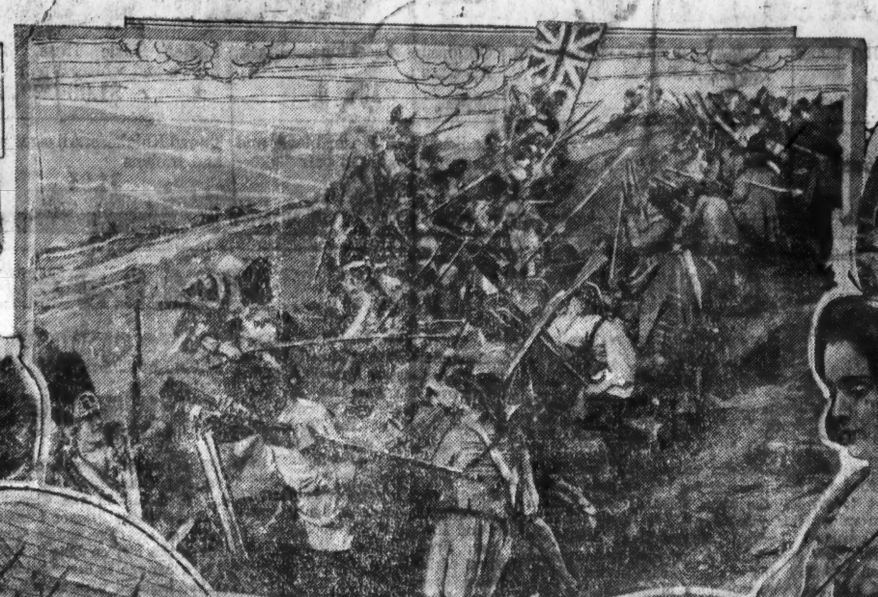
Of course, the details of the Mayor's proposed campaign are not known, but it is said that the Mayor has in his mind a campaign against the movie industry, which he has been [illegible] for some time.

[illegible] Mayor Hylan's campaign will be [illegible] the Mayor's own [illegible] in the Mayor's own [illegible] the Mayor's own [illegible] the Mayor's own [illegible]

Taylorville (Ill)

D.W. Griffith Makes "America" for D.A.R.

Walter Butler (Lionel Barrymore) and Nancy Montague (Carol Dempster)



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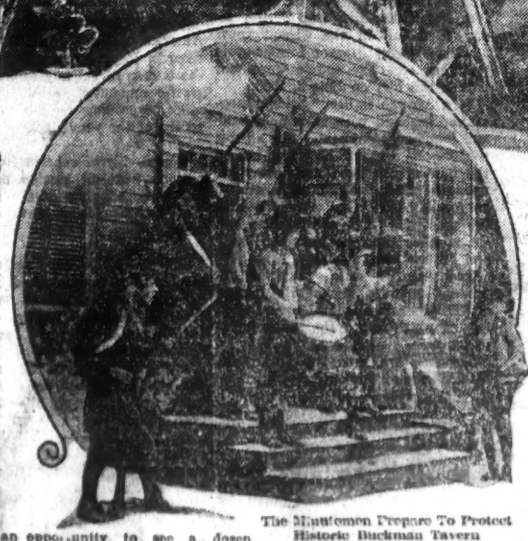

The Minutemen Prepare To Protect Historic Buckman Tavern

Sampel Adams Greets a Visitor to the Hancock-Clarke House, Lexington, Mass.

Miss Irma Harrison with the Drum Actually Used at the Battle of Lexington

(Center) United States Regulars in Homespun, Re-fight The Battle of Bunker Hill

WHEN the Daughters of the American Revolution suggested to David Wark Griffith that he make a photoplay based on the American Revolution, they started something.

As a result of this suggestion Griffith is not only making the desired film, but leading historians, patriotic societies, society women, descendants of Revolutionary heroes, and the United States Army itself is helping him, and if everything goes according to schedule "America" as the new film has been named, should surpass even the "Birth Of A Nation."

Probably no other film during its making ever created such widespread interest as that upon which Griffith is now working. This is due in part to its patriotic nature, which has already caused a revival of interest in Revolutionary times in the regions where the great conflicts of our first war were fought; and in part to the unusual way in which Griffith is making the picture.

Instead of building replicas of the historic buildings which must figure in any drama written about the Revolution, Griffith and his entire company of players, technicians and advisers, are traveling from place to place in special trains, and taking their scenes on the actual sites, with thousands of the general public as spectators, and quietly polite, Revolutionary descendants, and the entire men of the United States Army as "supers."

So far this experiment of "letting the public in" to view the actual filming of a motion picture is working out admirably, even though in several cases—notably in reproduction of the battle scenes—photo movie cameras were attempted to take "shots" of the actual work Griffith staged at great expense, in order to get them to itself exclusive, for use in motion pictures. A number of such attempts were stopped by State troopers in New York and the photo cameras and film confiscated until the new Griffith picture has been released.

The authorities of Griffith's company in "America" are fortunate, but it is understood by the film that he aims to reproduce the entire battle of the War of Independence, and that the best part of the work of Griffith, and with that in view he expects to have Regular Army troops from the Army posts throughout the country, and the Navy, assist in the work of the film. Indeed, it is said that Secretary of War Weeks, who is a Pioneer in the sense of the word, and who has made a specialty of Indian lore, and has been able to give Griffith much assistance in making the Northern Indians who appear in "America" true to life.

When, for example, some one suggested an Indian raid with the redskins on horseback, Chambers called attention to the little known fact that the original inhabitants of our eastern coast never used horses, but fought afoot. Chambers called attention to the little known fact that the original inhabitants of our eastern coast never used horses, but fought afoot. Chambers is a member of the Society of Colonial Wars, and has been able to give Griffith much assistance in making the Northern Indians who appear in "America" true to life.

D. W. Griffith who [illegible]

Lillian Gish [illegible]

Seven miles up the valley horsemen are groomed, saddled and ready to ride; watch fires wait for the match on distant hilltops; out of sight thousands of British redcoats, Minutemen, Indians, early colonists, and members of the Continental Army stamp impatiently.

Generalissimo Griffith, surrounded by his staff, some in the smart uniforms of U. S. regulars, some in soft shirts and slouch hats stand in a group on the high wooden structure on the brow of the hill, whence a birdseye view of the whole range of hills and of the beautiful valley below, transformed into a Colonial town, may be had.

Hides up a "course." "The British are ready, sir," he announces. Over the field telephone comes word that the Indians are eager to be let loose on the general and as yet unsuspecting rabble. From all over the scene comes word that all is in readiness for the fray.

At last the director gives the signal. The action starts, while camera grind furiously. On the campaign of Bunker Hill General Prescott waits calmly for and fire pacing back into his homespun, [illegible] and taking three sat in short unit "red rag" and the calling of their cows," while the British advance in the formation of Bunker's Hill, while the Indians [illegible] the hill, where stood a very high and very modern wooden structure, was a long stairway, and a series of telephone wires. It was from this structure, by means of field telephones, and mounted couriers, who dashed hither and thither like madmen, that D. W. Griffith and his staff of historians, military experts, and technicians, directed his players and United States Soldiers, refighting the battles of the War of Independence.

From the minute the soldiers arrived in camp they had been drilled in the manual of arms, in the tactics and strategy of Revolutionary times. During the Revolutionary times. During the intervals they had doffed their modern shaves and donned the martial coats of generations of King George the Third, and the buff and blue of Washington's Army.

Under the supervision of Army officers hundreds of Colonial players, dressed in coat homespun, had manned the fortes of the Minutemen, and the workmen of Hancock [illegible] Concord, Massachusetts, [illegible] Lexington, Mass., the [illegible] Bridge at Concord, and the ramparts hastily thrown up at Bunker Hill in the background.

From the valley to the brow of the hill, where stood a very high and very modern wooden structure, was a long stairway, and a series of telephone wires. It was from this structure, by means of field telephones, and mounted couriers, who dashed hither and thither like madmen, that D. W. Griffith and his staff of historians, military experts, and technicians, directed his players and United States Soldiers, refighting the battles of the War of Independence.

Special trains carried the 15th Infantry from Fort Slocum and Hamilton, and the 15th Infantry from Governor's Island, together with a 21 piece band from Fort Slocum, a supplementary corps in command of Lieut. Co. Wm. and a medical unit under Capt. M. T. Dunn into the camp at Somers.

Reserve cavalry units stationed under command of Capt. Lucas of the reserve corps, filmed the largest work and also brought together parade of the organizations.

Other special cars and automobiles brought Griffith, his players, technicians and advisers a number of other than a thousand.

And the battle was on.

Griffith had contracted an invitation to the general public to be present. And the general public came. The train [illegible] Somers was loaded with people. Every train and every [illegible] was crowded. Thousands of motor cars passed by the camp. Hundreds of them stopped and the occupants were given the privilege of seeing the actual work of the film. Thousands of people were turned away because there was not room for them in the camp.

Although it would seem that great field regarding such a subject would be Fort Ticonderoga, Griffith is using the Minutemen of the colonial days in preparing for the Revolutionary period in the film. Indeed, it is said that the film company is using the Minutemen of the Revolutionary period in preparing for the film. Indeed, it is said that the film company is using the Minutemen of the Revolutionary period in preparing for the film. Indeed, it is said that the film company is using the Minutemen of the Revolutionary period in preparing for the film.

Although he had long cherished the dream of a film based on the American Revolution, Griffith was not in a position to do so until the Daughters of the American Revolution, through the courtesy of Mrs. Arthur Brisbane, president general, [illegible] Griffith, [illegible] the film. Griffith, [illegible] the film. Griffith, [illegible] the film.

Brazil 95 (Ind) Times Feb 9 1924

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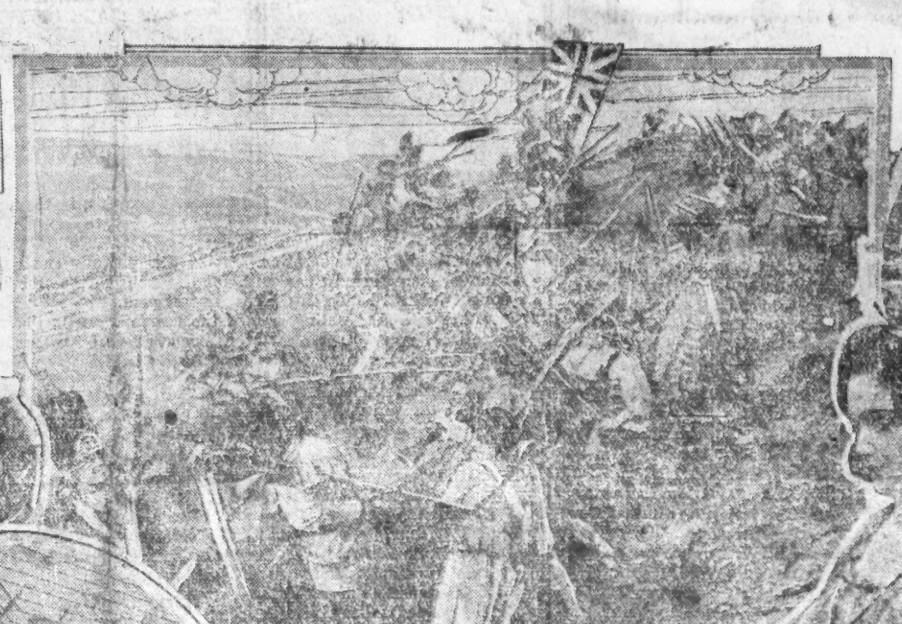

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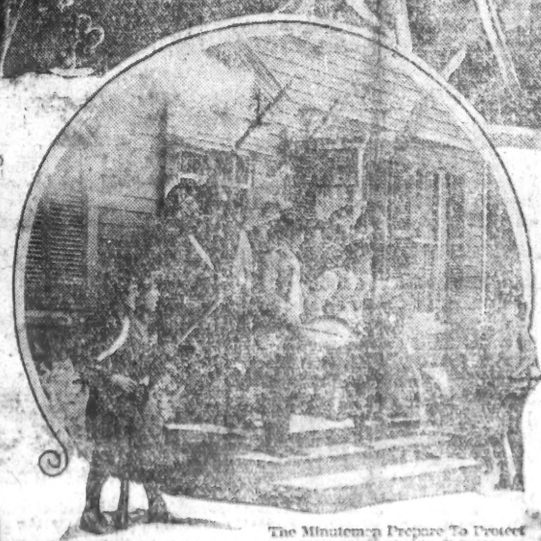

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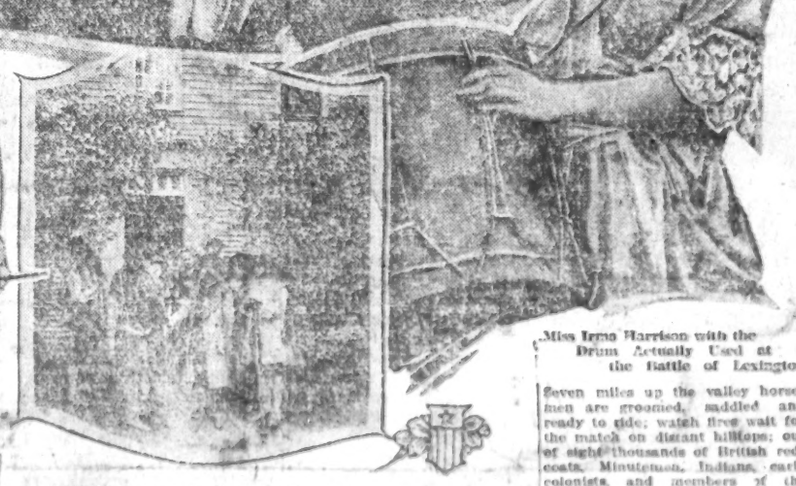

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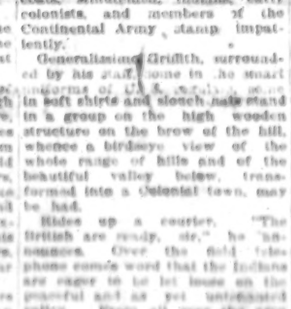

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The magnitude of Griffith's undertaking in "America" can, perhaps, not be understood by the fact that he aims to reproduce the major battles of the War of Independence with great fidelity to historical accuracy. For this the first of this kind to be made, and more than 3,000 people have assisted in the work that thousands of current Army officers flocked for the purpose through the courtesy of Secretary of War Weeks, stationed more than a thousand in various regions to assist in a few scenes, and that Army equipment in vast amounts, and actually Army troops, took a certain share.

Although he had long realized the dramatic possibilities of the American Revolution, as the basis for a photoplay, Griffith has been engaged for more or less during which he made many trips to have broken. He, in fact, and his staff of writers, Mamaroneck, New York, have been at work on the story for more than a year. Meanwhile, the Daughters of the American Revolution, in the hope of

First Flappers were in Washington's Time

Diaries and Love Letters of Colonial Belles Recently Uncovered for Film "Tell On" the Girls of '76

The modern girl's vanity case replenishes her store of beauty and her daring dress enhances, or she thinks it enhances, her charm, and she has her "line" of frank gossip which she is boyishly open in discussing.

Girls of today are chided because they smoke cigarettes, and they are told they have more vices than the girls of any other period in the world's history, but—

Back in George Washington's day the girls engaged in the less dainty habit —on the sly of course—of sniffing snuff! As bad as cigarettes, wasn't it?

The Colonial maiden was as demure as her sister of today is bold, and she relied on arts which seemed more to conceal than reveal in her social accomplishments, but her longings for freedom and self-expression were as keen as those felt now.

The modern girl, athletically inclined, the "thrill-hunter," likes nothing so much as a seat at the ringside in the boxing arena or at a wrestling match, but—

One hundred and fifty years ago the Colonial belle dressed herself in male attire and sallied forth with the boys to witness a cruel pigeon shoot.

Because Miss America of 1924 likes bobbed hair, short skirts and sports costumes, she is denounced as bold and bad, but—

The Colonial flapper openly scoffed against the cumbersome hoopskirt and refused point-blank to powder her hair.

GEORGE WASHINGTON was not only the Father of His Country; he was also the father of independent women.

"Mathematically conventional in regard to rules governing the dress and habits of his district, he was far too wise to attempt to dictate to the wives of its members.

"Before the American revolution women looked up to their husbands as infallible beings, just as the men looked up to the ruling class and overlords; when they imbibed the spirits of the infidelity of those overseas, as from the lips of their own folks, they in their turn revolted against home government.

"The flapper and frivolous women of today are nothing on their ancestors of the years gone. For every regrettable and improperly worded to humanity in 1924, there is a corresponding possibility to be found in the records of the social season of 1776."

It was H. W. Griffith, one of the leading motion picture directors, just about a minute and a half to make the above disappearance. It took him more than two years to collect the data which led to these conclusions.

America, the great melting pot, founded on the ideals of the American revolution—now getting completely in the melting stage—is the legal when the diversity passed for fair as fair is give more interesting reading than is life and customs of that period. The data has been made at the request of the Daughters of the American Revolution, and many diaries and letters passed to Griffith by heirs of the period had been taken out of their cedar chests to add necessary human details to the most precise and most records of historical documents of that period.

To the really serious read the book of Angus and Jane Grey, during the revolutionary period, by Ella Robert Ballard, who, in the guise of a novel, has given a vivid picture of the life and its representative people of the period. The story is a delight to read, and the author has given the reader a clear picture of the life of the period.

Mr. Griffith's work was the result of a study of the life of the period, and the author has given the reader a clear picture of the life of the period.

And from one of the many books of reference the following extract from a sermon preached by the Rev. Nathaniel Ward, a distinguished Massachusetts clergyman, in Boston, is taken:

"When I hear an inquisitive gentlemen inquire what dress the queen is in this week, what the modish apparelt of the court, I look at her as the very glossed of a ruffle, the product of a quarter of a cypher, the epitome of nothing," scolded the dominie. "She is fitter to be kicked, if she were of kickable substance, than either to be honored or honored."

The concept was brought to Mr. Griffith's attention.

Oh, yes, the ladies were used to that sort of thing, especially in New England. But they had lots of fun on the sly.

"How did they compare with the modern girl as described recently in the Chapter Smith, at Smoke College?" it was asked.

He drew a synthetic baseline picture of the girl, a hard-drinking, cigarette-puffing, Continental Amazon. He seemed not on the grounds that she was an anomaly, that she didn't stand herself on, and was the victim of rapid economic and industrial changes which have left her without an anchor.

"As a matter of fact," he replied quickly, "the modern girl has found support. The flapper has taken up the pace in some lots too fast, but she does it very successfully.

"In the 18 century it practiced, strained the opinion of young ladies, smoking cigarettes is not, it goes to show, that it is a modern habit than serving wine. Many women, considered proper, of course, sick in those days. Drinking was not exclusively a masculine social habit. But the young ladies of the 1776 indulged in private.

"I recall the days of the Civil War, when I remember going out on the streets of the city and seeing the young ladies in the home. The girls had the first time, and the girls had the first time, and the girls had the first time, and the

Sioux City Journal Iowa Feb 17/24

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The Colonial maiden was as demure as her sister of today is bold and she relied on arts which seemed more to conceal than reveal in her social accomplishments, but her longings for freedom and self-expression were as keen as those felt now

Girls of today are chided because they smoke cigarettes, and they are told they have more vices than the girls of any other period in the world's history, but——

Back in George Washington's day the girls engaged in the less dainty habit—on the sly of course—of sniffing snuff! As bad as cigarettes, wasn't it?

The modern girl, athletically inclined, the 'thrill-hunter," likes nothing so much as a seat at the ringside in the boxing arena or at a wrestling match, but——

One hundred and fifty years ago the Colonial belle dressed herself in male attire and sallied forth with the boys to witness a cruel pigeon shoot

Because Miss America of 1924 likes bobbed hair, short skirts and sports costumes she is denounced as bold and bad, but——

The Colonial flapper openly revolted against the cumbersome hoopskirt and refused petticoats to powder her hair

"GEORGE WASHINGTON was not only the Father of His Country; he was also the father of Independent woman.

"Meticulously conventional in regard to rules governing the dress and habits of his Cabinet, he was far too wise to attempt to dictate to the wives of its members.

"Before the American Revolution women looked up to their husbands as infallible beings, just as the men looked up to the ruling kings and overlords; when they imbibed the doctrine of the fallibility of those sovereignties from the lips of their men folks, they in their turn revolted against home government.

"The flapper and frivolous women of today have nothing on their ancestors of 150 years ago. For every caprice and impropriety practiced by feminality in 1924, there is a corresponding possibility to be found in the records of the social season of 1776."

It took D. W. Griffith, one of the leading motion-picture directors, just about a minute and a half to make the above statements, but it took him more than two years to collect the data which led to these conclusions.

"America"—a two-reel feature, founded on the story of the American Revolution—was nearing completion at the Griffith studio on Long Island when the director paused for half an hour to give some interesting sidelights on life and customs at that period. The picture had been made at the request of the Daughters of the American Revolution, and extracts therefrom had been passed to further that issue of the period had been taken out of their rather limited to use necessarily human interest details to the more prosaic and sweeps concerning historical documents in current periodicals.

"Do you really believe that the type of the flapper took place during the Revolutionary period?" he was asked.

"Certainly. The history and records prove it. The flapper and flirts of those days, in all the varied ways in which they differed from the women of today, were in their way just as numerous and just as pronounced as the flappers of today. The flapper of today is the product of the World War and the influence of the movies, and the influence of the movies is the product of the World War

SCREEN NEWS OF PRODUCTIONS AND PLA

Beauty and the Story

POSSIBLY, the most important presentations last week were David Wark Griffith's "America," and the Cosmopolitan production, "Yolanda." We will take up the cussion of Mr. Griffith's film next ek, and will dwell for the time being n "Yolanda," an extraordinarily utiful picture which lacks dramatic ct. It is most interesting ...

My Which Feb 25 1924

Neil Hamilton in "America."

Sunday News Feb 24 1924

Carol Dempster in the New Griffith Picture.

AMERICA

By DANNY

The genius of Griffith. The return of the Master. A tremendously big picture in many ways. And yet, when the end came—abruptly, unexpectedly—something was missing. What was it?

Box office value "America" has. Griffith the showman saw to that. And fought Griffith the artist to a standstill. There is much of showmanship; of box office value in the picture. That the newspaper critics raved over the ride of Paul Revere is natural. That the crowd was thrilled with it quite in keeping with what DW intended. And got.

But where was the grandeur; the epic value of the theme—the greatest in American history? Left to the melodramatic touches of the villain Butler, and his renegade Indians? Is that all Robert Chambers could find?

Where was DW's showmanship in not showing the blood stained tracks of the soldiers at Valley Forge! Colored processes are numerous. A touch of crimson blood on the white snow would have been supremely effective. And where was that great possibility of the camera—Washington crossing the Delaware! And where the reproduction of that famous painting, "The Spirit of '76"! with the tattered trio with fife and drum!

Of course the theme is tremendous. Of course no one—even DW—could in one night, show the real birth of this nation. And so much had of necessity, to be thrown away or forgotten. But that so much footage should be wasted on Walter Butler and his villainous crew seems a pity when there was so much more important matter to be considered.

"America" is big, is important. It will not have the life and sustaining power of "The Birth of a Nation," but when cut, it has big possibilities at the box office. The witchery of the Griffith photography is again anything. Some of the shots are ... What effects, what results ... And he can be thanked also for finding Neil Hamilton, his leading man. Hamilton will be heard of further.

My Sonntagsblatt Staats + Zeitung + Herold Feb 24 1924

D. W. Griffith's „America".

Von Julius Cohen.

Zum erstenmal in der Theatergeschichte kam Amerikas Unabhängigkeitskrieg als Drama zur Geltung, als D. W. Griffith „America Erste Serie: „The Sacrifice" (verfaßt von Robert W. Chambers) aufführte. Als eine, wahrscheinlich am meisterhaftesten, gelungene Verknüpfung von historischtreuer Geschichte mit einem eindrucksvollen Liebesroman, beweist der Film „America", daß inbezug auf seine Wirkung als Quelle von Unterhaltung, Lachen, Tränen und Aufregung die Wirklichkeit oft stärker ist als Fantasie. Obgleich das Wohl und Wehe des Liebespaares die Aufmerksamkeit der Zuschauer auf sich ziehen und trotzdem die Schicksalsschläge der hilflos verbliebenen Familie die Zuschauer zu Tränen rühren, waren es doch eigentlich erst der unsterblichen in der Geschichte verbliebene Ritt Paul Reveres, die Schlachten von Lexington und Concord, der Anblick der frierenden Soldaten George Washingtons zu Valley Forge, die das Publikum fast zur Hysterie bewegten. Noch nie ist ein größeres Drama dem menschlichen Auge vorgeführt worden, als diese Reihenfolge von Leiden, Schicksalsschlägen, Lebenskampf und sittlichen Sieg der amerikanischen Revolution. Hier handelte es sich nicht um einen persönlichen Kampf eines Einzelnen, um die Erfüllung ernstlicher Wünsche, sondern um das Ringen eines Volkes, um die Gründung, ernstlicher Wünsche, sondern um das Ringen eines Volkes, um die Gründung ...

Bunker Hill sind mit einer solchen historischtreuen Präcision wiedergegeben, daß sie die offene Bewunderung der bei der Eröffnung anwesenden anerkannten Geschichtskundigen erregten. Diejenigen, welche befürchteten, daß Griffith vielleicht begeisterter treuer Patriot in Geschichte zuviel werde, haben sich angesichts dieses, das ich Geschichte, eines besseren belehrt. Es ist lediglich sein ehrlicher, aufrichtiger Dichtung aber ein Kleiner Schatten begegnen ...

Unter den Darstellern haben sich gewiß ...

RAMON NAVARRO.
"Rosamunde"
Capitol.

LIGHT-FINGERED on the trigger is Lionel Barrymore as Walter Butler, in the center of the above scene from "America." The spectacle of savages and soldiers playing about a charming Colonial mansion was apparently a common one during our country's making, to judge from D. W. Griffith's master film, which is continuing this week at the Fortieth Street theatre.

"*America*"

Boston Sunday Post Feb 24 1924

My Review Feb 23 1924

In Griffith's "America" Is Inspiration for All Native and Foreign Born Citizens

The Spirit of '76 Lives Again in This Thrilling New Picture Now Being Shown at the 44th St. Theatre—Romance Mingled With History in a Photoplay That Comes Near Being an Epic and Should Be Seen by Every Man, Woman and Child in the Land

By KELCEY ALLEN

D. W. Griffith's new film production, "America" (series one, "The Sacrifice"), sponsored by the Daughters of the American Revolution, is now on view at the 44th Street. Since its first performance on Thursday night, it has been playing to crowded houses, and it looks as if it will be here for a good many months.

Mr. Griffith has directed and produced many massive films, but none quite as big or as fine as this one. The photography is exquisite, and the direction flawless.

It is a faithful pictorial story, not of the war, but of the sacrifices of our forefathers to win freedom from England, and a charming love story is interwoven, with many stirring events.

The most thrilling scene is the one showing the midnight ride of Paul Revere. Seldom have we heard such great applause in a theatre. The pictorial history of this immortal ride would alone "put this picture over," but there are, of course, other historical scenes which brought loud applause from its first audience, a particularly brilliant one.

Mr. Griffith shows us in Virginia, in Massachusetts, and in Philadelphia famous men and historical events. The audiences see Patrick Henry defying King George at Williamsburg and a meeting of the Sons of Liberty in Boston, George Washington, John Hancock, Samuel Adams, Jefferson, John Adams, pass before you, and you shift to England, the palace of King George III., or Parliament, with Pitt and Edmund Burke pleading for moderation in dealing with the Colonies.

There is Bunker Hill and Valley Forge. The first Continental Congress and the Declaration of Independence, the march of the Washington army south and the surrender of Cornwallis.

Briefly, Justice Montague of Virginia and his family are strong adherents of King George. His daughter, Nancy, and his son, Charles Edward, have been presented at court in London, and he has received honors from the British King. At the Williamsburg Statehouse she meets Nathan Holden, a messenger from Boston, who has been sent to tell the House of Delegates that the King has closed the port of Boston for refusal to pay taxes and place it under military rule. The messenger and the girl meet, and the love story is born. Her father, after a parting with Col. George Washington, his old friend, resolves to visit Massachusetts and Canada to aid the cause of the King.

Nancy meets Walter Butler in Boston, and the family is on the way when they stop in Lexington on the night of the 19th of "April in '75," which is a memorable date. She sees Nathan training with the Continentals and the love scene opens. She is a witness of the fight the next day and her brother showing his lot in with the Americans, fights unknown to his father. He fights again at the Battle of Bunker Hill and is killed. To deceive her father, who has been wounded in an attempt to disperse the Continentals, she wraps her brother's body in the British flag.

The Montagues go to northern New York to the home of Sir Ashley Montague, where Butler, who has mobilized Indians to massacre the Colonists, has his headquarters. Nathan is sent by Washington to capture him. There are some wonderfully thrilling scenes depicting Indian scouts and massacres.

It is at the attack on Fort Stanwix that Walter Butler, the British Indian captain, is killed, and Captain Montague is captured by the American scouts. The final scene shows Walter and Nancy, Nathan and Jane, and her father attending the inauguration of George Washington as first President of the United States.

Efforts have been made to have the Daughters of Colonial Dames and the Daughters of the American Revolution, the patriotic societies, participate in the premiere of "America" at the Majestic Theatre, Monday evening, March 3.

The family tree of Patrick Henry and other descendants of the signers of the Declaration of Independence will be shown in the prologue.

The story of Paul Revere's ride, the Battle of Lexington, and the Battle of Concord Bridge, the Battle of Bunker Hill and the Siege of Boston, the Battle of Valley Forge, Washington's retreat across the Delaware, the surrender of Cornwallis, the inauguration of Washington as first President of the United States, are all shown

D.W. Griffith Makes "America" for D.A.R.

Patriotic Societies, Historical Experts and the U. S. Army Aid In Making An Unusual Picture.

Walter Butler (Lionel Barrymore) and Nancy Montague (Carol Dempster)

Carol Dempster and Neil Hamilton As a Love Scene

The Minutemen Prepare To Protect Historic Buckman Tavern

Samuel Adams Greets a Visitor to the Hancock-Clarke House, Lexington, Mass.

Miss Irma Harrison with the Drum Actually Used at the Battle of Lexington

(Center) United States Regulars in Homespun, Refight The Battle of Bunker Hill

WHEN the Daughters of the American Revolution suggested to David Wark Griffith that he make a photoplay based on the American Revolution, they started something.

As a result of this suggestion Griffith is not only making the desired film, but leading historians, patriotic societies, society women, descendants of Revolutionary heroes, and the United States Army itself is helping him, and if everything goes according to schedule "America" as the new film has been named, should surpass even the "Birth Of A Nation."

Probably no other film during its making ever created such widespread interest as that upon which Griffith is now working. This is due in part to its patriotic nature, which has already caused a revival of interest in Revolutionary times in the regions where the great conflicts of our first war were fought; and in part to the unusual way in which Griffith is making the picture.

Instead of building replicas of the historic buildings which must figure in any drama written about the Revolution, Griffith and his entire company of players, technicians and advisers, are traveling from place to place in special trains and taking their scenes on the actual sites, with thousands of the general public as spectators, and entire bands, Revolutionary descendants and the related men of the United States Army as "supers."

So far this experiment of "letting the public in" to view the actual filming of a motion picture is working out quite satisfactorily, even though it seems almost sacrilegious to the reproduction of the battle scenes which Griffith stages at great expense in order to get them as exact replicas as can be made. A number of incidents have happened in such instances, which have caused the director and his company to shake their heads in despair, and have caused the director to wish that he had never thought of making the picture. For instance, in reproducing the Revolutionary battle at Lexington, when two cases containing 5,000 feet of negative were mislaid for five hours. The story later appeared that 150,000 feet of negative had been stolen and secretly sold.

So much exaggeration of this nature arises among the actors that the secures will be designed to impress them with the harm such gossip may cause the industry.

Pantages

CLIPPING FROM Johnstown (Pa) Democrat 2/15/24

Danbury (Conn) News Feb 15 1924

HASSON ORCHESTRA

Elaborate Musical Accompaniment for "America"

an opportunity to see a dozen cameras in action, and to learn through watching a faithful reproduction of scenes in the struggle for liberty something of the stuff of which the Minutemen were made.

Some idea of the interest with which the filming of "America" is being followed may be gained from the fact that historical societies and descendants of Revolutionary heroes in sections where scenes were being taken, brought forth the one from the cases and treasure chests of their museums, the other from family vaults, invaluable relics of the Revolution, ranging from pistols, spurs, and drums to garments and costumes crumbling with age, and offered them to Griffith for use in his picture. Because of this cooperation it has been possible to use as "props" in "America," historical relics never before photographed, instead of present day replicas.

Griffith's aim to preserving historical accuracy has been achieved largely through the establishment of a special bureau of research. This innovation, which has proven so successful, that the motion picture industry is contemplating establishing a similar institution under the directorship of Will H. Hays, president of Hollywood, and whether she goes from the quaint cottage, the Mount Vernon, through the present public and private collections of relics, the colonial and period furniture is used.

Although it could seem that such great consulting work, a work which is of an kind, would be produced by the Hollywood Studios of the motion picture industry, it is the director of the motion picture, Griffith, who is the author of the story, and who is the director of the motion picture, Griffith, who is the author of the story, and who is the director of the motion picture, Griffith, who is the author of the story, and who

Aspen Mass Eagle Feb 15 1924

This Little World

In a movie studio with Artist Roland T. Scott.

By MAURICE HENLE
NEA Service Staff Writer

NEW YORK, Feb. 16.—Sometimes this entire little world seems to be tucked away within the four walls of a movie studio. Furniture and garb of every known period and place may be found. And certainly all the human emotions that send this old globe spinning around, from "ambition" down—are there!

We were standing off in a corner of the big Griffith studio, near here, watching D. W. himself tell Lionel Barrymore how to go "through the motions." Other actors of lesser caliber stood, listening.

* * *

Griffith gets up at 5 a. m. Often he skips breakfast. They tell a story that he suddenly remembered one night at 10 o'clock that "by George, I forgot to eat anything today."

Many scenes that take but 30 to 60 seconds to flash on the screen, consume an entire day in filming. This holds true in all studios.

* * *

One day I was visiting a certain movie studio, internationally famous. On the big floor, a busy scene indeed, were screen celebrities known in the most remote corner of the world.

One whole company, making a war film, was standing about doing nothing. The star, a temperamental young woman, who was arguing with the owner of the company. Her name had been in big electric lights on Broadway, advertising the film she was making. But the day before the sign had come down and the name of another star of the company, equally noted, went up.

That made the young woman in question very, very angry. And the following day the sign of her rival came down!

* * *

If there is one thing that amazes the visitor more than any other one thing at a movie studio, it is the carpentry work in preparation for a big set.

Before a scene is taken, the director's conception of what the garden or house, or street—or whatever it happ to be—is given to architects. The latter make blue-print drawings, and these drawings are turned over to carpenters who go ahead building the set according to specifications just exactly as they would build a skyscraper.

Usually one scene is being "shot" in one end of a studio while carpenters are working on another in the opposite corner.

* * *

Not one person in a thousand of the unknowns who yearn to break into pictures could stand the strain of the world's most trying industry. So don't envy the beautiful girls whose smiling faces you see on the screen. Behind that smile lie hours of mental torture.

AUTOMOBILES

Danbury (Conn) News Feb 16 1924

HUNDREDS SEE GRIFFITH FILM

"America," Latest Production of Great Director Makes Pronounced Hit.

Seeing a photoplay by David W. Griffith before it is shown in New York, or any other large city, is a rare experience for the people of Danbury and vicinity. Yesterday afternoon and evening hundreds thronged the Empress to attend the initial showing of "America," the latest film directed and produced by the man who has given to the screen some of the best that has ever been presented.

The principal theme of "America" is the sacrifices of the men and women of the days of the Revolutionary war. At times during its showing yesterday, the audience was roused to such enthusiasm and patriotic fervor that applause spontaneously broke forth. Again, the sufferings of the pioneers of America were so acutely portrayed that the crowd sat hushed and silent, absorbed in the pictorial recital of events.

The general opinion expressed at the conclusion of the picture is that it takes rank with other large photoplays to the credit of Mr. Griffith, although it is considered, as even the producer and his corps of assistants admit, some reduction in the length of the film will be necessary. It took a little more than three hours yesterday to run off the entire film. Cutting will take place, after the picture ends its engagement here tonight, until the time necessary for the showing will be about two and one-half hours. Mr. Griffith himself said after the matinee yesterday that he hardly knows where to start eliminating. The film is to be gone over thoroughly and arranged so as to be made ready for its presentation in New York.

Not only was Mr. Griffith here yesterday to see the photoplay but he was accompanied by a force of assistants, several of whom aided him when scenes were being filmed near Somers, N. Y., last fall. Miss Carol Dempster, the leading woman of the story, was in the audience, yesterday afternoon, and was the center of much interest, many people being desirous of obtaining a glimpse of the heroine of the romance which runs through the story.

The foreword of the film states that the purpose of the picture is to recall to the people of the United States to-day the sacrifices made for America's freedom, "lest we of to-day forget."

There is so much to the photoplay that is good, so many exciting events; such excellent character work on the part of many, that it is difficult to select any one outstanding event. The beginnings of the Revolutionary war are shown, with the agitation that taxation without representation aroused. Lexington and Concord, Mass., and Williamsburg, Va., are the locations where the opening scenes take place. These serve to bring out not only some of the causes that precipitated the struggle but to introduce the principal characters in the romantic story.

Among the large and spectacular scenes are the gathering of the Minute Men at Lexington and Concord; the repulse of the British at the Concord bridge and the retreat back to Boston; then comes the battle of Bunker Hill, and here some remarkable "shots" are shown—the British ascending the hill; the Americans defending their position from the redoubt and the rail fence with the final successful assault of the British.

The ride of Paul Revere, from the time he starts away after seeing the signal light gleam in the tower of the Old North church, Boston, until he has aroused the people, is a thrilling part of the story. The rider and his wonderful horse gallop across the country and are pursued by two British. Going at top speed, the man and horse manage to elude their pursuers by hurdling fences and fallen trees and finally jumping over a stream of water into which one of the pursuers falls.

The scene shifts then to Philadelphia, where the signing of the Declaration of Independence is shown, July 4, 1776. This ends part one of the story.

The locale of the story is changed to Fort Esperence, in northern New York, and serves to show the part that Indians, under command of the British, had in the conflict. Here also takes place much of the love story. The killing of American men and women by the redskins under the leadership of Walter Butler, "Scourge of the North," and James Brant, the Indian chief, is shown in this section of the film. The fort is stormed by the Indians and, in spite of its brave defenders, is captured. The timely arrival of American Rangers prevents the total destructing of the outpost and the slaughter of its occupants. The gathering of the rangers and the ride to the fort is exciting and thrilling.

Incidentally, as the film shifts back and forth to keep the threads of the historical events together, are shown the scenes at Valley Forge, when the soldiers suffered acutely, going without food, clothing or fire and walking about barefoot in the snow. Washington, assisted by Lafayette, marches against Cornwallis in the south, and the surrender of the British at Yorktown closes the struggle. The photoplay closes with the inauguration of Washington as president.

The romantic story with which the historical events are shown, tells of the love of Nathan Holden, a young express rider from Boston to Virginia, for Nancy Montague, daughter of a loyal British subject, Justice Montague. Traveling to Williamsburg, Va., with the news of the closing of the port of Boston, young Holden meets Nancy at the Virginia assembly. Events bring them together again at Lexington, where the young man declares his love. Not long afterward they are separated and Captain Butler, who has previously met Nancy, declares his passion for the girl. She favors the young colonist, but her father wishes to give her to the British officer. Nancy sees Butler directing the torture of [illegible] American and revolts against him, her story bringing her father over to her side. Young Holden leads the Rangers in the rescue of the fort, where Nancy and her father had sought shelter and this time her father accepts the youth as suitor for the girl.

Miss Dempster has the role of Nancy Montague, and Neil Hamilton, a young man developed by Mr. Griffith, is Holden. Some excellent work is done by both in the lengthy story. Lionel Barrymore portrays the role of Captain Butler and he makes it one of the best parts of the film.

Characters in American history are shown in different phases of the film. Samuel Adams, John Hancock, Patrick Henry, Washington, Jefferson and many others. As a means of teaching American history "America will hold the attention of young and old and visualize for them events in the early days of America. Care was taken to have the scenes correct historically, costumes and settings and the scenic backgrounds were selected to accord with the places where the scenes of the actual battles took place.

Continued on Fifth Page.

Toledo (Ohio) News-Bee 2/16

BY EARL AIKEN.

WITH one of his most important scenes still unfilmed and less than 48 hours left to prepare it for its world premiere, D. W. Griffith finally was able to get the snow storm necessary to "shoot" the Valley Forge scenes in "America."

Griffith had prepared his log cabins along the heights where the American army actually encamped during the Revolutionary War. These cabins were built in November, awaiting a day of snow.

* * *

Thru the courtesy of the United States Army, two companies of infantry from Governor's Island had been waiting under instructions all that time.

The persistence of open weather forced Griffith to change his production schedule and he finally had to film everything else. Then came extreme anxiety for the picture was being held up in the face of tremendous advertising that it would open in New York at a stipulated time.

Finally everything was rosy—or rather white. It began snowing. The scenes were enacted and the films rushed to the developers and cutters. The giant production is now being assembled and edited and will open next Thursday night at the Forty-fourth Street Theater—the eve of Washington's birthday.

Danbury (Conn) News 2/16/24

In Praise of "America."

To the Editor of the News:

Danbury has been honored by D. W. Griffith's "America." Many of the loved early historical events are made to live and glow and fill us with patriotic thrills through the medium of the magic screen. Every man, woman and child should see this picture in order to realize the terrific early struggle of the young nation; and to further value the blessings of to-day.

D. W. Griffith has once more written his name on the roll of America's history. We are with all pride and warmest appreciation.

Very truly yours, [illegible]

Miami (Fla) News-Metropolis Feb 16 1924

A secret trial showing of D. W. Griffith's picture "America" at the Rialto theater, South Norwalk, Conn., several days ago, indicates this may be his most successful production, possibly surpassing in popularity "The Birth of a Nation." It was presented in a three and three-fourths hours showing, with 18 reels, and the reception was extremely enthusiastic. The historic battles particularly aroused excitement.

The picture will have its premiere showing on Washington's birthday at the Fourty-fourth st. theater.

Cincinnati (O) Post Feb 16 1924

Griffith Changes Title

D. W. Griffith has modified the name of his Revolutionary War picture, which is to open Feb. 21 at the Forty-fourth Street Theater, New York. It will be called "America, Series One—The Sacrifices."

This was done to avoid confusion as to the theme, he says, since the dramatic story Griffith has produced emphasizes the sacrifices which Americans made to establish their independence.

Griffith hopes to make this the first of a series of elaborate pictures portraying the dramatic history of America's development.

Brockton (Mass) Enterprise Feb 16 1924

Troy (N.Y.) Budget Feb 17 1924

Pontiac (Mich) Press Feb 16 1924

D. W. Griffith has modified the name of his Revolutionary war picture. It will be officially called "America, Series One—The Sacrifices."

Charleston (W Va) Telegram 2/17/24

D. W. Griffith has modified the name of his Revolutionary war picture which is to open February 21 at the Forty-fourth street theater. It will be officially called "America, Series One—The Sacrifices." Mr. Griffith hopes to make this the first of a series of elaborate pictures portraying the dramatic history of America's development.

Minneapolis (Minn) Journal Feb. 17 1924

In the cast of D. W. Griffith's forthcoming film, "America," will be found Lionel Barrymore, Carol Dempster, Neil Hamilton, Louis Wolheim, Lucille La Verne, Riley Hatch, Arthur Donaldson, Erville Alderson, Sydney Deane, Edwin Holland, James Clarence Mc[illegible], Charles Bennett.

Changes Name of Movie.

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Captures a Barrymore.

D. W. GRIFFITH has captured a Barrymore—Lionel, no less—to play an important part in his production of "America." This is Lionel's first appearance with D. W. for 10 whole years—for he began his screen career in Griffith's stock company. The role for which he has been cast is an unpleasant one—to say the least. For he will play the part of Walter Butler, who, in the pre-revolutionary days (and, for that matter, during the revolution) led a band of Indians in a guerilla warfare against his own people.

Newburgh (N.Y.) News Feb 15 1924

Griffith Film of Revolutionary War

So far as can be learned, there is to be nothing in D. W. Griffith's film of the Revolutionary War, "America", suggesting, much less picturing, the part of the Hudson Highlands in the struggle for independence. The omission could be made up by inclusion of a "shot" of two of Washington's Headquarters. It would be a big advertisement for Newburgh.

Charleston (W Va) Gazette 2/17/24

BACKWARD WINTER GIVES PICTURES BAD MONEY BREAK

Companies Banking on Weather Conditions to Take Snow Scenes Are Disappointed in Mildness of Season.

GRIFFITH'S "AMERICA" IS WAITING FOR SNOW

The backward winter has hit the movies hard. Companies planning to take snow and ice scenes during the cold weather have had their entire schedules upset by the warm weather and its lack of ice and snow. D. W. Griffith's photodrama of the war of independence, "America," perhaps the biggest of all the many pictures waiting on the weatherman, is reported to be one of the hardest hit of all. There is no sign of heavy ice on the historic Delaware River, and in consequence Griffith has been forced to eliminate the scene of Washington crossing that icy inland stream. He now comes to Canada in the hope of finding a moving stream there all frozen up ready for the camera. They found a stretch of frozen lake, but the river had not a fine coating of ice, and in many scenes Rocky of the Rocky Mountains [illegible] that boat there. Were [illegible] to submit to [illegible] for immediate use at Valley Forge.

Hartford (Conn) Times 2/16/24

Manchester (N.H.) Union 2/16/24

SNOWSTORM DIFFICULTY IN VALLEY FORGE SCENE

With a month of less than forty-eight hours to be of use to the photo[illegible], D. W. Griffith got his snowstorm for taking the Valley Forge scenes in the new picture "America" which opens at the Forty-fourth Street theater, New York, the evening of February 21.

The scenes of Valley Forge are of great importance in the dramatic sections. Mr. Griffith had prepared his log cabins along the heights where the American army actually encamped during the Revolutionary war. These were built in November, awaiting the day of snow.

Thru the courtesy of the United States Army, two companies of infantry from Governor's Island have been waiting under instructions all that time. In the first weeks of [illegible] the persistence of open weather forced Griffith to change his production schedule and he finally had to film everything else. Then came extreme anxiety for the picture was being held up in the face of tremendous advertising that it would open in New York at a stipulated time.

Finally everything was rosy—or rather white. It began snowing. The scenes were enacted and the films rushed to developers and cutters. The giant production is now being assembled and edited and will open next Thursday night at the Forty-fourth Street theater—the eve of Washington's birthday.

Richmond (Va) Times Dispatch Feb 17 1924

LECTURE IN TIME TO PLAY OF "AMERICA"

[illegible]

Chicago Gets Journal 2/16/24

Buffalo (N.Y.) Express Feb 17 1924

A MODERN CONCEPTION OF THE BATTLE OF BUNKER HILL HAS BEEN PUT ON FOR A SCENE IN THE PICTURE PLAY AMERICA, WHICH GRIFFITH IS NOW MAKING

Louisville Herald Feb 17 1924

First Flappers were in Washington's Time

Diaries and Love Letters of Colonial Belles Recently Uncovered for Film "Tell On" the Girls of '76

The modern girl's vanity case replenishes her store of beauty and her daring dress enhances, or she thinks it enhances, her charm, and she has her "line" of frank gossip which she is boyishly open in discussing.

Girls of today are chided because they smoke cigarettes, and they are told they have more vices than the girls of any other period in the world's history, but—

Back in George Washington's day the girls engaged in the less dainty habit —on the sly, of course— of sniffing snuff! As bad as cigarettes, wasn't it?

The colonial maiden was as demure as her sister of today is bold and she relied on arts which seemed more to conceal than reveal in her social accomplishments, but her longings for freedom and self-expression were as keen as those felt now.

Wicked beyond all redemption are supposed to be the Barbary coast dances and the South sea island hula-hula of today, but—

The first girls of the American republic were wont to originate and engage in dances founded on the Indian "scalp" dance.

Proud Miss America of 1924 thus bobbed her short locks and sports cosmetics as she is photographed in hat and hat, but—

The colonial flapper openly revelled against the catcher, some laughter and refused paint-black or powder her hair.

The modern girl, artistically inclined, the "Bluebeard," thus looking as much as a seat of the ringside in the boxing arena or at a wrestling match, but—

The hundred and fifty years ago the colonial belle flapped herself in walks alone and sallied forth with the beau to witness a great pigeon shoot.

"GEORGE WASHINGTON was not only the Father of His Country; he was also the father of independent women.

"Meticulously conventional in regard to rules governing the dress and habits of his cabinet, he was far too wise to attempt to dictate to the wives of its members.

"Before the American revolution women looked up to their husbands as infallible beings, just as the men looked up to the ruling kings and overlords; when they imbibed the doctrine of the fallibility of those sovereignties from the lips of their men folks, they in their turn revolted against home government.

"The flapper and frivolous women of today have nothing on their ancestors of 150 years ago. For every capitle and improperly practiced by feminality in 1924, there is a corresponding possibility to be found in the records of the social season of 1776."

It took D. W. Griffith, one of the best the motion-picture directors, just about a minute and a half to make the above statement, but it took him more than two years to collect the data which led to those conclusions.

"Annette"—a fine cool figure, friend of the days of the American revolution—was seeking inspiration at the Griffith studio on Long Island when the director passed his part on long to give some interesting interviews on the real women of that period. The girls had been in the regime of the Daughters of the American Revolution, and private diaries and letters passed to them and some of the period had been taken out of their dusty hiding to add romantic flavor-forward details to the film story, and women experts on the subject assisted in giving authenticity to the film. Hence the Griffith flapper of the Revolution is no flapper such there during the Revolutionary period, is not quite.

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reference the following extract from a sermon preached by the Rev. Nathaniel Ward, a distinguished Massachusetts clergyman, in Boston, is taken:

"When I hear an inquisitive gentlemame inquire what dress the queen is in this week, what the modus operandi of the court, I look at her as the very ciscard of a trifle, the product of a quarter of a cypher, the epitome of nothing, molded the dominie. "She is fitter to be kibbed, if she were of kibkable substance, than either to be honored or humored."

This excerpt was brought to Mr. Griffith's attention.

"Oh, yes, the ladies were wont to that

THE AFFAIR AT OTHMAN'S

Continued From Page 5.

while there's a perfect thing." He lifted his eyes to the master's canvas and let them rest there a moment. "I waited for that eighteen years. I first saw it when I was eighteen—in a private gallery where no money could buy it. By and by, I had a good man keep watch of it for me. When I built this house I hadn't any evidence, as you might say, that I'd get that picture. Yet I made this room for it."

He turned to Barlow again, something unfathomable in his dark eyes. "You can get what you want if you want it hard enough. Finally, when Daphne could be bought, I would have paid as many millions for it as I did per hundred thousands. I had to have it. No other canvas would answer. It's perfect. I care a lot for my other paintings, but they're all optional. If I can't get one, another will do. This one wasn't optional. I had to have just it. That's as with Flora Marsden."

His glance fell to the rug and Barlow felt with something like a touch of awe that he was now, for once, looking behind the mask into a centre of emotion. When Othman spoke again it was with a strange tone, as though combatting opposition: "It will be a good thing for her to marry me. I can care too. Not only money, but money as I can give it to me means everything in the world. There for safe, and there's fun to do. But I can appreciate her—there was a little catch in his voice—I am to protect for every greatest love and time. She can do anything she likes with me. It will be a good thing for her to marry me."

And Barlow, with tact at an end, made no answer. "Marie is gone."

"Marie is gone," Othman echoed, and then leaning a moment over a smouldering cigarette. "Well, we parted again in war with an air of throwing down the gauntlet to a challenge. A young woman like that—she could paint. I'm sure I could do it if she would stand while I paint. Marie is gone, but I'm not sure that I'm not better off. Marie is made for single enjoyment of youth time and the single pleasure of a young man."

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"America"—a two-reel feature founded on the story of the American Revolution—was nearing completion at the Griffith studio on Long Island when the director paused for half an hour to give some interesting highlights on life and customs of that period. The picture had been made at the request of the Daughters of the American Revolution, and private diaries and letters passed to Griffith and teams of the period had been taken out of their cedar chests to add necessary human-interest details to the more prosaic and somewhat remote of the social documents of colonial periodicals.

"The one really fallacious idea that the girls of the flapper type place during the Revolutionary period," he was asked.

"Definitely," he directly answered. "The belles and flirts of that period, if it is fair to call them by such a modern appellation, were just as much in the minority as the flapper of today. The belle was the exception, not the rule. The average girl was a good sport, a good housekeeper, a good mother and a good wife. Her ideal was the man who was a gentleman, who was a good provider, who was a good husband and who was a good fellow. The girl who was a good sport was the girl who was a good sport in the true sense of the word. She was a good sport because she was a good sport in the true sense of the word. She was a good sport because she was a good sport in the true sense of the word. She was a good sport because she

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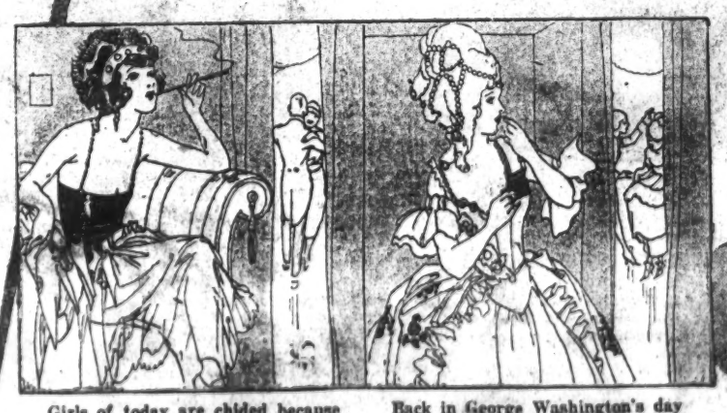

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"'America,' a big-cast feature founded on the story of the American Revolution, was being completed at the Griffith studio on Long Island when the director found himself at his wits' end. It was the day before the first showing of the picture, and the last reel was still in the cutting room. Mr. Griffith was in a quandary. He had a reel of film that was not to his liking, but he had no time to make another to take its place.

"Mr. Griffith's attention was called to the fact that the ladies were used to that sort of thing, especially in Old England. But they had lots of fun on the day.

"How did they compare with the modern girl as described recently by Dr. Charles Smith, of Newark? Well, as it was stated in the Newark Ledger, the modern girl is a bit of a sport, and she likes to do the things that men do. She likes to box and she likes to see the prize fights. That is quite a modern innovation," it was argued. "You said the 1776 girl went fifty-fifty with the modern girl."

"The 1776 girl did worse," exclaimed the director, groaning. "She went pigeon shooting. It certainly was much more cruel than modern prize fighting.

"Of course, she wasn't supposed to go. But we found records where girls dressed up in boys' clothes and attended those affairs. It is recorded as the scandal of the social season in the annals of a Southern family that a prominent young lady had had attended a shoot and had fainted when she witnessed the cruelty practiced on innocent birds, and was thus discovered.

"Why, she was a sport of the 1776 brand, I tell you, and she was a good one, too. Dr. Charles Smith, of Newark, tells us that it was stated in the Newark Ledger that the modern girl is a bit of a sport, and she

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The first presentation to-night will partake largely of an assemblage of representatives of patriotic societies. A large delegation of Virginians, around whose homes some of the Revolutionary war scenes were shot, will be present, and an equally large delegation from New England is expected.

Some of those for whom reservations have been made are: G. Watson James, national historian of the Sons of the Revolution; Mrs. James J. Scott Parrish, Miss Eleanor Parrish, Miss Agnes Moyher of Richmond and Mr. and Mrs. Richard Crane of Westover, Colonial estate which was used in the picture. President Edwin B. Worthen of the Lexington (Mass.) Historical Society; Judge and Mrs. Frank H. Hammill of Bristol, R. I.; George T. Hough of New Bedford and Mrs. John L. E. Pell of Great Barrington are coming from New England.

In addition to the leaders of New York society, the Daughters of the American Revolution and the American army, which participated in the making of the film, will be strongly represented. Mrs. Charles White Nash and eighteen State regents of the D. A. R., as well as the members of several New York City chapters, will represent that organization. Major General Bullard, commander of the Department of the East, with his staff and officers from West Point, will represent the army.

So crowded has been the work on the picture that it was not until last night that the complete film was given a showing, and then Mr. Griffith took a party of friends to Upper Montclair for the purpose.

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"America" was filmed by Mr. Griffith at the request of the Daughters of the American Revolution, who wished to signalize the beginning of the sesquicentennial of the Revolutionary War by a motion picture which would reflect the ideals and aims of the men who freed America, as well as portray the major battles and principal characters of the struggle for freedom.

Carol Dempster heads the cast, with Lionel Barrymore and Neil Hamilton. Among those in the supporting cast are Charles Mack, Arthur Dewey, Lucile La Verne, Erville Alderson, Louis Wolheim, Ruth Hatch and Arthur Maldson.

A Shot That Will Soon Be Seen 'Round the World. The Griffith Version of the Battle of Bunker Hill, One of the Many Thrilling Scenes from the Forthcoming Film, "America." Soldiers of the Regular Army Took the Part of Both the British Red Coats and the Embattled New England Farmers.
(By Wide World Photos)

NEW TOP-MONEY FILMS OPEN ON BROADWAY

New York, Feb. 18.—Two new films open at Broadway legitimate theaters this week at top admission prices of $1.50 and better. Marion Davies' latest, "Yolanda", opens at the Cosmopolitan Tuesday and D. W. Griffith's "America" comes to the Forty-fourth Street Theater Thursday. Metro's "Thy Name is Woman" opens at the Lyric March 3, for a run.

Arthur Dewey is the gentleman upon whom the distinction of playing George Washington in D. W. Griffith's production "America" has fallen. Careful comparison with measurements, portraits, and sculptures of the First President have proven Dewey to be as nearly like him as one mortal can be like another. Mr. Dewey's ancestry dates from revolutionary days, by the way.

Sir Percy Sykes, former Commander in Chief of the British forces in Persia, was able to give some advice to D. W. Griffith in staging scenes of America, the photodrama of the War of Independence.

D. W. Griffith has modified the name of his Revolutionary War picture which is to open next week in New York. It will be officially called America, Series One—The Sacrifices.

The highest European waterfall is that of the Staubbach, in Switzerland. It is nearly 900 feet high.

ANTI-RUMOR CAMPAIGN TO BE LAUNCHED

The motion picture industry is starting an educational campaign amongst the studios to suppress silly and harmful rumors which despite their falsity gain the dignity of facts through wide and repeated circulation.

Talks will be given in all studios by representatives of the Will Hays organization, pointing out that motion picture people are by nature imaginative and therefore receptive to interesting rather than accurate news.

In illustration, it is pointed out that recently a story gained circulation in the press that D. W. Griffith was forced to spend $[illegible] in retakes in making "America" because of some complication in costume period. The basis for this report was the fact that during the taking of a scene, Mr. Griffith asked the studio costumer to make a change in one costume because a certain panel in the shirt was typical of a period other than the Colonial period which prevails in the picture.

When that incident reached the press, it had swollen into a $[illegible] extravagance, all through idle gossip.

Another incident occurred in scenes at Lexington, when two taking the Revolutionary battle cause containing the thousand feet of negative were mislaid for five hours. The story later appeared that [illegible] of negative had been stolen and [illegible]

So much exaggeration of this nature going among the scenes that the Hayes office is [illegible] to improve [illegible]

As Washington's birthday nears again this picture of Washington issuing orders to his tattered but faithful soldiers on a cold winter's morn, from D. W. Griffith's "America," is very interesting.

Foreword—6

—WALSH—Mach, No. 2—Feb. 26—DAY—

Great Griffith Film, "America"—A Masonic Cameo

THE triumph of Bro. D. W. Griffith with his tremendous film spectacle, "America," is much more than a personal achievement. This inspiring picturization reflects untold credit on the maker, who presents in brilliant form so much of the spirit of those sacrificial days in the early history of the New World when the nation of which we are so proud was gloriously born. The glory of the Revolution that burns in the heart of every true American burns a glowing fire in the action of this wonderful romance as it is depicted on the screen. The glory of those good men and Masons who rose to heights of undying fame by their acts of courage when called from the simpler life of the colonial days to the battlefields of freedom stands out as it has never been shown before to the eyes of the present generation.

The first half of the Series One is much the finest in its emotional richness, largely because it deals with the gentler aspects of mellow days before the shot was fired that was heard around the world. When the brutality of war comes in, the sordid, savage and ugly comes on the screen and it will require almost an infinite genius to mellow the harsh tones that prevail far too much in the last hour of the picture story.

The film as a whole is a scenic masterpiece, and not too crowded with the terrific events of those momentous times by the thread of a delightful love story of a young Yankee patriot and the daughter of an old Virginia aristocrat who clings to the side of the King and the Mother Country. It is of such stuff that life is made. That is why every man, woman and child in the world will take a delight in the picture. The Masonic portent throughout the whole film, should take every member of this great fraternity to the playhouse to see it at the first opportunity and as often thereafter as possible.

A mere description of the contents of the film it is not our intention to indulge here. We leave that to profane sources of information. The main things in the way of recall for us to impress here is the vivid portrayal therein of outstanding characters in the Masonic fraternity who were outstanding characters in the epoch-making events of the Revolutionary War. It is proper, too, to point out that this was by no means accidental. It was, rather, the placing of the half-mark on a piece of human during by our forefathers that brought us the grandeur that is our nation today. The names of Bro. John Hancock and the New England patriots are prominently depicted in the political scenes. So, likewise with Bro. and Gen. Joseph Warren. Then there are the brethren who were with Bro. Warren at Bunker Hill and those who fell at the first shots on Lexington Green. Bro. Paul Revere makes his famous ride. Another has already said that the patriots reaches its highest peak in the ride of Paul Revere. This is his capers celebrating occasions prepared by caterer with a capital K. There is, however, another capital K that is proper with the consecration of the impact Washington—that Man and those called Out to win, but to grace and find in the hearts of his countrymen. Bro. Washington giving of the impressive and moment at the Revolutionary Hall by the King and so picked out of the country, [illegible] Washington giving his hand to Franklin on the floor of the Continental Congress, [illegible] the creation of a nation [illegible] Washington—this Man and those called Out to win, but to grace and find in the hearts of his countrymen.

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PRODUCERS REGRET SPREAD OF FALSE STATEMENTS

In America Prominent Actors

Another Teapot Dome.

PICTURE ACTORS WARNED AGAINST SILLY TALKING

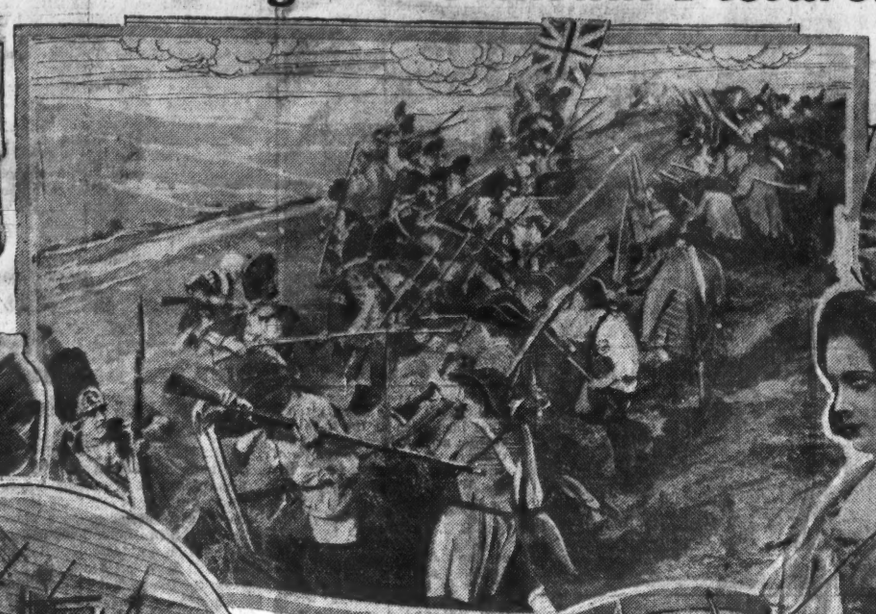
"The White Rose" Is On Gem Screen

INVITED TO SEE "AMERICA" SHOWN

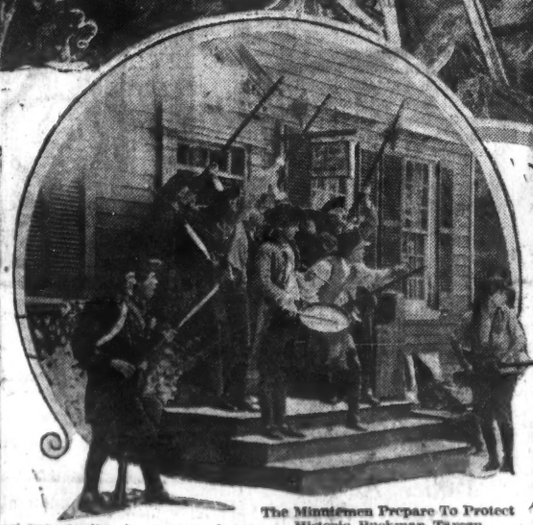
D.W. Griffith Makes "America" for D.A.R.

Patriotic Societies, Historical Experts and the U. S. Army Aid In Making An Unusual Picture.

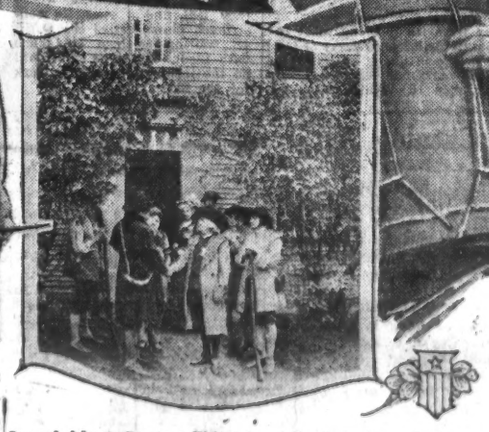
Walter Butler (Lionel Barrymore) and Nancy Montague (Carol Dempster)



Carol Dempster and Neil Hamilton In a Love Scene



The Minutemen Prepare To Protect Historic Buckman Tavern



Samuel Adams Greets a Visitor to the Hancock-Clarke House, Lexington, Mass.

Miss Irma Harrison with the Drum Actually Used at the Battle of Lexington

(Center) United States Regulars in Homespun, Resight The Battle of Bunker Hill

WHEN the Daughters of the American Revolution suggested to David Wark Griffith that he make a photoplay based on the American Revolution, they started something.

As a result of this suggestion Griffith is not only making the desired film, but leading historians, patriotic societies, society women, descendants of Revolutionary heroes, and the United States Army itself is helping him, and if everything goes according to schedule "America" as the new film has been named, should surpass even the "Birth Of A Nation."

Probably no other film during its making ever created such widespread interest as that upon which Griffith is now working. This is due in part to its patriotic nature, which has already caused a revival of interest in Revolutionary times in the regions where the great conflicts of our first war were fought; and in part to the unusual way in which Griffith is making the picture.

Instead of building replicas of the historic buildings which must figure in any drama written about the Revolution, Griffith and his entire company of players, technicians and advisers, are traveling from place to place in special trains, and taking their scenes on the actual sites, with thousands of the general public as spectators, and society belles, Revolutionary descendants, and the enlisted men of the United States Army as "extras."

So far this experiment of "letting the public in" to view the actual filming of a motion picture is working out so ably, even though in many ways—notably in reproducing the battle scenes—with movie cameras, men stationed to take "shots" of the scenes which Griffith stages at great expense, in order to sell them to other companies for use in motion pictures. A number of such accounts will depend for their success in New York, and in other centers and time consumed until the new Griffith picture has been completed.

The beginning of Griffith's undertaking in "America" was, perhaps, due in part to the fact that he is operating the motion picture of the War of Independence with about forty-five thousand dollars of his own money, and the rest of the money he has borrowed for the purpose from the banks. Griffith is now at Fort Monroe, Virginia, where he is making the scenes of the Revolutionary period, and the battles of the Civil War, which will be seen in the film. Thence the company will go to Washington, Philadelphia, Lexington, Concord, Boston, Bunker Hill, Saratoga, Yorktown, Fort Ticonderoga, Fort Niagara, Fort Mackinac, Fort Dearborn, Fort Sackville, Fort Pitt, Fort Schuyler, Fort Stanwix

Chicago (Ill) 2/16/24

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David Wark Griffith's "America" at the 44th St. Theatre.

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"America" was filmed by Mr. Griffith at the request of the Daughters of the American Revolution, who wished to signalize the beginning of the sesquicentennial of the Revolutionary War by a motion picture which would reflect the ideals and aims of the men who freed America, as well as portray the major battles and principal characters of the struggle for freedom.

Carol Dempster heads the cast, with Lionel Barrymore and Neil Hamilton. Among those in the supporting cast are Charles Mack, Arthur Dewey, Lucile Le Verne, Erville Alderson, Louis Wolheim, Rhea Hatch and Arthur Donaldson.

A Shot That Will Soon Be Seen 'Round the World. The Griffith Version of the Battle of Bunker Hill, One of the Many Thrilling Scenes from the Forthcoming Film, "America." Soldiers of the Regular Army Took the Part of Both the British Red Coats and the Embattled New England Farmers.
(By Wide World Photos)

Cincinnati (O) Billboard 2/23/24

Movie Weekly (Nyc) Feb 23 1924

Asheville (NC) Citizen 2/17/24

NEW TOP-MONEY FILMS OPEN ON BROADWAY

New York, Feb. 18.—Two new films open at Broadway legitimate theaters this week at top admission prices of $1.50 and better. Marion Davies' latest, "Yolanda", opens at the Cosmopolitan Tuesday and D. W. Griffith's "America" comes to the Forty-fourth Street Theater Thursday. Metro's "Thy Name is Woman" opens at the Lyric March 3, for a run.

Arthur Dewey is the gentleman upon whom the distinction of playing George Washington in D. W. Griffith's production "America" has fallen. Careful comparison with measurements, portraits, and sculptures of the First President have proven Dewey to be as nearly like him as one mortal can be like another. Mr. Dewey's ancestry dates from revolutionary days, by the way.

Middletown (O) Signal 2-9-24

Santa Cruz (Cal) News 2/4/24

Buffalo (NY) Commercial Feb 16 1924

Sir Percy Sykes, former Commander-in-Chief of the British forces in Persia, was able to give some advice to D. W. Griffith in staging scenes of America, the photodrama of the War of Independence.

D. W. Griffith has modified the name of his Revolutionary War picture which is to open next week in New York. It will be officially called America, Series One—The Sacrifices.

The highest European waterfall is that of the Staubbach, in Switzerland. It is nearly 900 feet high.

Charleston (SC) News & Courier Feb 10 1924

Chicago (Ill) News 2/16/24

ANTI-RUMOR CAMPAIGN TO BE LAUNCHED

The motion picture industry is starting an educational campaign amongst the studios to suppress silly and harmful rumors which despite their falsity gain the dignity of facts through wide and repeated circulation.

Talks will be given in all studios by representatives of the Will Hays organization, pointing out that motion picture people are by nature imaginative and therefore receptive to interesting rather than accurate news.

In illustration, it is pointed out that recently a story gained circulation in the press that D. W. Griffith was forced to spend $250,000 in retakes in making "America" because of some complication in costume period. The basis for this report was the fact that during the taking of a scene, Mr. Griffith asked the studio costumer to make a change in one costume because a certain panel in the skirt was typical of a period other than the Colonial period which prevails in the picture.

When that incident reached the press, it had swollen into a $250,000 catastrophe, all through idle gossip.

Another incident occurred in scenes at Lexington when the taking the Revolutionary militia scene containing six thousand feet of negatives were mislaid for five hours. The story later appeared that 100,000 feet of negative had been stolen and demanded gold.

So much exaggeration of this nature prevails among the scribes that the Hays organization will be prepared to inaugurate their campaign of suppression immediately upon their return to Los Angeles.

Newsy Newsy Nuggets.

From gentle reader of these lines confesses that he is sick to death of letters from Egyptologists and wants to know why I don't publish a little live news for a change.

And so, being devoted to a life of service, I submit herewith the latest gossip as I have gleaned it from press agents and other unreliable sources:

D. W. Griffith's new picture, "America," opens in New York on February 21. . . . Anita Stewart, who is appearing in "The Great White Way," is very fond of flowers. "Sincerity will make or break a picture," says Finis Fox, who is now directing "A Woman Who Sinned." William Clifford has abandoned his career in the speaking stage and will return to the screen. . . . Mr. and Mrs. Pat O'Malley are planning a trip to Ireland soon. . . . Jackie Coogan is out on location for his next picture.

BY CARL SANDBURG.

America is racing through the minds of movie makers like one of filmdom's own forest fires. The big epic themes and national extravaganzas of adventure in America are tempting more and more producers into action.

D. W. Griffith is just completing his "America," a story of George Washington and the revolution. First National is winding up "Sundown," a tremendous production of the last "round-up" in the west, a story of the departure of the vast herds of cattle off the plains before the advance of the homesteaders.

And through Chicago the other day paraded Richard Walton Tully with a print of "Flowing Gold" under his arm. "Flowing Gold" is Tully's attempt to show the chaos, the boom-madness of Oklahoma and Texas in the recent oil furore.

"The Covered Wagon," showing the pioneering wagons and the gold rush to California in '49, has given the world an accurate and superbly thrilling idea of what life was like then," says Tully. "The Spoilers" has done something the same thing for the Klondike rush of twenty-five years ago. "Sundown" will teach the world what the great cattle ranges were before and up to the time the railroads cut through. I have tried to make 'Flowing Gold' move and live in the same strain. Lawlessness, fever-bit gambling, claim jumping, are stark evidence of the old western sort now been alive in the oil fields within the last five years, and added to that has been a new kind of violence, the violence that unscrupulous millionaires can practice in mahogany sanctuary. The excitement in the oil fields with great millionaires using all the tricks known to money manipulation and their hands on some of the wide war tactics of American history, made the Indian massacres of the Pioneers seem like the most primitive sort of war. Oil wells burning, oil rivers running, gusher and derrick, gusher and derrick, gusher and derrick

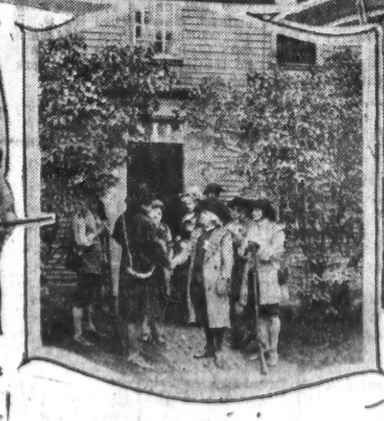
D.W. Griffith Makes "America" for D.A.R.

Patriotic Societies, Historical Experts and the U. S. Army Aid In Making An Unusual Picture.

Walter Butler (Lionel Barrymore) and Nancy Montague (Carol Dempster)

Carol Dempster and Neil Hamilton In a Love Scene

The Minutemen Prepare To Protect Historic Buckman Tavern



Samuel Adams Greets a Visitor to the Hancock-Clarke House, Lexington, Mass.

Miss Irma Harrison with the Drum Actually Used at the Battle of Lexington

(Center) United States Regulars in Homespun, Bought The Battle of Bunker Hill

WHEN the Daughters of the American Revolution suggested to David Wark Griffith that he make a photoplay based on the American Revolution, they started something.

As a result of this suggestion Griffith is not only making the desired film, but leading historians, patriotic societies, society women, descendants of Revolutionary heroes, and the United States Army itself is helping him, and if everything goes according to schedule "America" as the new film has been named, should surpass even the "Birth Of A Nation."

Probably no other film during its making ever created such widespread interest as that upon which Griffith is now working. This is due in part to its patriotic nature, which has already caused a revival of interest in Revolutionary times in the regions where the great conflicts of our first war were fought; and in part to the unusual way in which Griffith is making the picture.

Instead of building replicas of the historic buildings which must figure in any drama written about the Revolution, Griffith and his entire company of players, technicians and advisers, are traveling from place to place in special trains, and taking their scenes on the actual sites, with thousands of the general public as spectators, and society belles, Revolutionary descendants, and the enlisted men of the United States Army as "extras."

So far this experiment of "letting the public in" to view the actual filming of a motion picture is working out admirably, even thoroughly in every way—notably in reproduction of the battle scenes. Four motion picture cameras were attempted to take "shots" of the same action which Griffith staged at great expense, in order to sell them to small companies, for use in outlying districts. A number of such companies were flocked to Cape Ann, Massachusetts, and the photoplay cameras and film confiscated until the new Griffith picture has been completed.

The Daughters of Revolution are devoted to "America" too, and are undoubtedly the first to give to expressing the wide feeling of the War of Independence with more fidelity to historical accuracy than others of their sex have done in years, but some, than others perhaps, appeared in the house that Hamilton of Fame once occupied during the course of the war. Women, joined the Daughters of Revolution who had thought in Colonial days to be a lady was to be a patriot, and who had practiced the dances, and generally have that a Revolutionary dame.

Although it had long rankled the patriotic descendants of the American Revolution, of the Revolutionary dames, that the movies should be allowed to make a travesty of the Revolution, and that the movies should be allowed to make a travesty of the Revolution, and that the movies should be allowed to make a travesty of the Revolution, and

CENTRAL PRESS CLIPPING SERVICE
INDIANAPOLIS, INDIANA

Mansfield (O) News Feb 8 1924

Chicago (Ill) News Feb 15 1924

Houston (Tex) Chronicle 2/19/24

St. Paul (Minn) Sun 2/15/24

WASHINGTON IND. DEMOCRAT
Tuesday, Feb. 12, 1924
SIX

Charles Bennett, who began his career with Edwin Booth, quit the boards to become a lawyer, and returned to portray an important role in "America."

...of Sacrifice.

D. W. Griffith has modified the name of his revolutionary war picture which is to open Feb. 21, at the Forty-Fourth Street theater, New York. It will be officially called "America, Series One—The Sacrifices." This is done to avoid confusion as to the theme, since the dramatic story Mr. Griffith has produced, emphasizes the sacrifices which Americans made to establish their independence. Mr. Griffith hopes to make this the first of a series of elaborate pictures portraying the dramatic history of America.

Carol Dempster, leading woman in D. W. Griffith's "America," now being filmed, had a narrow escape from death when she was thrown from her horse during the filming of one of the scenes. The spirited mare Miss Dempster was riding slipped in the mud and fell, throwing the actress. She suffered a badly wrenched shoulder and a sprained ankle. The scene had to be refilmed.

D. W. Griffith Makes "America" for D

Patriotic Societies, Historical Experts and the U. S. Aid In Making An Unusual Picture.

Walter Butler (Lionel Barrymore) and Nancy Montague (Carol Dempster)

The Minutemen Prepare To Fire From Historic Buckman Tavern

WHEN the Daughters of the American Revolution suggested to David Wark Griffith that he make a photoplay based on the American Revolution, they started something.

As a result of this suggestion Griffith is not only making the desired film, but leading historians, patriotic societies, society women, descendants of Revolutionary heroes, and the United States Army itself is helping him, and if everything goes according to schedule "America" as the new film has been named, should surpass even the "Birth Of A Nation."

Probably no other film during its making ever created such widespread interest as that upon which Griffith is now working. This is due in part to its patriotic nature, which has already caused a revival of interest in Revolutionary times in the regions where the great conflicts of our first war were fought; and in part to the novel way in which Griffith is producing the picture.

Instead of building replicas of the historic buildings which must appear in any drama written about the Revolution, Griffith and his entire company of players, technicians and advisers, are traveling from place to place in special trains, and taking their camera to the actual sites, with thousands of the general public as spectators, and scenic backgrounds, Revolutionary documents, and the original men of the United States Army as "extras."

On the idea continent of "letting the public in" to view the actual taking of a motion picture is startling and admirable, even though in several cases—notably in representation of the battle scenes—extra men, women and children had to take "shots" of the same action again and again in order to get them in proper perspective for an artistic picture. A number of such scenes were taken recently in New York and vicinity, and the public was allowed to view the actual taking of the scenes.

Some idea of the interest with which the filming of "America" is being followed may be gained from the fact that historical societies and descendants of Revolutionary heroes in sections where scenes were being taken, brought forth the one from the same and historic chests of their ancestors, the other from family vaults, invaluable relics of the Revolution, ranging from stamps, spoons, and drums, to garments and costumes resembling with age, and offered them to Griffith for use in his picture. Because of this enthusiasm it has been possible to use as "props" in "America" historical relics never before photographed, instead of present day replicas.

Griffith aim in producing the present epoch has been achieved partly through the combination of a special corps of research experts. The theories, which has proven of paramount, that the public interest is comparatively unimportant if Griffith succeeds in producing a film which will be a faithful representation of the times and events of Revolutionary days, and the people who lived in those times, passing through the primary stage of being "extras" in the film, have proved groundless. The public has been given an opportunity to see a dozen cameras in action, and to learn through watching a faithful reproduction of scenes in the struggle for liberty something of the stuff of which the Minutemen were made.

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Samuel Adams Greets a Visitor to the Hancock-Clarke House, Lexington, Mass.

...most widely known as an author of love stories, has written a number of historical novels, and is generally regarded as one of the best read men in the country on the Revolutionary period. He has made a specialty of Paul Revere, and has been able to give Griffith much assistance in making the Northern Indians who appear in "America" true to life.

When, for example, some one suggested an Indian raid with the redskins on horseback, Chambers called attention to the little known fact that the original inhabitants of our western plains never had horses, but fought afoot. Chambers has made a specialty of Indian lore, and has been able to give Griffith much assistance in making the Northern Indians who appear in "America" true to life.

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D. W. Griffith who made "America"

with Lexington Common, the famous bridge at Concord, and the ramparts hastily thrown up at Bunker Hill in the background.

From the valley to the brow of the hill, where stood a very high and very modern wooden structure, was a long stairway, and a series of telephone wires. It was from this structure, by means of field telephones, and mounted couriers, who dashed hither and thither like mad, that D. W. Griffith and his staff of historians, military experts, and technicians directed his players and United States Soldiers, fighting the battles of the War of Independence.

Thus the whole the entire action in some five hot been drilled in the pageant of arms, in the history and history of revolutionary times. Flying messengers then and called the master stage of operations of Nine Times the Thirty and by bugle and flag of Washington's Army.

Under the supervision of Army officers capable of leading step and flag in and formations, but including the battles of the Minutemen, the Battle of Lexington and Concord, the Battle of Bunker Hill, the Battle of Saratoga, the Battle of Yorktown, and the surrender of Cornwallis, the Revolutionary Army was drilled in the art of warfare

Buffalo (N.Y.) Times Feb 17 1924

The days of Washington recalled—D. W. Griffith's version of the Battle of Bunker Hill; a scene from the new photoplay "America."

Boston Post Feb 20 1924

Screen Gossip

Carol Dempster

D. W. Griffith's Revolutionary war film, "America," which will receive its world premiere tomorrow night in New York, comes to Boston Monday evening, March 10, at the Majestic Theatre.

Because Boston audiences were so very kind to Mr. Griffith's other big productions, "Hearts of the World," "Way Down East," and "Orphans of the Storm," he was most anxious that the picture be shown in Boston first, but theatrical contracts prevented.

The new Griffith film will be released as "America"—Series One—"The Sacrifices," so as to avoid confusion in regard to its real theme. Mr. Griffith is planning to make further films relating to the development of our country.

Carol Dempster is the heroine of "America," while Lionel Barrymore and Neil Hamilton have the leading male parts.

Danbury (Conn) News Feb 20

"AMERICA'S" OPENING.

Parties from Washington and Elsewhere to See Film.

New York will have its first view to-morrow night of the D. W. Griffith motion picture, "America," which was given a preliminary showing in this city last week.

An announcement from the Griffith offices says that three congressmen are making a special trip from Washington to New York, and parties of prominent society folk are proceeding from Virginia, Pennsylvania and New England to the metropolis to attend the premiere of the picture at the Forty-fourth Street theatre, February 21. The congressmen being lured from troubles of state by a desire to attend the first performance of this photodrama of the Revolution, made by Griffith for the Daughters of the American Revolution, are Allen P. Treadway, E. H. Fenn and Charles M. Moore.

The Virginia party includes Mr. and Mrs. Richard Crane, of Westover; G. Watson James, national historian, Sons of the Revolution, Mrs. James, J. Scott Parrish, Miss Eleanor Parrish and Miss Agnes Moyher, of Richmond.

The United States Army, which had an important part in the making of the picture, will be represented by Maj.-General Bullard, commander of the department of the east, and a distinguished coterie of officers, while Mrs. Charles White Nash and eighteen regents of the D. A. R. will represent that organization.

Mansfield (Ohio) News Feb. 14. 192[redacted]

SECRET SHOWING HELD

A secret trial showing of D. W. Griffith's picture [redacted] the Rialto Theatre, South Norwalk Saturday night indicates this may be his most successful production, even surpassing in popularity "The Birth of a Nation". It was presented in a three and four fourths hours showing, with eighteen reels, and the reception was the most enthusiastic any of his productions have ever received. Interest in the historic battles was particularly intense, and excitedly applauded.

Presiding Judge J. J. Walsh of Connecticut, acting as chairman of a delegation, informed Mr. Griffith the new picture "is the greatest you or anyone else has ever made, and is a national asset of incomparable value. It will have greater patriotic influence than any document ever published since The Declaration of Independence. We are radiant with its influence."

Miami (Fla) News Metropolis 2/18/24

[redacted] of less than 48 hours to be of any use in the picture, D. W. Griffith got his snowstorm for taking the Valley Forge scenes in his new picture "America," which opens at the Forty-fourth Street theatre, New York, the evening of Feb. 21.

The scenes of Valley Forge are of urgent importance in the dramatic narrative. Mr. Griffith had prepared his log cabins along the heights where the American army actually encamped during the Revolutionary War. These cabins were built in November, awaiting the day of snow.

Through the courtesy of the United States Army, two companies of infantry from Governor's Island have been waiting under instructions till that time for the first snow flakes as a signal to march to the encampment.

The persistence of open weather changed the production schedule for "America" until Griffith had spent so much time taking other scenes that it was impossible for him to spend the additional days necessary to go north to the snow line for the Valley Forge scenes.

So the weather man and fate carried the suspense to within 48 hours of disaster before obliging with a real snow that will carry the bloody footprints of Valley Forge into "America."

Indianapolis Ind Star Feb 17 1924

To the left and above are scenes from the D. W. Griffith production of "America" the photodrama of the War of Independence filmed under the auspices of the Daughters of the American Revolution. Arthur Dewey is George Washington and Carol Dempster is Nancy Montague.

New Bedford (Mass) Mercury Feb 20 1924

TO BE GUEST AT FIRST PRODUCTION OF "AMERICA"

Mrs. Elizabeth Musgrave, who is employed in the local office of the Whaling Film corporation, producers of "Down to the Sea in Ships" leaves the city Wednesday night for New York city where she will be the guest of D. W. Griffith at the premier presentation of his picture "America" on Thursday evening.

Northampton (Mass) Gazette 2/21/24

GREAT BARRINGTON MAN WROTE SCENARIO FOR THE MOVIE "AMERICA"

(Special to the Gazette)

Washington, Feb. 21.—The man who wrote the scenario for "America," Griffith's widely heralded moving picture which opened at the 44th Street Theatre in New York Thursday, is a product of Western Massachusetts. He is John L. E. Pell of Great Barrington, and, incidentally, is a friend of Congressman Treadway's. Mr. Pell also wrote "Down to the Sea in Ships," the movie in which New Bedford played such a colorful part.

D. S. Griffith

No Adams (Mass) Transcript 2/21/24

GREAT BARRINGTON MAN IS THE AUTHOR

Wrote Scenario for Widely Heralded Moving Picture

Pittsfield (Mass) Telegram 2/20/24

Prominent Actors Added to Among

THE FOREWORD

Great Griffith Film, "America" A Masonic Canvas

Mamaroneck (N.Y.) Paragraph Feb 14 1924

CAMERAS BUSY AT "VALLEY FORGE"

At last the Battle of Bunker Hill has been fought, the winter has come, and Washington is at Valley Forge!

Monday morning George Washington stepped about the end of Octoraro Point, which is its new resting of [illegible] was made of represent the winter encampment of the Continental troops near Philadelphia. It was the great chapter of [illegible] the old Continental army [illegible] waiting for all this time. Because of the lack of the elaborate money which has been set up on Octoraro Mr. Griffith did not want to go further north. And the snow at last proved the last about the south.

Because in the traffic [illegible] Boston early in the morning. The Continental soldiers suffered further again from the bitter cold. The [illegible] spirit of the "Valley of the Shadow" at Valley Forge is now [illegible] on the screen for posterity.

The snow fell early Tuesday morning. It was a great moment for Mamaroneck, N. Y., because that now [illegible] that the name of Mamaroneck and the Mamaroneck Paragraph is [illegible] in the United States [illegible] in the [illegible] of the [illegible] of the [illegible] of

CO-WORKERS ON "AMERICA"

Robert W. Chambers — John L. E. Pell

The new Griffith film, "America," which will have its premiere Thursday in New York, was produced from a story by Mr. Chambers. Mr. Pell, author of the scenario of "Down to the Sea in Ships," made the historic arrangement for the picture.

RICHMOND (VA.) TIMES-DISPATCH
FEBRUARY 21, 1924

This Little World

By MAURICE HENLE.

NEW YORK.—Sometimes this entire little world seems to be tucked away within the four walls of a movie studio. Furniture and garb of every known period and place may be found. And certainly all the human emotions that send this old globe spinning around, from "Ambition" down—are there!

We were standing off in a corner of the big Griffith studio, near here, watch D. W. himself tell Lionel Barrymore how to go "through the motions." Other actors of lesser caliber stood motionless, listening.

Griffith gets up at 5 a. m. Often he skips breakfast. They tell a story that he suddenly remembered one night at 10 o'clock that "by George, I forgot to eat anything today."

Many scenes that take but 30 or 60 seconds to flash on the screen, consume an entire day in filming. This holds true in all studios.

One day I was visiting a certain movie studio, internationally famous. On the big floor, a busy scene indeed, were screen celebrities known in the most remote corner of the world.

One whole company, making a war film, was standing about doing nothing. The star, a temperamental young woman, was arguing with the owner of the company. Her name had been in big electric lights on Broadway, advertising the film she was making. But the day before the sign had come down and the name of another star of the company, equally noted, went up.

That made the young woman in question very, very angry. And the following day the sign of her rival came down!

If there is one thing that amazes the visitor more than any other one thing at a movie studio, it is the elaborate work in preparation for a big set.

Before a scene is taken, the director's conception of what the garden, or house, or street—or whatever it happens to be—is given to architects. The latter make blue-print drawings, and these drawings are turned over to carpenters who go ahead building the set according to specifications just exactly as they would build a skyscraper.

Usually one scene is being shot in one part of a studio while carpenters are working on another in the opposite corner.

And one person in a thousand of the unknowing who goes to break into pictures could stand the shock of the sights with which confronts the newcomer. The director yelling, "Quiet, please!" the camera men, the lighting men, the actors and actresses, the extras, the people who are just there because they want to be there, the curious onlookers, the hangers-on, the people who are just there because they have no place else to go, the mechanics, the electricians, the property men, the carpenters, the painters, the plasterers, the scenic artists, the wardrobe women, the cameras, the lights, the microphones, the sets, the sets, the sets

Screen Mirror 2/23/24 (Ny Times Eve Daily Boston (Mass) 2/23/24 Denver (Colo) Traveler 2/23/24 Times 2/23/24 Syracuse (Ny) Telegram 2/23/24 Ny Telegraph Feb 24 1924 Ny Herald Feb 24 1924

The striking likeness of Arthur Dewey to the First President of the United States, and the perfection of the make-up, adds very materially to the success of the D. W. Griffith film depicting the early struggles for America's freedom from English rule. A considerable period of time, and the most exhaustive research, was lavished on the costuming of this production.

"America" Crowning Achievement for Griffith

Griffith and his horsemen have done it again over at the 44th Street with "America." The natural historic interest that the picture contains reaches its height in the depicting of Paul Revere's ride, midway in the first half, this being unquestionably due to the manner in which the director has presented it. Following a story from the pen of Robert W. Chambers, the theme is set in the Revolutionary period concluding with the surrender of Cornwallis at Yorktown.

The picture seems to slow up towards the latter stages of the initial half and never again picks up the enthusiasm touched by that ride, although a second solo gallop is revealed in the after intermission period, as well as Griffith's well-known capabilities of picturing a body of horsemen on a rescue mission. Most of the later stanza is taken up with the story itself, and there is undeniably room for deletion. Running 164 minutes, the film is over long and suffers thereby.

Nevertheless it's a splendid production from whatever angle you take it and can not miss at the box office. The camera work is remarkable, even if Griffith has inserted a few of the same type of "phoney" background double exposure flashes that he used in the "Nation," besides projecting a uniform performance from the cast that is on a par with the qualifications the picture calls for.

Neil Hamilton, Carol Dempster, Erville Alderson, Charles E. Mack, Arthur Dewey and Lionel Barrymore are the six principal players, with there being a wealth of lesser lights. Camera men are listed as Hendrik Startov, G. W. Bitzer, Marcel Le Picard and H. S. Sintzenich.

The underline on the title signalizes the picture as being of Series One with this first release of the unit, in turn, named as "The Sacrifice for Freedom."

It has been reported that this latest of Griffith specials about equals his "Way Down East" in cost, which would place the total in the neighborhood of $950,000. Besides which the effort gained its initial impulse through a request from the Society of Daughters of the Revolution.

The picture is there. Of that there can be no question, and it is simply further proof that Griffith not only has, but can still stage 'em and stage 'em right.

BARRYMORE HAS STRONG PRAISE FOR GRIFFITH

Because he believes Walter Butler, the villian of the American Revolution—the man of whom historians have written that he was "without a single redeeming trait of character,"—is the exception which proves the rule, Lionel Barrymore, who played the role of Butler in D. W. Griffith's "America," declares that the new Griffith picture will go far to cement the friendly relations between this country and Great Britain.

"America," was filmed by Griffith at the request of the Daughters of the American Revolution.

"The role of Walter Butler, the character made famous by Chambers in 'Cadigan,' is probably the most villainous one I have ever been called upon to play, and that despite the fact that I have enacted some pretty villainous roles," said Barrymore, recently between "shots" at the Griffith studios at Mamaroneck.

Barrymore made his debut in motion pictures under the direction of Griffith in the old Biograph days.

"Mr. Griffith is the only director in my knowledge who has a conception of acting," he declared.

"It is to him that the other directors and producers owe their knowledge and the tools of their trade. Take anyone of your big pictures of today and you will find that we did the same thing, and probably a good deal better, back in the old days, under Mr. Griffith.

"He originated the effects which the directors of today use, almost without exception. He paved the way and none of them have succeeded in bettering any of his methods.

"During my close assocfation with him in the filming of 'America,' I have failed to find any radical change in Mr. Griffith himself. He is still the calm, smiling, courteous gentleman he was in the old Biograph days, as affable with the lowliest "extra" as with the most highly paid principal.

Stage and Screen

Campaign to Check Gossip in Film Studios Started.

The motion picture industry is starting an educational campaign amongst its studios to suppress silly and harmful rumors which despite their falsity gain the dignity of facts thru wide and repeated circulation.

Talks will be given in all studios by representatives of the Will Hays organization, pointing out that motion picture people are by nature imaginative and therefore receptive to interesting rather than accurate news.

In illustration, it is pointed out that recently a story gained circulation in the press that D. W. Griffith was forced to spend $200,000 in retakes in making "America" because of some complication in costume period. The basis for this report was the fact during the taking of a scene Mr. Griffith asked the studio costumer to make a change in one costume because a certain panel in the skirt was typical of a period other than the colonial period which prevails in the picture.

When that incident reached the press it had swollen into a $200,000 catastrophe, all thru idle gossip.

Another incident occurred in taking the Revolutionary battle scenes at Lexington, when two cases containing 6,000 feet of negative were mislaid for five hours. The story later appeared that 180,000 feet of negative had been stolen and secretly sold.

So much exaggeration of this nature arises among the actors that the lectures will be designed to impress them with the harm such looseness may cause the industry.

'D. W.' HIMSELF AGAIN WITH 'AMERICA'

New Historical Film Is His Best Since "Way Down East," Says Critic.

By LOUELLA O. PARSONS

NEW YORK, Feb. 23.—David Wark Griffith is himself again. After dabbling for months in inconsequential film tales, he returned to the Forty-fourth Street Theatre with "America," which is by far the best thing that he has made since "Way Down East."

There are those who may even say that it is better. Certainly the lighting effects, the photography and the dramatic action constitute competition that "Way Down East" fails to meet, or any other Griffith production, for that matter.

"America" is an improved and modernized edition of "The Birth of a Nation." In many ways they are very much alike—differing, of course, in the causes that led up to the rebellions. If Mr. Griffith had not used the title "The Birth of a Nation" in his first picture, it would be an admirable title for "America," which, in reality, tells of the causes that led up to the Revolution, with the colonists' demand for freedom and the real birth of a new nation.

* * *

IN the past I have taken issue with Mr. Griffith because he has not always supplied himself with a story worthy of his directorial efforts. In "America" he has taken no such chance, but with Robert W. Chambers as the author he has had a main theme, a romance in which two young people are a part of the happenings of those exciting days.

Of those two central figures, Carol Dempster and Neil Hamilton, honors go to Miss Dempster, who has been looked upon heretofore as merely a pretty young ingenue. She gave everyone a surprise with her performance of Nancy Montague by blossoming out as a full fledged actress with capabilities that were unknown, perhaps, even to Mr. Griffith. In the scene where her young brother dies she is especially good, matching her acting with her beauty.

Neil Hamilton gives a very fair account of himself, although he is outplayed both by Miss Dempster and Charles Mack, who is another protege of Mr. Griffith. Young Mack plays Charles Montague, son of the Virginia artistocrat who meets his death fighting with the Americans.

* * *

THERE is such a wealth of historical data associated with the period of 1776 that no one producer could possibly touch it all. Mr. Griffith has left unfilmed enough material to furnish at least three other productions. For example, he has not pictured Washington crossing the Delaware and he has only scratched the surface of the Winter at Valley Forge, showing only a few of the terrible privitiations suffered by the American troops.

The high light in the picture is the ride of Paul Revere, who rushes over fences and through ponds to warn the citizens in the villages of Lexington and Concord of the approach of the British. The Old North Church, with replicas of the Revere lanterns, were used to get this scene.

We have the Battle of Bunker Hill, the conflict at Lexington and Concord Bridge, all those things bringing back our history to us and making us realize something of the suffering that our ancestors endured to found our America.

I WANT to commend Mr. Griffith for his delineation of George Washington. In the past he has been pictured as a cold, austere man. In "America" he is made very human with some of the human qualities that have made Abraham Lincoln such a popular character. Arthur Dewey gives a great portrayal of George Washington, account is due to be given for his work in the part. Lionel Barrymore, as the British governor of Virginia, and that is his role in the picture, Walter Butler, the villain of the piece, and Charles Emmet Mack, who is another protege of Mr. Griffith, are the principal men in the picture.

Mr. Griffith returns to his old form in this picture. Mr. Hays, the motion picture czar, and other authorities have said that the film industry is in a rut, that the public is tired of the same old stuff, that the public is tired of the same old stuff, that the public is tired of the same old stuff. Mr. Griffith has given us a picture which will be a tonic to the jaded nerves of the public. It is a picture which will be a tonic to the jaded nerves of the public. It is a picture which will be a tonic to the jaded nerves of the public. It is

"America", New Griffith Film, Is Coming

D. W. GRIFFITH'S "America," a photodrama of the War of Independence, made at the request of the Daughters of the Revolution, will have its Boston premiere at the Majestic Theatre on Monday, March 3.

Griffith toured the principal shrines of American liberty to take "shots" on original sites as far as possible. Patriotic societies placed at his disposal every facility they possessed, turning over historic museums, and taking from their museum cases invaluable relics for use as "props." Even descendants of Revolutionary families besieged him for the opportunity to act as extra people.

Through Secretary of War Weeks detachments of infantry and cavalry were secured to impersonate British grenadiers and Continental soldiers, to refight the major battle of the Revolution. Army officers plotted the strategy of the Revolution.

The story of "America" was written by Robert W. Chambers, John L. E. Pell, author of "Down to the Sea in Ships," made the historical arrangement.

Carol Dempster heads the cast, with Neil Hamilton playing the hero and Lionel Barrymore the villain. Other principals are Lucille La Verne, Charles Mack, Louis Wolheim, Arthur Dewey and Erville Alderson.

Boston Morning Globe 2/24/24

"AMERICA" FILM COMING TO MAJESTIC

"America," D. W. Griffith's photodrama of the War of Independence, made for the Daughters of the American Revolution as their contribution to the sesquicentennial celebration of the struggles of this country for freedom, will have its first Boston premiere at the Majestic Theatre, Monday evening, March 3.

Practically every historical and patriotic organization in the country, including the Lexington Historical Society and the Massachusetts Historical Society cooperated in the making of this remarkable and thrilling drama, loaning invaluable relics for use as properties and valuable documents for research purposes.

Descendants of revolutionary families appear in the picture as extra people and large units of the American Regular Army, loaned for the purpose by Secretary of War Weeks, refought the major battles of the war.

Carol Dempster heads the cast with Neil Hamilton playing the hero and Lionel Barrymore the villain. Others of the 38 principals in the cast are: Lucille La Verne, Charles Mack, Louis Wolheim, Arthur Dewey and Erville Alderson.

Many of the scenes were taken on the original sites at the leading shrines of American history, including Lexington, Concord and the Old North Church.

Boston Post 2/24/24

America to Be Shown For Soldiers' Club

A special showing of "America," the new D. W. Griffith film, will be given tomorrow night at the Forty-fourth Street Theatre for the benefit of the Soldiers' and Sailors' Club of New York. The entire proceeds will be donated by Mr. Griffith to the club, which is located at 261 Madison avenue. Boxes and seats may be secured from Miss Mabel R. Beardsley at 30 West Forty-fourth street.

Major-Gen. Robert Lee Bullard, Major-Gen. Henry C. Hale, Rear Admiral Harry P. Huse, Major-Gen. John A. Lejeune, Rear Admiral Charles P. Plunkett and Rear Admiral William S. Sims are honorary presidents of the club, of which Mrs. Francis Rogers is president and Miss Beardsley vice-president.

The executive committee includes Mmes. George Barr Baker, Blaine Beale, Graham F. Blandy, William T. Blodgett, John W. Castles, Jr., Jay Coogan, John Corbin, Walter Damrosch and Charles D. Dickey; Miss Rosina Hoyt, Mrs. Edwin Jameson, Miss Elizabeth Lamont, Mrs. Herbert McBride, Mrs. Harold C. Mathews, Mrs. J. West Roosevelt, Mrs. William H. Sheldon, Mrs. Otis Skinner, Mrs. H. B. Steffanson, Mrs. Arthur Terry, Miss Amelia White, Mrs. Elliot B. Whiting, Mr. Francis R. Appleton, Jr., Mr. William R. Chadbourne.

N. Y. Herald 2/24/24

Kentucky Women Take Over Theater for Two Performances

The Society of Kentucky Women of New York will take over the Princess Theater for two performances of "Sun Up" on the nights of February 25 and 26 for the benefit of the Hindman School, Hindman, Knott County, Ky.

Miss S. S. Grigsby, 27 West Tenth Street, is chairman, and Miss Marion Williamson, personal representative of the school, has come up from the South to assist Miss Grigsby. A reception will be held in the lounge of the Princess Theater after the performances to meet Colonel D. W. Griffith, the picture producer, recently made a Kentucky colonel by Governor Morrow of that state; Miss Lula Vollmer, the author of "Sun Up", Miss Lucille La Verne, who plays the leading part; the rest of the cast and Miss May Stone, the head of the school since its foundation twenty-two years ago. There will also be an exhibition of the handicraft of the mountain boys and girls as taught by the school.

N. Y. Telegram 2/24/24

A special performance of "America," the new photo play at the Forty-fourth Street Theatre, will be given tomorrow evening for the benefit of the Soldiers and Sailors' Club of New York. The committee in charge includes Mrs. Walter Damrosch, Mrs. George Barr Baker, Mrs. Blaine Beale, Mrs. Graham F. Blandy, Mrs. William T. Blodgett, Mrs. J. West Roosevelt, Mrs. Arthur Terry, Mrs. Harold C. Mathews, Mrs. Elliot B. Whiting, Mrs. William H. Sheldon, Mrs. Edwin Jameson, Mrs. Jay Coogan, Mrs. Francis R. Appleton, Jr., Mrs. Charles D. Dickey, Miss Rosina Hoyt, Miss Elizabeth Lamont, Mr. Howard Chayer Kingsbury and George W. Pickersham. Boxes and seats may be obtained from Miss Mabel R. Beardsley, 30 West Fortieth street.

St. Paul (Minn) News 2/24/24

DAVID WARK GRIFFITH has modified the name of his Revolutionary war picture which is now being presented in New York. It is to be called "America—Series One—The Sacrifices." This is said to have been done to avoid confusion as to the theme since the dramatic story is declared to emphasize the sacrifices Americans made to establish their independence. It is Mr. Griffith's intention to make this the first of a series of elaborate pictures depicting the dramatic history of America's development.

N. Y. Tribune 2/24/24

Several prominent actors have just been added to the cast of D. W. Griffith's "America," the photoplay of the War of Independence which is being made for the Daughters of the American Revolution. In addition to Carol Dempster, Neil Hamilton and Lionel Barrymore in the leading roles, will be seen Lucille La Verne, Louis Wolheim, well-known for his performance in "The Hairy Ape;" Rilla Hatch, singer and actor; Arthur Donaldson, musical comedy star; Erville Alderson; Sidney Deane, Edwin Holland and James Clarence Mulcahy. No word has come from the local chapter of the D. A. R. as to whether the picture will be shown here.

Providence (RI) Journal 2/24/24

Griffith Sends Out Challenge

NEW YORK, Feb. 23.—With the recent claim that a new record has been made for the longest run of a motion picture on Broadway the D. W. Griffith Company results that "The Birth of a Nation" ran at the Liberty theater for forty-four weeks. This theater has a seating capacity 15 per cent greater than the Criterion theater, in which the new record is claimed. In a full page newspaper, the Griffith Company says that "The Birth of a Nation" ran three weeks longer than "Way Down East" at the Criterion theater.

Griffith Changes Name of Revolutionary War Film

Newspaper Opinions

"America"—D. W. Griffith 44th St. Theater

AMERICAN—David Wark Griffith is himself again. After dabbling for months in inconsequential film tales, he returned * * * with "America," which is by far the best thing that he has made since "Way Down East." There is such a wealth of historical data associated with the period of 1776 that no one producer could possibly touch it all. Mr. Griffith has left unfilmed enough material to furnish at least three other productions.

DAILY NEWS—The first half of Mr. Griffith's "America" is all charm; the second half, all war. No one can outdo him in the films when it comes to charm, and he has a flair for battle scenes which serves him well in such a tale as this. * * * Mr. Griffith will do well to cut footage, especially in the latter half. And if he ripped out a certain grinding scene, showing a dead soldier carried in to his father's room, I should not mind. Outside of that—the ayes have it, for "America."

EVENING JOURNAL—" * * A living, breathing document of the sacrifice and ideals of the men who freed America. The production is intensely vivid, and historically accurate and fascinating. Mr. Griffith amassed a wealth of detail, and, with comprehensive vision, represented every actual occurrence of the period of the Revolutionary War, and wove into it, an appealingly romantic story. One is held tense through the innumerable thrilling incidents of the period—all of which Mr. Griffith has taken together, and, with a crescendo of dramatic intensity, combined into one, human, compelling whole.

EVENING WORLD—"America," in our estimation, is the greatest thrill-picture of the season; but when we say "thrill," * * * the thrill one gets out of "America" is one that brings every bit of patriotism to the boiling over point. * * * The writer has seen many big pictures, but we cannot recall one single instance since "The Birth of a Nation" when we so much desired to give voice to our enthusiasm. * * * By all means "See America First." Then go see it again to retrieve the parts slithered over during your first visit. Verily, verily—David Wark Griffith has done it again!

HERALD—" * * Perhaps the most thrilling episode that the silent drama has ever achieved. It is the midnight ride of Paul Revere. For spectacular dash, coupled with tremendous historic significance, the movies have never known its equal. * * * In this instance, the Griffith formula has been reversed. Revere's magnificent ride comes at the very start of the picture, instead of at the finish. * * * It is safe to assume that, if D. W. Griffith had staged the revolution, he would have forced Paul Revere to wait a few years. It's too bad he didn't. For, after the battles of Lexington and Concord, "America" resolves itself into a mammoth and thoroughly lamentable anti-climax. There are subsequent moments of greatness—notably in the scenes at Valley Forge—but the general trend of Mr. Griffith's spectacle is down-hill. The later reels are incoherent and wearisome and the finish extremely flat. * * * There are, however, plenty of scenes in "America" which reflect the erratic genius of D. W. Griffith. Many of them are beautiful and impressive.

MORNING TELEGRAPH—Viewed from any standpoint, this latest production of a great director must be called a masterpiece of exquisite photography, flawless direction and of blood-stirring, appealing force. * * * The only criticism that could be heard last night was that in working out his double theme there was at times a slowing down of the action. The drama was too much subordinated to the development of the spectacle.

SUN—The first half * * * represents by all odds the most thrilling and satisfying motion picture entertainment in the city. It is inspiring not only because its subject matter is inspiring, but because it has been produced with a bit of the sweep and fire and fine indignation that spurred our forefathers to the signing of their declaration of independence. * * * Thereafter, however, "America" seemed to become only an exceptionally thrilling, primarily directed movie. It seemed to have lost some of the revolutionary fire of the first half. A little of it was a bit cheap, in addition.

TELEGRAM—Not since the "Birth of a Nation" has he produced as noteworthy a film, although it may not be so orgiastic, in so far as numbers and sets are concerned. * * * By all means, you film fanatics who rave and rant about the wonderful pictures you have seen, see "America" next. Then you'll have a real good reel to talk about—something to brag about.

TIMES—" * * Because in the latter half of his production the artist got the better of the showman and insisted on length, which failing will undoubtedly be remedied by generous cutting. * * * But the first reels of this photodrama, which incidentally was sponsored by the Daughters of the American Revolution, are something to be remembered, something greater than even Griffith has ever done himself. Nobody who views this marvelous section of the production will ever forget his rendering of Paul Revere's historic ride. * * * Tears were drawn last night, and sighs and sobs came from trembling women. * * * The Battle of Bunker Hill and Paul Revere's ride make up for all the superfluous detail in the latter half of this picture, which is certainly one that will stir the patriotic hearts of the nation as probably no other picture ever has done.

TIMES SQUARE DAILY—Griffith and his horsemen have done it again * * * The picture seems to slow up towards the latter stages of the initial half and never again picks up the enthusiasm touched by that ride, although a second solo gallop is revealed in the after intermission period, as well as Griffith's well-known capabilities of picturing a body of horsemen on a rescue mission. Most of the later stanza is taken up with the story itself, and there is undeniably room for deletion. Running 164 minutes, the film is over long and suffers thereby. * * * The picture is there. Of that there can be no question, and it is simply further proof that Griffith not only has, but can still stage 'em and stage 'em right.

TRIBUNE—The second half of "America" cannot compare in anyway with the first, but its faults cannot impair the memory of that first great half when Paul Revere takes his famous ride. This to us was the greatest screen thrill of all our experience. * * * We are quite sure that we were not the only person in the theater who got nervous and cross and tired when the scenes of sensual revelry were dragged out interminably. * * * This, then, is our grievance; but in spite of it "America" is a great picture—one of the greatest.

WORLD—The mightiest thrill which we have ever met in the cinema is the ride of Paul Revere in "America." * * * Here is a motion picture which will set a new standard of achievement in this picture play fully as high and as commanding as Mr. Griffith's "Birth of a Nation" set in its day. By virtue of this latest product of the man from Mamaroneck, Mr. Griffith, for our own part, passes definitely into the ranks of those whom we think of as being the immortals.

Fargo (ND) Tribune 2/24/24

"America" Opens Less Than 48 Hours After Last Scene Is Made

With a margin of less than 48 hours to spare of any use in the picture, D. W. Griffith got his snowstorm for taking the Valley Forge scenes in his new picture "America" which opened at the Forty Fourth Street theater, New York, the evening of February 21.

The scenes of Valley Forge are of urgent importance in the dramatic narrative. Mr. Griffith had prepared his log cabins along the heights where the American army actually encamped during the Revolutionary war. These cabins were built in November, awaiting the day of snow.

Through the courtesy of the United States army, two companies of infantry from Governor's Island have been waiting under instructions all that time for the first snow flakes as a signal to march to the encampment.

The persistence of open weather changed the production schedule for "America" until Griffith had spent so much time taking other scenes that it was impossible for him to spend the additional days necessary to go north to the snow line for the Valley Forge scenes.

With the opening of the picture set for Thursday, it became necessary for all scenes to be finally arranged in the picture Tuesday night that the negative might be turned over to the cutters for final assembly of the finished print.

So the weather man and fate carried the suspense to within 48 hours of disaster before obliging with a real snow that will carry the bloody footprints of Valley Forge into "America".

Boston Mass Advertiser 2/26/24

GRIFFITH'S "AMERICA" AT MAJESTIC MARCH 3

D. W. Griffith's latest picture, "America," with story and titles by Robt. W. Chambers, is coming to the Majestic Theatre next Monday night. As the name suggests, it is a patriotic film, a spectacular depiction of the Revolution. It bears the subtitle of "The Sacrifice" and it presents "the great sacrifice made by our forefathers that America might become a free and independent nation." All the historic Revolutionary events around Boston are featured.

Boston American Feb 26 1924

NERVOUS COLLAPSE

New York, Feb. 25.—David Wark Griffith is on the verge of a nervous collapse following his month's work on "America," the photodrama of the war of independence which he made for the Daughters of the American Revolution, which opens at the Majestic Theatre, Boston, next week. Mr. Griffith caught a severe cold during the last of the many strenuous all night rehearsals previous to the first public showing here of "America," and is barely able to speak above a whisper and his physicians have prescribed a complete rest for several days.

Boston Transcript 2/25/24

APPROACHING "AMERICA"

Listen, My Children

IN D. W. Griffith's new picture "America" (now at the Forty-fourth Street Theatre in New York and soon to be in Boston), is perhaps the most thrilling episode that the silent drama has ever achieved. It is the midnight ride of Paul Revere. For spectacular dash, coupled with tremendous historic significance, the movies have never known its equal. There have been notable instances of horsemanship on the screen before—but never one like this. Harry O'Neil, who impersonates Paul Revere, has outclassed Bill Hart, Tom Mix and all the rest in one wild ride. And there must be mention of his splendid mount, which seems to sense the epic importance of the occasion. In every beat of this horse's hoofs resounds the Battle Cry of Freedom. We have never heard such applause in a movie theatre as that which acclaims Paul Revere and his fiery steed. It is applause well earned.

In this instance, the Griffith formula has been reversed. Revere's magnificent ride comes at the very start of the picture, instead of at the finish. Usually, Mr. Griffith holds his horses for the climax, as he did in "The Birth of a Nation," "Intolerance" and "Orphans of the Storm." It is safe to assume that, if D. W. Griffith had staged the revolution, he would have forced Paul Revere to wait a few years. It's too bad he didn't. For, after the battles of Lexington and Concord, "America" resolves itself into a mammoth and thoroughly lamentable anti-climax. There are subsequent moments of greatness—notably in the scenes at Valley Forge—but the general trend of Mr. Griffith's spectacle is down-hill. The later reels are incoherent and wearisome and the finish extremely flat. [R. E. Sherwood in The Herald

Overture: Praise

The first reels of this photodrama, which incidentally was sponsored by the Daughters of the American Revolution, are something to be remembered, something greater than even Griffith has ever done himself. Nobody who views this marvellous section of the production will ever forget his rending of Paul Revere's historic ride. The audience was torn with suspense, as the man on horseback tore down the roads, dodged the British officers, sprang over stone walls and hedges, leaped clean of crashing ravines and chucked in and out among trees. There was subdued joy in the audience when he outwitted his pursuers, and then came clamorous applause when one of the Royalist riders was chucked off his horse, and quick as a flash Paul Revere was shown clearing a far more difficult jump. The chest and legs of the horse were pictured, and with the crashing music the audience possibly reached its highest pitch of enthusiasm over this marvelous sequence.

Pictures seem wonderful when you can obtain such effects as Griffith has in his depiction of the Battle of Bunker Hill. The uniforms are splendid, and the clockwork precision of the Royalists drilling is a splendid contrast to the efforts of the men in rough every-day clothes who have sped to the call of liberty. In these scenes Mr. Griffith has made wonderful shots. You have the medium shots, and others taken with a six-inch lens giving an idea of the whole battlefield with the apparent midgets in conflict. In all these scenes, and for that matter throughout the whole production, Mr. Griffith's photography is something to compel the admiration of all. He has softened his contours of the frame, as if partly vignetted, and through this means there appears something in the nature of relief in the exterior scenes. [F. W. Mordaunt Hall in The Times

Finale: Demur

During the course of "America," Mr. Griffith turns more and more from history to fiction. At the start he introduces a number of characters who are obviously destined to carry the story with its incidental love interest. For a while these romantic people do not intrude too heavily upon the vastly more important drama in which they are called upon to play a part. But their prominence becomes troublesome, and in the latter half of the picture George Washington has faded into the background to make way for Miss Carol Dempster. Which is unfortunate.

The story of "America" is credited to Robert W. Chambers, although "suggested" by Robert W. Chambers. Starting in not the happiest mood to us. Starting with the scenes which led to the Revolution, it goes through Lexington and Concord, on through Valley Forge, and ends with the surrender of Cornwallis at Yorktown. There are side excursions into the House of Commons and the Court of King George III. [The Herald

A Bee in Angelo!

There was undoubtedly a desire to give the dramatic selection of a song for the end of the action part of the drama, and it is not a prophetic metric. The music of the composers in the great Bowl of the New York Metropolitan Opera House and Nancy Malcolm, who is leading prima donna of the Metropolitan Opera House, the author of "King George III." Charles Bennett Mark, Samuel Adams, Lee Hogg, John Hancock, Jack Dalton, King George III, Arthur Donaldson, William Pitt, Charles Bennett, Lord Chamberlain, Dewitt Clark, Paul Revere, Jack Wise, Patrick Henry, Frank Wise, James Washington, Arthur Dewey, Charles Walter Burke, Lionel Barrymore, Paul Revere, Harry O'Neil, Captain Hare, Louis Wolheim, Joseph Brant, Riley Hatch, Children of the Revolution, Joseph Brant, Riley Hatch, Messers to Lafayette, H. Paul Dupuis, Richard Dalton, Lucile La Verne, & Friends Market, Lucile La Verne

By Kelcey Allen

D. W. Griffith's new film production, "America," sponsored by the Daughters of the American Revolution, is now on view at the 44th Street theatre for the first premiere performance in Thursday night. It has been playing for several weeks and it looks as if it will be here for a good many months.

Mr. Griffith has dropped and produced many memory films, and quite a lot of them are here in this one. The photography is excellent and the direction flawless.

It is a fictitious romantic story, and of the kind that Mr. Griffith has produced in Hollywood, and it is a Griffith production, sponsored by the Daughters of the American Revolution.

Boston Globe 2/24/24

"America" Opening Postponed

NEW YORK, Feb 25—Owing to the illness of David Wark Griffith, who is suffering from exhaustion following his months of work on "America," the photo drama of the War of Independence, which he made for the Daughters of the American Revolution, the Boston premiere has been postponed to Wednesday evening, March 5, at the Majestic Theatre.

Mr Griffith wished, in accordance with his usual custom, to attend the Boston opening in person, so it was thought best to defer that event two days in order to be sure that he may be present.

N. Y. Evening World 2/24/24

moulding with a photo play by William De Mille. Richard Dix is playing the leading male role and Lois Wilson has the most feminine role.

Lionel Barrymore does one of the best death scenes we've ever seen in pictures in "America"—and so universally entertaining is Booth Tarkington's charming stage

Daily News Record 2/26/24

FIRST FILM OF "AMERICA" SERIES AT 44TH STREET

"The Sacrifice," Story of American Revolution, Declared Griffith's Greatest

The Cast.

Nathan Holden ..... Neil Hamilton
Justice Montague ..... Erville Alderson
Miss Nancy Montague ..... Carol Dempster
Charles Philip Howard Montague
Charles Bennett Mark
Samuel Adams ..... Lee Hogg
John Hancock ..... Jack Dalton
King George III ..... Arthur Donaldson
William Pitt ..... Charles Bennett
Lord Chamberlain ..... Dewitt Clark
Patrick Henry ..... Frank Wise
Patrick Henry ..... Frank Wise
James Washington ..... Arthur Dewey
Charles Walter Burke ..... Lionel Barrymore
Paul Revere ..... Harry O'Neil
Captain Hare ..... Louis Wolheim
Child of the Revolution, Joseph Brant ..... Riley Hatch
Messers to Lafayette ..... H. Paul Dupuis
Richard Dalton
A Friends Market ..... Lucile La Verne

Boston Mass Advertiser 2/26/24

IRISH HORSE HIT OF "AMERICA."

The hit of Paul Revere's ride in D. W. Griffith's new picture, "America," at the Forty-fourth Street Theater, is a little horse ridden by the hero in that incident. The name of the horse is Faugh-A-Ballaugh and his owner is William A. Brady, Jr., who purchased him in Dublin during a recent visit to Ireland. The animal has won over a dozen ribbons in Irish horse shows, but this is his theatrical debut.

Boston (Mass) Globe Feb 26 1924

"America" Opening Postponed

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Christian Science Monitor Boston (Mass) Feb 25 1924

D. W. Griffith's "America"

Special from Monitor Bureau

NEW YORK, Feb. 22—Forty-Fourth Street Theater, Feb. 21, "America," a motion picture, written by Robert W. Chambers, historically arranged by John L. E. Pell, and directed by D. W. Griffith.

After many months of expectancy and coincident with the celebration of Washington's birthday, Series 1 in Mr. Griffith's photo-chronicle of the history of the American people reached the screen last night before a distinguished first-night audience, and for part of its course aroused such enthusiasm as has seldom, if ever, been equaled at a motion picture showing. The first half of the picture deals with the events preceding the opening hostilities of the Revolutionary War in Boston, Virginia and London, and culminates in the famous ride of Paul Revere, the battles of Lexington and Concord, and the signing of the Declaration of Independence. A superabundance of beautiful photography, historically accurate detail, and dramatic continuity, gives this part of "America" its powerful appeal. Revere's midnight dash through village and farm, over stone walls and ditches, bearing the word that was to call a nation into being, proved the real and somewhat premature climax of the picture.

In the second part Mr. Griffith chooses to follow his old-time tactics of long drawn out sentiment and suspense, with an imperiled heroine and a rescuing hero, galloping steeds and a nip-and-tuck rescue, instead of continuing his epic tale in the grand manner that he started with. Unfortunately the picture drops back from the truly heroic to rather commonplace melodrama and is often in danger of being swamped with a superfluity of complex counterplottings and personalities. It never reaches the heights again despite an artfully coaxed finale of the succoring of "Sacrifice Farm." With the expected elimination or reduction of certain scenes, "America" has the chance to rank among the best productions of recent years, although it would seem that Mr. Griffith has bartered what might so easily have been the greatest motion picture to date for a mess of temperamental pottage.

A charming love story is woven through the scenes of sacrifice and struggle, and when not too obtrusive adds a lively, humanizing touch to the picture. A Tory miss from Virginia and a young northern rebel are caught in the toils of romance and war and find themselves in Lexington at the outbreak of hostilities. A pseudo-balcony scene with the hero perilously tipping on his horse's back as he whispers sweet nothings to his sweetheart leaning from her casement into the gloom of the gathering storm of rebellion, the gallant stand at Lexington of the small band of patriots against superior numbers, and the later and decisive action at the Concord Bridge, when the British troops were routed are memorable pictures, as are the scenes of Washington and his troops in their winter headquarters at Valley Forge, and of his inauguration in New York City.

An unusual aspect of the war is shown in the incidents connected with Lord Walter Butler's raids of the gray lands of northern New York, one of the principal sources of supply for Washington's forces. The merciless treatment of the farmers by the combined British and Indian forces is dealt with at great length, and it is here that "America" falls back into the old melodramatic ways of the silent drama. The scenes in which the Indians are shown torturing the farmers are particularly revolting, and the scenes in which the Indian chief, Brant, and Lord Walter are shown in the act of torturing a young girl are hard to sit through. The Indian chief, Brant, is shown as a cowardly villain, and Lord Walter is made to appear a villain of the deepest dye. The Indian chief, Brant, is played by Riley Hatch, and Lord Walter by Lionel Barrymore.

Among the other characters in the cast are Lucile La Verne as Mme. Montague, Neil Hamilton as Nathan Holden, Carol Dempster as Nancy Montague, Erville Alderson as Justice Montague, Charles E. Mack as Patrick Henry, Frank McGlynn Jr. as King George III, Arthur Donaldson as George Washington, Lionel Barrymore as Captain Walter Butler, Harry O'Neil as Paul Revere, Louis Wolheim as Captain Hare, Riley Hatch as Joseph Brant.

Brooklyn Eagle Feb 25 1924

Music in America.

FORTY-FOURTH STREET THEATER—"America"—Series One: "The Sacrifice." Story and titles by Robert W. Chambers; directed by D. W. Griffith.

THE CAST.

Nathan Holden ..... Neil Hamilton
Miss Nancy Montague ..... Carol Dempster
Justice Montague ..... Erville Alderson
Charles P. E. Montague ..... Charles E. Mack
Patrick Henry ..... Frank McGlynn Jr.
King George III ..... Arthur Donaldson
George Washington ..... Arthur Dewey
Capt. Walter Butler ..... Lionel Barrymore
Paul Revere ..... Harry O'Neil
Captain Hare ..... Louis Wolheim
Joseph Brant ..... Riley Hatch

EGAD, Mr. Griffith, but what a picture you've made, sir!"

That's what we wanted to say to the peer of all the directors in filmdom last Thursday night at the Forty-fourth Street Theater, where "America" was given its metropolitan premiere. But there were so many other enthusiastic admirers of the great D. W. ahead of us that we never got the chance. However, as Sir Philip Gibbs says, now it can be told.

In "America"—the complete title is "America—Series One, The Sacrifice"—Mr. Griffith has borrowed high spots from the pages of our early American history and he has paid it back in romance. Not the romance common to the screen or the stage, but the romance of the foundation of these United States. He has given us something to remind us—after 150 years—of the debt we owe those Yankee rebels of 1776 who lied that we might live—Americans. He has created a new pride of country—rekindled the patriotism of a nation. Griffith has captured the spirit of America.

The new film at the 44th Street Theater is without a doubt the masterpiece of D. W. Griffith's directorial career. It is more thrilling than his "Way Down East," more stupendous than "The Birth of a Nation," which was produced more than 10 years ago and is still drawing capacity audiences wherever it is shown. The famous ride of Paul Revere, so masterfully reproduced in this latest and greatest Griffith achievement, rivals that of the Klansmen in "The Birth." Calloused first nighters and blase critics of the cinema stood up and cheered—really cheered—when Paul, astride his charger, thundered down a strip of moonlit road to warn the Minutemen of Lexington and Concord that the British were coming. "One if by land, two if by sea"—two lights had burned in the tower of Old North Church that night and Revere had ridden well. There are other scenes equally stirring, depicting the privation and hardships suffered by Washington's ragged and starved troops at Valley Forge, the brave stand against General Gage's redcoats at Fort Ticonderoga, the battle of Bunker Hill, at Concord where "the shot was fired that was heard around the world," and still others too numerous to mention.

There is a marked authenticity about each chapter of this picturization of the birth of our nation that adds educational as well as theatrical value to "America." All of the patriotic spirit, of course, that which has to do with the Revolutionary period that is definitely thrown at throughout, is based upon historical materials. Griffith has made use of no dramatic contrivance in the building up of these powerful photoplays.

The cast is one of the finest that has ever been assembled. Neil Hamilton and Carol Dempster, of Nathan Holden and Nancy Montague, are the leading roles, and it is safe to say that Griffith has always selected the right people for the parts they have played in his productions. Lionel Barrymore, the actor of King George III, gives a masterly portrayal, and the direction throughout is perfection.

It is a romantic story, and of the kind that Mr. Griffith has produced in Hollywood, and it is a Griffith production, sponsored by the Daughters of the American Revolution.

Hamilton (Ohio) News 2/18/24

HERE'S A NEW ONE: MOVIES BY RADIO

N. Y. Herald 2/26/24

GRIFFITH ILL; FILM OPENING IS POSTPONED

Providence Journal 2/24/24

AMERICA

By DANNY

The genius of Griffith. The return of the Master. A tremendously big picture in many ways. And yet, when the end came—abruptly, unexpectedly—something was missing. What was it?

Box office value "America" has. Griffith the showman saw to that. And fought Griffith the artist to a standstill. There is much of showmanship; of box office value in the picture. That the newspaper critics raved over the ride of Paul Revere is natural. That the crowd was thrilled with it quite in keeping with what DW intended. And got.

But where was the grandeur; the epic value of the theme—the greatest in American history? Left to the melodramatic touches of the villain Butler, and his renegade Indians? Is that all Robert Chambers could find?

Where was DW's showmanship in not showing the blood stained tracks of the soldiers at Valley Forge? Colored processes are numerous. A touch of crimson blood on the white snow would have been supremely effective. And where was that great possibility of the camera—Washington crossing the Delaware! And where the reproduction of that famous painting, "The Spirit of '76"? with the tattered trio with fife and drum?

Of course the theme is tremendous. Of course no one—even DW—could, in one night, show the real birth of this nation. And so much had, of necessity, to be thrown away or forgotten. But that so much footage should be wasted on Walter Butler and his villainous crew, seems a pity, when there was so much more important matter to be considered.

"America" is big, is important. It will not have the life and sustaining power of "The Birth of a Nation," but, when cut, it has big possibilities at the box office. The witchery of the Griffith photography is again enthralling. Some of the shots are superb. What effects; what results he gets! And he can be thanked also for finding Neil Hamilton, his leading man. Hamilton will be heard of further.

N. Y. Evening World 2/25/24

Reel Reviews

By Dan Allen

There is but one absolutely new film along Broadway for the present week, and of the other features none has been present quite long enough to number with the old timers.

Those two features are "America," D. W. Griffith's latest and best picture, now showing at the 44th Street, and "Friends," the first Hoot Gibson feature ever made at the Universal.

The last mentioned will shortly be "What a Man's Will," at the Capitol, "Rosemary" at the Criterion, "The Tiger Claws" at the Rialto, "The Hunchback of Notre Dame" at the Colony, "The Spanish Dancer" at the Rialto, "The Sea Wolf" at the Criterion, "The Life of Abraham Lincoln" at the Rialto, "The Blind Bird" at the Plaza, "Dante's Inferno" at the Rialto, "Lady Windermere's Fan" at the Rialto, "Lady Windermere's Fan" at the Rialto, "Lady Windermere's Fan" at the Rialto, "Lady Windermere's Fan" at the Rialto.

N. Y. Sun Feb 25 1924

N. Y. Herald

N. Y. World Feb 25 1924

Tocoma (Wash) Ledger Feb 17 1924

First Flappers were in Washington's Time

Diaries and Love Letters of Colonial Belles Recently Uncovered for Film "Tell On" the Girls of '76

The modern girl's vanity case replenishes her store of beauty and her daring dress enhances, or she thinks it enhances, her charm, and she has her "line" of frank gossip which she is boyishly open in discussing

Girls of today are chided because they smoke cigarettes, and they are told they have more vices than the girls of any other period in the world's history, but——

Back in George Washington's day the girls engaged in the less dainty habit—on the sly of course—of sniffing snuff! As bad as cigarettes, wasn't it?

"GEORGE WASHINGTON was not only the Father of His Country; he was also the father of independent woman.

"Meticulously conventional in regard to rules governing the dress and habits of his Cabinet, he was far too wise to attempt to dictate to the wives of its members.

"Before the American Revolution women looked up to their husbands as infallible beings, just as the men looked up to the ruling kings and overlords; when they imbibed the doctrine of the fallibility of those sovereignties from the lips of their men folks, they in their turn revolted against home government.

"The flapper and frivolous women of today have nothing on their ancestors of 150 years ago. For every caprice and impropriety practiced by femininity in 1924, there is a corresponding possibility to be found in the records of the social season of 1776."

It took D. W. Griffith, one of the leading motion-picture directors, just about a mi[illegible] make the above statements, but it took him more than two years to collect the data which led to these conclusions.

"America"—a concert feature founded on the story of the American Revolution—was nearing completion at the Griffith studio on Long Island when the director passed for half an hour to give some interesting highlights on life and customs at that period. The picture had been made at the request of the Daughters of the American Revolution, and private diaries and letters signed by belles and beaux of the period that been taken out of their cedar trunks to add necessary human interest details to the more prosaic and private records of historical documents in current periodicals.

"Do you realize that the birth of the flapper took place during the Revolutionary period?" he was asked.

"Positively," the director answered emphatically. "The hoopes and farces we found prove it. It all started when the young belles listened to the men talk about the Colonial aristocrats, the men who had fought in the long and bitter conflict, and the prim and prudish aunts of today's flappers were of exactly that kind. Dancing was considered a sacrilege and taboo. Cards were considered the work of the devil. Dancing could not be indulged in except in the most formal manner, and even then it was considered a sacrilegious act. But the young people of an irksome subject of an irksome subject of an irksome subject

The Spokesman-Review Spokane (Wash) Feb 17 1924

The Spokesman-Review Spokane Wash. Sunday, Feb 17, 1924

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The Colonial maiden was as demure as her sister of today is bold and she relied on arts which seemed more to conceal than reveal in her social accomplishments, but her longings for freedom and self-expression were as keen as those felt now

The modern girl, athletically inclined, the 'thrill-hunter,' likes nothing so much as a seat at the ringside in the boxing arena or at a wrestling match, but——

One hundred and fifty years ago the Colonial belle dressed herself in male attire and sallied forth with the boys to witness a cruel pigeon shoot

Dressed like America of 1924 than hobbled Sally, short skirts and sports costumes she is thought as bold and bad, but——

The Colonial flapper openly revolted against the petticoats, hoopskirt and corset petticoat to pave the way for her kin

Wicked hussy! Of colonial city company is in the theater road dance and the flapper has taken her place of honor [illegible]

The first girls of the American Revolution were [illegible] and [illegible] in the [illegible]

"GEORGE WASHINGTON was not only the Father of His Country; he was also the father of independent women.

"Meticulously conventional in regard to rules governing the dress and habits of his Cabinet, he was far too wise to attempt to dictate to the wives of its members.

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"As you really know that to bring up the flapper talk about being the first flapper, you are wrong, of course.

"Typically, the flapper personal characteristics. The letters and diaries are dated proof. It is of record that the women folks flocked to the city halls throughout the colonial territory, the state to protest the strict Puritan regulations. The men were powerless to stop the movement. The men were powerless to stop the movement. The men were powerless to stop the movement

D.W. Griffith Makes "America" for D.A.R.

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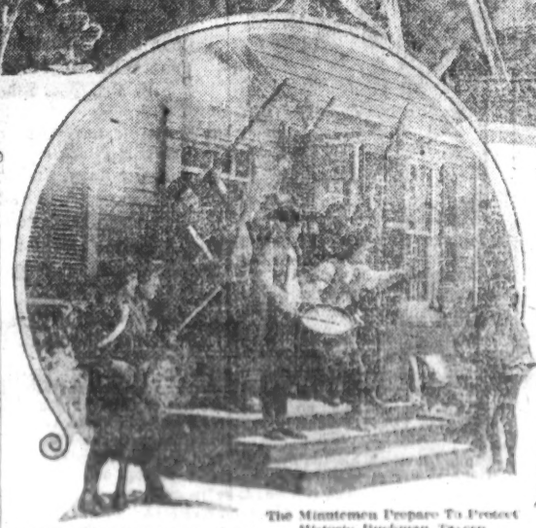
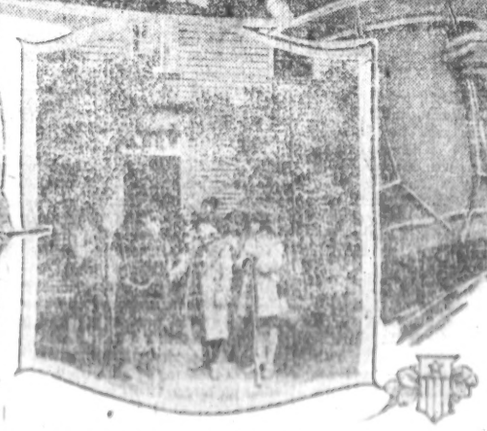
Walter Butler (Lionel Barrymore) and Nancy Montague (Carol Dempster)

Carol Dempster and Neil Hamilton in a Love Scene



The Minutemen Prepare To Protect Historic Buckman Tavern



Samuel Adams Seeks a Visitor to the Hancock-Clarke House, Lexington, Mass.

Miss Irma Harrison with the Drum Actually Used at the Battle of Lexington

WHEN the Daughters of the American Revolution suggested to David Wark Griffith that he make a photoplay based on the American Revolution, they started something.

As a result of this suggestion Griffith is not only making the desired film, but leading historians, patriotic societies, society women, descendants of Revolutionary heroes, and the United States Army itself is helping him, and if everything goes according to schedule "America" as the new film has been named, should surpass even the "Birth Of A Nation."

Probably no other film during its making ever created such widespread interest as that upon which Griffith is now working. This is due in part to its patriotic nature, which has already caused a revival of interest in Revolutionary times in the regions where the great conflicts of our first war were fought, and in part to the unusual way in which Griffith is making the picture.

Instead of building replicas of the historic buildings which must figure in any drama written about the Revolution, Griffith and his entire company of players, technicians and advisers are traveling from place to place in special trains and taking their scenes on the actual sites, with thousands of the general public as spectators, and safety bulbs, Revolutionary descendants, and the colonial men of the United States Army as "extras."

So far this experiment of "letting the public in" is over the actual filming of a motion picture is working out admirably, even though in several cases quality is sacrificed in the battle scenes—some extra people were compelled to take "shots" of the scene which Griffith wanted at most inopportune times in order to get them in good condition for use in subsequent scenes. A number of such scenes took place in New York City and the people concerned did not know until the film actually was being made.

The cameraman of Griffith's organization is "known" on each page, and he is expected to be on the job at the Battle of Lexington, the Battle of Bunker Hill, the Battle of Saratoga, the Battle of Yorktown, the Battle of Valley Forge, the Battle of Cowpens, the Battle of Kings Mountain, the Battle of Cowpens, the Battle of Kings Mountain, the Battle of Cowpens, the Battle of Kings Mountain

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So far this experiment of "letting the public in" to view the actual filming of a motion picture is working out admirably, even though in several cases — notably in reproduction of big battle scenes — pirate movie camera men attempted to take "shots" of the scenes which Griffith staged at great expense, in order to sell them to small companies, for use in mediocre pictures. A number of such attempts were stopped by state troopers in New York, and the pirates' cameras and films confiscated until the new Griffith picture has been released.

The magnitude of Griffith's undertaking in "America," can, perhaps, best be understood by the fact that he aims to reproduce the major battles of the war of independence with strict fidelity to historical accuracy; that 250,000 feet of film has been used already, and more than 50,000

D. W. Griffith who made "America"

persons have appeared in the scenes; that thousands of regular army soldiers drafted for the purpose through the courtesy of Secretary of War Weeks, camped more than a fortnight in Putnam county to appear in a few scenes; and that when completed the picture will actually have cost more than a million dollars.

Some idea of the interest with which the filming of "America" is being followed may be gained from the fact that historical societies and descendants of Revolutionary heroes in sections where scenes were being taken, brought forth the cast from the lands and treasures chests of their ancestors the arms from family vaults, intimate relics of the Revolution, ranging from pistols, swords, and drums to accounts and diaries giving the day and exact place to Griffith for use in his picture. Because of this assistance, the best results to be so far gained by American historical film have been obtained.

Griffith has been photographing scenes for "America" for several months. Thousands of dollars have been spent in building camps, erecting tents, providing camp equipment and uniforms, and in transporting the actors and technicians to the scene of the battles.

Among the actors who have been selected for the principal parts in the picture are Lionel Barrymore, who has been cast for the part of Walter Butler, the villain of the piece; Carol Dempster, who has been cast for the part of Nancy Montague, the heroine; Neil Hamilton, who has been cast for the part of Nathan Hale, the hero; Arthur Donaldson, who has been cast for the part of King George III; Arthur Dewey, who has been cast for the part of Washington; Erville Alderson, who has been cast for the part of Sir William Howe; Frank Morgan, who has been cast for the part of Arnold; Lionel Adams, who has been cast for the part of Samuel Adams; Frank Campeau, who has been cast for the part of Major Pitcairn; Charles Emmett Mack, who has been cast for the part of Paul Revere; Joseph Swickard, who has been cast for the part of Jonathan Hancock; Ralph Lewis, who has been cast for the part of Ethan Allen; Jerry Devine, who has been cast for the part of Israel Putnam; Ralph Emerson, who has been cast for the part of Dr. Joseph Warren; Jack Ackroyd, who has been cast for the part of Major Andre; Jack Mulhall, who has been cast for the part of Major Tallmadge; Ben Hendricks, who has been cast for the part of Major Sullivan; Frank Puglia, who has been cast for the part of Count Pulaski; Ben Deeley, who has been cast for the part of Lord Cornwallis; Ben Lyon, who has been cast for the part of Major Andre

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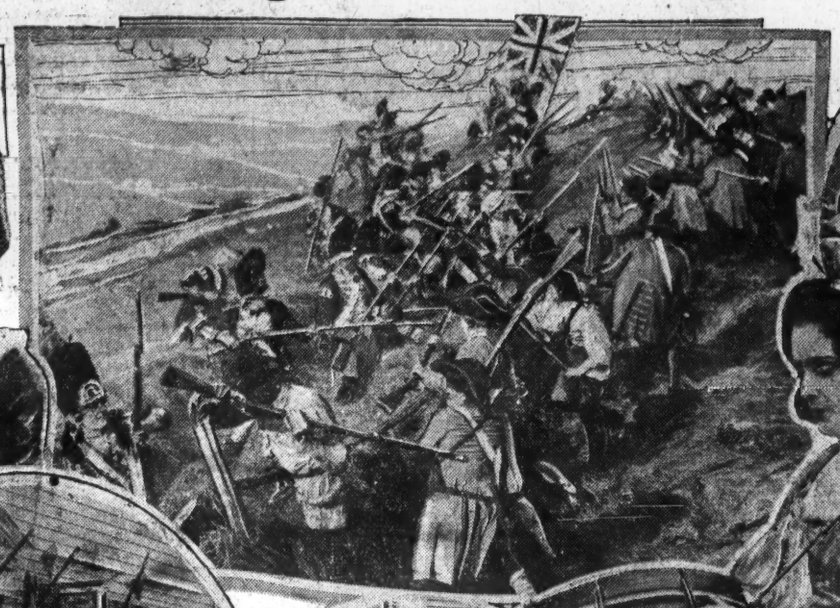

Carol Dempster and Neil Hamilton In a Love Scene.

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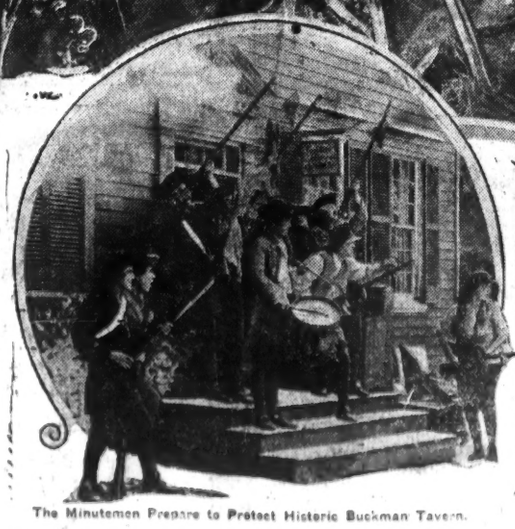
(Center) United States Regulars In Homespun, Refight the Battle of Bunker Hill.



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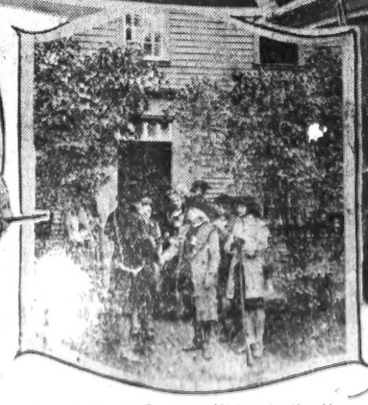

Samuel Adams Greets a Visiter to the Hancock-Clarke House, Lexington, Mass.

Miss Irma Harrison with the Drum Actually Used at the Battle of Lexington

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As a result of this suggestion Griffith is not only making the desired film, but leading historians, patriotic societies, society women, descendants of Revolutionary heroes, and the United States army itself is helping him, and if everything goes according to schedule "America" as the new film has been named, should surpass even the "Birth Of A Nation."

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Instead of building replicas of the historic buildings which must figure in any drama written about the Revolution, Griffith and his entire company of players, musicians and advisers are travelling from place to place in special trains and taking their scenes on the actual sites, with thousands of the general public as spectators, and society belles, Revolutionary descendants, and the enlisted men of the United States army as "supers."

So far this experiment of "letting the public in" to view the actual filming of a motion picture is working out admirably, even the so several cases—notably in reproduction of big battle scenes—crowds motion cameras were attempted to take "shots" of the scenes which Griffith staged at great expense in order to get back to small companies, for use in motion pictures. A number of such attempts were made by state troopers in New York and the picture cameras and film confiscated after the new movies picture has been released.

The magnitude of the work undertaking in "America" can perhaps best be understood by the fact that the time of the Revolutionary War with other events, and many than the list of film has been used already, and many more will be placed with scenery in the process, the cemetery of Concord Bridge, Lexington and Concord, Bunker Hill, Valley Forge, Mount Vernon, Washington, Philadelphia, Trenton, Princeton, Yorktown, Saratoga, Boston, Charleston, Savannah, Philadelphia, Washington, Baltimore, Annapolis, Philadelphia, Washington, Philadelphia, Washington, Philadelphia, Washington

Steubenville (Ohio) Gazette Feb 23 1924

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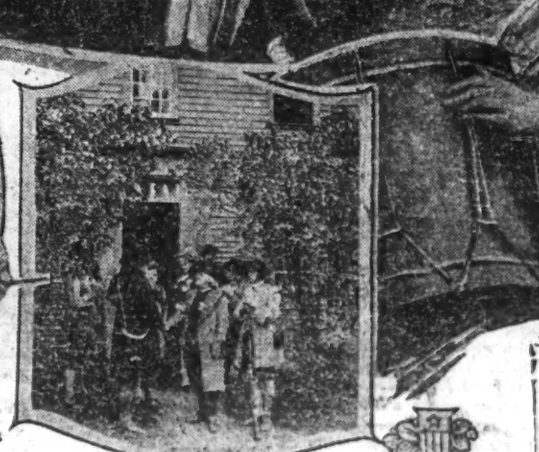

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The magnitude of Griffith's undertaking in "America" can, perhaps, best be appreciated by the fact that he aims to reproduce the major battles of the War of Independence with strict fidelity to historical accuracy, that [illegible] of the War Department, and more than a million dollars.

Although it had long [illegible] the patriotic institution of the American Revolution as the basis for a photoplay, Griffith has been preparing for work at the actual scenes which he plans to have present. His New York office and his studios at Mamaroneck, New York, have been [illegible] with research from historical societies, with [illegible] and with practical data as to [illegible] in the service with [illegible] information from [illegible] of the Revolutionary period, and pictures from [illegible] vaults, which, as he drew at Lexington, Concord, Bunker Hill, Valley Forge, Yorktown and other Revolutionary battlefields in their [illegible] and [illegible].

[illegible] production of "America" is a national one, and Griffith has called upon the Daughters of the American Revolution, the Sons of the American Revolution, the Society of Colonial Dames, the Society of Colonial Wars, the Society of the Cincinnati, the Society of the War of 1812, the Sons of the War of 1812, the Daughters of the War of 1812, the Sons of the Revolution, the Daughters of the Revolution, the Sons of the Revolution, the Daughters of the Revolution, the Sons of the Revolution, the Daughters of the Revolution

Picture Play Magazine (Supp) Apr 1924

Griffith's "America"

A few advance glimpses of the gigantic historical film on which D. W. Griffith has been working for several months give a hint of its scope and power.

One of the most terrific battle scenes Mr. Griffith has ever staged is his representation of the Battle of Bunker Hill. Every care was taken to make this scene historically correct, and eminent historians coöperated with Mr. Griffith in achieving this result.

A simple but impressive ceremony marked the surrender of Cornwallis at Yorktown, and this Mr. Griffith has endeavored to reproduce in staging the scene before the camera.

The simple, drowsy little town of Lexington in peace time had a quiet charm all its own. Its air was languid, and the townsfolk idly gathered at the tavern to swap stories of the countryside and pass the time away. The picture at the left shows how Mr. Griffith has visualized this.

Exhibitors Trade Review March 15 1924

LEADERS ALL

David Wark Griffith, Portraver of Life

Leaders All—David Wark Griffith

(Continued from page 21)

of the Iroquois tribe, one of the powerful elements of that combination of redmen.

To this lake port come the vessels laden with iron ore. Here the future maker of "America" labored with his shovel many hours in a day.

From Jamestown Griffith went to Lynchburg, where after undergoing a searching physical examination he went to work as a puddler in the mills.

After accumulating what in those days the young man considered a bank roll he proceeded to New York.

A Life-Saving Poem

While waiting stage employment he produced considerable writing, verses, essays, and short stories, as well as a serious poem entitled "The Wild Duck." For this latter effort Leslie's weekly paid $25. It was at the moment. Nevertheless the rank of the publication stamps the quality that must have resulted in the fund.

Although his success encouraged him to complete further and perhaps considered work along similar lines he continued work on a play which was produced by Elliot Dangerfield and Percy Ward in the fall of 1907.

Another play was submitted [illegible] "When the Whole Year Blooms" [illegible] Gilpin and this [illegible] was produced the latter.

This is the most significant play [illegible] to date by an American dramatist.

Henry Miller, on behalf of Liebler & Hackett, acquired the play and gave it [illegible] in the early months of 1908.

Because of happenings which will not be forgotten by those who were in the theatrical world at the time, the production of "When the Whole Year Blooms" was not made in Washington, but in Atlantic City, where it was produced on the night of the Democratic convention which nominated Bryan for President.

Miss Marie Henry Wattersson of the Louisville Courier-Journal

The youngster was given a place as reporter and filled the assignments that fell to a rookie in that field. But the theatre interested him.

When David confided to the manager of the Louisville stock company that he aspired to become a dramatist he was told the way to achieve that end was first to become an actor and a place was offered him.

The offer was accepted. His first part was in the Dance in The Village School. The letter was disappointing but not discouraging. He recalled through the years, but as the pay was not adequate he enlarged his income by working in a dry goods shop.

Being tired because he successfully was placed on two successive matinees, Mary Pickford succeeded another [illegible] greatest cavalry officer, introduced a bad in his scene by [illegible]

Marie Henry Wattersson of the Louisville Courier-Journal

The youngster was given a place as reporter and filled the assignments that fell to a rookie in that field. But the theatre interested him.

When David confided to the manager of the Louisville stock company that he aspired to become a dramatist he was told the way to achieve that end was first to become an actor and a place was offered him.

The offer was accepted. His first part was in the Dance in The Village School. The letter was disappointing but not discouraging. He recalled through the years, but as the pay was not adequate he enlarged his income by working in a dry goods shop.

Being tired because he successfully was placed on two successive matinees, Mary Pickford succeeded another [illegible] greatest cavalry officer, introduced a bad in his scene by [illegible]

of the Iroquois tribe, one of the powerful elements of that combination of redmen.

To this lake port come the vessels laden with iron ore. Here the future maker of "America" labored with his shovel many hours in a day.

From Jamestown Griffith went to Lynchburg, where after undergoing a searching physical examination he went to work as a puddler in the mills.

After accumulating what in those days the young man considered a bank roll he proceeded to New York.

A Life-Saving Poem

While waiting stage employment he produced considerable writing, verses, essays, and short stories, as well as a serious poem entitled "The Wild Duck." For this latter effort Leslie's weekly paid $25. It was at the moment. Nevertheless the rank of the publication stamps the quality that must have resulted in the fund.

Although his success encouraged him to complete further and perhaps considered work along similar lines he continued work on a play which was produced by Elliot Dangerfield and Percy Ward in the fall of 1907.

Another play was submitted [illegible] "When the Whole Year Blooms" [illegible] Gilpin and this [illegible] was produced the latter.

This is the most significant play [illegible] to date by an American dramatist.

Henry Miller, on behalf of Liebler & Hackett, acquired the play and gave it [illegible] in the early months of 1908.

Because of happenings which will not be forgotten by those who were in the theatrical world at the time, the production of "When the Whole Year Blooms" was not made in Washington, but in Atlantic City, where it was produced on the night of the Democratic convention which nominated Bryan for President.

Miss Marie Henry Wattersson of the Louisville Courier-Journal

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Being tired because he successfully was placed on two successive matinees, Mary Pickford succeeded another [illegible] greatest cavalry officer, introduced a bad in his scene by [illegible]

Philadelphia (Pa) Cinema Art March 1924

New Star in the Firmament

Carol Dempster Has Become Luminary Under the Direction of David Wark Griffith

By FREDERICK ROCHE

WHEN a girl elects a career in the business or professional world, she usually does so with the knowledge that the training necessary to provide her with the fundamentals will take a certain period of years. But for those who pursue the arts there is no such defined period of training. The artist, the sculptor, the musician, the writer, the actress, unless they be fortunate enough to become pupils of a master, may spend years of study before actually embarking upon a career.

To those interested in motion pictures, therefore, the career of Carol Dempster is of extraordinary interest, for it shows that under proper tuition, with an absolute devotion to the art, to the exclusion of everything else, it takes five years for the motion-picture aspirant to "arrive."

There are several reasons why Miss Dempster is a particularly good example upon which to base a theory in the matter. First of all, she was (and remains today), a perfect example of a normal, healthy girl. Second, unlike the typical "movie fan," who believes fame and fortune await her in the screen world, she admits that in the beginning motion pictures did not appeal to her, and even today she is far indeed from being a film "fan." And third, her career to date has proven a ceaseless, untiring devotion to learning the art she has chosen, and to keep her mind and body in condition to pursue that art.

Already well known to motion-picture patrons throughout the country, through her fine work in several other Griffith productions, in "America," the photodrama of the War of Independence, which the master of screen art produced at the request of the Daughters of the American Revolution, she may be said to achieve stardom. The most exacting critics who view her as Nancy Montague in this, Griffith's greatest effort since "The Birth of a Nation," agree that her period of training is over.

Carol Dempster has "arrived."

And D. W. Griffith has given yet another star to the silver sheet. Which brings to mind the fact that Mary Pickford, who had spent four years with Griffith in the old Biograph studios, and then left to become a star, voluntarily returned and placed herself under the master's tuition for another year, feeling that her screen training had not been completed until she had been five years under his guiding influence.

And the Gish girls, among the other present-day stars who owe their knowledge of the technique of screen acting, and their success to association with David Wark Griffith, spent five years of intensive study in the Griffith fold.

Miss Pickford and the Misses Lillian and Dorothy Gish, however, had not only screen experience, but a predilection for careers on the silver sheet. Miss Dempster had neither. A pupil in the Denishawn school of dancing, she had looked forward to a terpsichorean career, and she took little interest in screen productions.

IT was as a dancer that she first entered the Griffith fold—as a dancer that she made her first appearance before a motion-picture camera. And it was only after familiarizing herself with Griffith methods and Griffith productions that she realized that the motion-picture camera could be an instrument of art, and a motion-picture production a thing of truth and beauty.

She came to Griffith with no preconceived ideas in regard to acting, with no theories to discard, with no methods to unlearn. In knowledge of screen art, as in years, she was a child. During the years of her training, Griffith had been her only teacher. Her skill today is an undiluted product of Griffith's genius in creating stars of filmdom.

And no greater tribute could be paid to that genius than to chronicle the fact that today Carol Dempster remains the same simple, sweet, unaffected girl that she was five years ago. There is nothing of the "movie" star about her, save her acting. In person she is just a happy, normal and very busy young woman in her teens, who becomes very earnest and "grown-up" only when it is a question of her work before the camera.

To her one looks in vain for any display of affectation, one listens in vain for any hint of an inflated ego. She is modest to a degree, and markedly reticent about herself and her work. She will discuss athletics, or current events, but she dislikes shop talk. And while she is spontaneously affectionate towards her own sex, the arduous task of relentlessly pursuing her career has left her, she avers, no time to give thought to love affairs.

MISS DEMPSTER was born in Michigan, but moved to Los Angeles, Calif., at the age of three, her father having purchased a large ranch just outside the California city. During her early childhood she practically lived outdoors, learning to ride and to swim almost as soon as she learned to walk.

An interest in athletics is therefore inborn in this dainty star, and to it may be ascribed her success in withstanding the terrific mental and physical pressure which her training has brought upon her. Riding, swimming, walking and other outdoor athletic exercises and games are still her favorite diversions, and to them and the healthy mental habits they breed in a large measure also can be traced her success in maintaining an unaffected, genuine personality. Her training as a dancer—a training which lasted from her tenth to her fifteenth year, during which she rose to be Denishawn's greatest solo dancer—also taught her invaluable lessons in proper living.

"Early to bed and early to rise," was a maxim which has never ceased to be her guide, while from her training she has become habituated to eating sparingly and regularly, and to safeguard her health in every possible way. Slender almost to the point of fragility, Miss Dempster possesses perfectly developed muscles, and a vitality which is surprising.

The many social events given, especially that lights of the stage and screen may shine, have known her not. Comparative solitude, giving her concentrated, undivided attention to reaching the heights of her chosen art by the solid but difficult path of real effort rather than by the pleasant but insidious road lined with the adulations of society, has been her selected lot.

While the average girl of her age was dissipating her health in an endless round of dances, teas, and other social functions; and spoiling her ability to concentrate her mind by stimulating a surface interest in a variety of more or less frivolous events, Carol Dempster was serving the severe apprenticeship essential to success in the motion-picture world.

In this single-minded devotion to her art, Miss Dempster was fortunate in having a model in the person of her tutor, David Wark Griffith.

To Griffith's example, too, may be ascribed Miss Dempster's piquant sense of humor, her unfailing good humor, and her appreciation of the beautiful—qualities rare indeed to those who achieve real success in this Twentieth Century world of futile haste, deadly solemnity, and pecuniary practicality.

At the end of five years Miss Dempster stands, a finely polished artist, a charming, healthy, young girl at the pinnacle of achieved success. The lighter joys of life, which have long ceased to be sweet to the majority of girls of her age, because they have long since lost their novelty, lie before her. And before her, too, is a vista of a long and pleasant highway of success, and not, perchance, a success in the screen world alone.

For Miss Dempster has a remarkable voice, which she has been carefully cultivating under the best teachers, and her ambition to become a grand opera singer may bring her new laurels.

And looking back over the five years she has spent to reach the realms of the stars, Miss Dempster's mind's eye visions a picture of a peaceful solitude spent in absorbing the rudiments of her art in association with a genius who is also one of the kindliest, most sympathetic, cultured, courtly gentlemen that ever lived.

Just a little incident to show what manner of girl is she. Not long ago she went in company of a chaperon to Philadelphia to have a "personal appearance" in connection with the showing of a picture. She was thrilled at the prospect of speaking to an audience—but when she faced the crowds there was nothing of self-adulation. Rather she paid tribute to the genius of her mentor, Griffith. She spoke of his new picture, "America," which she heralded as his best and she was gratified just to have the opportunity to sound his praises. Over the radio she spoke also of her director and of his merits and the only time for diversion was an hour between her radio address and her next appearance on the stage of one of the city's leading picture theatres. On the way to the theatre there was passed a distinctly Philadelphia institution—Welch's Minstrels—the oldest permanent minstrel organization in the country. She declared that she had never seen a minstrel show—just think of that for an actress! Of course the entire party descended upon the minstrel house and it would have done your heart good to see her beaming face as the minstrel men told their jokes or sang their songs. No wonder she is so charming—she is an unspoiled child of nature.

Carol Dempster

It is predicted that she will be a real sensation in D. W. Griffith's most important picture, "America"

Exhibitors Trade Review

BOX OFFICE REVIEWS

MAY BE THE GREAT AMERICAN PICTURE

'America' Is Notable in Dramatic, Historic, Patriotic and Pictorial Qualities

John F. Cummins, president; Alfred J. Chalmers, vice-president; James P. Chalmers, Jr., vice-president; Ellis J. Chalmers, secretary and treasurer, and Orville L. Hull, business manager.

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Moving Picture WORLD

ROBERT C. WELSH—EDITOR

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This Week

This week "AMERICA." And nothing else. Food for conversation wherever you go and as many varieties of arguments as you care to have.

Every man who signs checks out with the flat promise that "AMERICA" will make a lot of money, that no spectator who sees it will come away without having enjoyed himself, that it abounds in real GRIFFITH touches.

From that point the argument starts. On the points of what might have been done, on the relative importance of many things that were done.

Opinions are equally the privileges of film men and books. So here's one:

"AMERICA" is the first half of a whole. "AMERICA" is the prologue and half is GRIFFITH. It is a prologue and, as a GRIFFITH who, feeling his subject deeply, has expressed and overwhelmed by it, said: "Let's finish the story."

Not speaking about credits, bookings and photos. No sir! Emphatically yes! Saying emphatically that the independent field is in fine good shape, that by and large the independent exchange man of today is a good man to do business with.

Summing it up, it is the conclusion that for the distributor, the producer and the exchange man who are in the independent field TO STAY, for Tomorrow, not alone Today, things are in ship-shape condition.

That's the talk, boys! Let's have more of it. Boost!

"Scaramouche" passes $61,000 at the Capitol. Whew! And that after an extended run at a Broadway house. Every day we learn a little more about the possibilities of this well known motion picture industry.

Another encouraging phase. The reports drifting in from middle-sized cities, small cities and even small towns on "The Hunchback" engagements at advanced prices. There were a lot of us who thought it couldn't be done; a few more who thought it might be done but doubted the advisability; a few who reserved the exhibitors who so often repeated, "Packed my house at advance prices, but patrons were sore and business was ruined for a week after."

If we do, it is being done. "The Hunchback" is doing it. The exhibitors are doing the business and reaping over the results.

Great Book in "America." We read that Fort Johnson has unearthed the right to the Liberty Bell—if it is not in its 10 All Saints Day Special in "America" as could look at parts of the film from Philadelphia. "Tell the world" cries the proprietor, and the world listens to the Bell—Special Edition.

A few cities, Cities Mother and Independence Hall, Chicago, Ill., Philadelphia, Pa., Boston, Mass., Lexington, Mass., Concord, Mass., Lexington, Ky

Canton (O) News 2/4/24 Cleveland (Ohio) Press 2/27/24 Saginaw Mich News Courier 2/28/24

GRIFFITH'S DRAMA ONE OF SERIES

Filmed History of Revolutionary War Will be Followed by Others.

TEAM DRAWS $3,000

Gallagher & Shean Contract is Bought For $20,000 Stage Daily Says.

BY DENNIS R. SMITH

David Wark Griffith's pictorial history of the revolutionary war, filmed under commission from the Daughters of the American Revolution, probably will be the first of a series of spectacles depicting the entire history of America, according to announcement from the Griffith headquarters.

Accordingly the picture, which has thus far borne merely the title of "America" will be officially known as "America, Series One—Sacrifices" to distinguish it from the others which will follow.

This first picture, dealing entirely with Washington's days, will have its first showing in New York Thursday evening, Feb. 22. It was displayed this week at a private showing but a number of changes will be made. The picture as given its first screening was 18 reels in length and nearly four hours were consumed in showing it. More cutting will be done, however, and Griffith expects to bring the film down to the length of the usual special feature, probably not exceeding 12 reels.

With the completion of "America" two filmed histories of the country will be running simultaneously as the first of the "Chronicles of America," made by Yale University Press, are now being shown.

Both pictures have been stamped by authorities as historically correct.

* * *

The team of Gallagher & Shean which joined the Greenwich Village Follies this week and played Canton as the second engagement, draws $3000 a week for the act, according to The Times Square Daily, a New York theatrical newspaper. The pair works from 10 to 15 minutes at each performance, depending on the amount of encouragement from the audience, and sings only the one song for which it is famed.

The story says:

"Green & Jones settle with Shuberts for Gallagher and Shean. The two Misters, Ed Gallagher and Al Shean, will join Jones & Green's "Greenwich Village Follies" at Akron, Ohio, Monday. The team will start at $3000 weekly, under a three-years' agreement, guaranteeing $3500 weekly for the second year and $4000 the third year. The management binds itself to star the singing comedians in a new production during the second season.

"While a little doubt is expressed about the graduated salary guarantee, it appears to have been accepted that Jones & Green have purchased Gallagher and Shean's release from the Shuberts.

"The amount paid is believed to have been $20,000 with Gallagher and Shean consenting that one-half of their weekly salary shall be withheld by Jones & Green until the firm is in receipt of the amount paid to the Shuberts to secure the contract the latter have been holding the Misters to.

"The amount demanded by the Shuberts is about what they thought would be awarded them under a referee's decision, through the court's decision the Shuberts were entitled to the surplus of salary received by the couple while with Ziegfeld's "Follies," at $1500 weekly at first, later raised to $2500, while the Shuberts held Gallagher and Shean under a $1000 weekly contract.

"An adjustment had been proposed by Lee Shubert in view of the legal decision which declared Gallagher and Shean must play out their Shubert contract or lay off, to the effect that the team work in another Shubert show at $2500 weekly, with the difference between that and the original $1000 salary to apply upon the amount the Shuberts claimed as damages under the contract. No agreement was reached upon this.

"The Shuberts, while they felt secure in their ultimate recovery against Gallagher and Shean, were not so certain they could collect any judgment awarded them."

Press Agents Say

Denver (Colo) Delaware Feb 22 1924

NEW GRIFFITH FILM "BIG" IN SIMPLICITY

Probably the most delightful artistic and by far the greatest heart-appealing story yet to come from that master of the motion picture, D. W. Griffith, is his newest offering, "The White Rose," a United Artists Corporation release coming to the Opera House, next Wednesday and Thursday.

It tells a story old in theme, simple and direct, but in such a manner as to make it possibly the one "big" outstanding picture production of the present season. Mr. Griffith has forsaken mobs and huge ensembles for direct and careful characterization in this new screen offering and has succeeded to such a degree that experts predict he again has shown the way for better pictures in the future.

The tale has to do with an orphan girl and a young divinity student who meet when the latter is making a walking tour to learn of the world and its ways. What transpires results in a denouement of compelling power and tender beauty.

Griffith journey with his company to the famous Bayou Teche country of western Louisiana for his scenes and they are recognized as the most strikingly charming yet shown on any screen.

Mae Marsh, after a long absence from the screen, returns with the most notable effort of her remarkable career. Her characterization of the orphan girl will long stand as one of the great things in the way of screen acting. Ivor Novello, a handsome young English actor, has won immediate recognition as the young preacher in this new story. Carol Dempster, so popular in several previous Griffith successes, essays the part of a girl of high southern family and as only one of her distinguished refinement and intelligence might. Critical reviewers declare it the finest thing she has yet done. Neil Hamilton, a newcomer to the screen, is now heralded as a "Griffith find" as a result of his characterization of the lusty aristocrat who makes a name for himself. Porter Strong and Lucille La Verne, without equals in the portrayal of delightful crabby types, are heavily cast as the dusky lovers and afford no end of amusement for the audiences. Others in the cast of principals are Kate Bruce, Jane Thomas, Charles Emmett Mack, Erville Alderson, Herbert Sutch, Joseph Burke and the rest Southern features and other [illegible] a positive delight.

Dallas (Tex) Journal 2/24/24

Richmond (Va) Times Dispatch

New Movie Girls Prominent Place In Local Scenes

[illegible]

Chicago (Ill) Journal Feb 27 1924

The Author's Clipping Bureau William M. Stuart [illegible]

Clipping from The Palm Beach Post Feb. 27, 1924

By "VIS"

"AMERICA," D. W. Griffith's new movie history of the American revolution, is high, emotional, as are other historical novels by Griffith, starting with "The Birth of a Nation."

People have been scolded lately for neglecting some other movies of American history, recently exhibited in New York. Apparently there is no reason to complain of lack of interest in Griffith's "America."

* * *

REVIEWERS testify that the movies offer no scene more thrilling than the ride of Paul Revere in Griffith's "America."

Much of the film is historically informative, and probably educational.

But one may well regard with doubt the patriotic interpretation of history by which the motives of one's own side are presented as pure and noble and the motives of opponents are presented as wicked.

* * *

MAURICE HENLE, reviewing the picture for this page, writes, "The spectator is living once more in the colonies. He catches the tenseness of the people he sees on the screen. He feels a rising anger within him against injustice."

Other reviewers testify to the power of this movie to arouse the emotion of anger. It is difficult to find fault with any picture on that account. For such anger is called a patriotic emotion, and this particular movie is indorsed by the D. A. R.

The war spirit, otherwise the emotion of anger, easily overrides the frail obstruction offered by intellectual arguments against war, when the anger is on behalf of America.

* * *

Commerce

A New England history which recently came to this desk for review said the motives on each side were much the same in the American Revolution. It was a war for commercial advantage, says this historian. But recognition of any such possibility seems to have no place in D. W. Griffith's emotional movie, "America."

Des Moines (Iowa) Capital 2/27/24

A secret trial showing of D. W. Griffith's picture, "America," at the Rialto theater, South Norwalk, Saturday night, indicates this may be his most successful production even surpassing in popularity "The Birth of a Nation." It was presented in a three and four-fourths hours showing, with eighteen reels, and the recepton was the most enthusiastic any of his productions have ever received. Interest in the historic battles was particularly intense, and excitedly applauded. Presiding Judge J. J. Walsh of Connecticut, acting as chairman of a delegation, informed Mr. Griffith the new picture "is the greatest you or anyone else has ever made, and is a national asset of incomparable value. It will have greater patriotic influence than any document ever published since the Declaartion of Independence. We are radiant with its influence."

Washington (D C) News 2/28/24

NEWS OF AI

FROM WIRE TO YOU

D. W. GRIFFITH, broken by the strain of rushing his new "America" to the screen, is seriously ill in New York.

Physicians have closed the doors to visitors. Griff has such a severe cold that he cannot speak, and he is worn to a frazzle. He will be all right with a bit of rest, the doctors say.

Mt Commercial Feb 28 1924

D. W. GRIFFITH ILL AFTER PICTURE TRIUMPH

[illegible]

Chicago (Ill) Journal Feb 27 1924

Dodge City (Kan) Daily Globe

THEATRES

D. W. GRIFFITH'S LATEST PICTURE, "AMERICA" OUT

Mt Vernon Daily Journal Feb 28 1924

Boston Evening Transcript Feb. 28 1924

Latest News and Gossip from Filmland

D. W. Griffith Comes Forth With Realistic Film of "America"

BY MAURICE HENLE.

NEW YORK, Feb. 28.—D. W. Griffith brought his long awaited picture, "America"—Series One: "The Sacrifice"—to the Forty-fourth street theater a few nights ago. It is an accurate, faithful reproduction of those events that led to the birth of this country.

The faith Mr. Griffith kept with his public is in my mind the most complimentary thing one can say about that dreamy, whimsical, will-o-the-wisp director.

Some months ago the Daughters of the American Revolution asked Griffith to make a picture of the revolution. Griffith had had the same idea since his "The Birth of a Nation," and so their offer to give him their endorsement and help if needed met with instant action. The one thing they asked was that he should stick to facts, an admonition hardly necessary.

Well, Griffith "stuck to facts." From the very beginning the spectator senses it is no longer the twentieth century. The spectator is living once more in the colonies. He catches the tenseness of the people he sees on the screen. He feels a rising anger within him against injustice. He knows something is going to happen.

Then Griffith plants his camera on the banks of the Charles river across from Old North church (he took as many scenes as possible on their exact location).

It is nightfall and Paul Revere waits for the signal that will tell whether the British are coming by land or sea. Soon two burning spots glow from the far-off darkened tower.

And then commences the most dramatic episode this writer ever has seen on a screen. No mob scene. No band of blood-thirsty Indians. Just a lone rider astride a beautiful specimen of horseflesh, tearing along a lonely moonbathed road.

The outwitting by Revere of two British officers (an actual incident according to history) was enough to send the first night audience to its feet.

Just one uncomfortable thought came to me concerning that ride. The roads over which the film Paul Revere rode looked like smooth macadam highways. I wondered if the real Revere had that much luck.

The midnight ride isn't the only thriller. Concord, Lexington, Bunker Hill are words that mean a lot to Americans. D. W. has accurately reproduced those events.

Through the picture runs the thread of a love tale. Nathan Helden (Neal Hamilton) and Nancy Montague (Carol Dempster) were chosen to supply the romance and they do their parts well. We can't reconcile ourselves to the absence of Lillian Gish from Griffth pictures, but Lillian's gone and Carol's here and that's that.

As the film was shown on opening night it was too long, the superfluous part coming near the end. It seems Griffith places too much emphasis on the devilish activities of Captain Walter Butler (Lionel Barrymore), whose bloody acts kept the middle west in terror. Undoubtedly there will be generous cuts made.

Barrymore is splendid and so is Louis Wolheim as Butler's aide.

The photoplay was masterly. Griffith threw at times a sort of hazy vignette about the picture, producing a softened, warm effect.

DAVID WARK GRIFFITH

ADMITS RECEIVING

Nights (Kansas) Beacon 2/28/24

This Little World

New York, Feb. 28.—Sometimes this entire little world seems to be tucked away within the four walls of a movie studio. Furniture and garb of every known period and place may be found. And certainly all the human emotions that send this old globe spinning around from "Ambition" down—are there!

We were standing off in a corner of the big Griffith studio, near here, watching D. W. himself tell Lionel Barrymore how to go "thru the motions." Other actors of lesser caliber stood motionless, listening.

* * *

Griffith gets up at 5 a. m. Often he skips breakfast. They tell a story that he suddenly remembered one night at 10 o'clock that "by George, I forgot to eat anything today."

Many scenes that take but 30 or 60 seconds to flash on the screen, consume an entire day in filming. This holds true in all studios.

* * *

One day I was visiting a certain movie studio, internationally famous. On the big floor, a busy scene indeed, were screen celebrities known in the most remote corner of the world.

One whole company, making a war film, was standing about doing nothing. The star, a temperamental young woman, was arguing with the owner of the company. Her name had been in big electric lights on Broadway, advertising the film she was making. But the day before the sign had come down and the name of another star of the company, equally noted, went up.

That made the young woman in question very, very angry. And the following day the sign of her rival came down!

* * *

If there is one thing that amazes the visitor more than any other one thing at a movie studio, it is the carpentry work in preparation for a big set.

Before a scene is taken, the director's conception of what the garden, or house, or street—or whatever it happens to be—is given to architects. The latter make blue-print drawings and these drawings are turned over to carpenters who go ahead building the set according to specifications just exactly as they would build a skyscraper!

Usually one scene is being "shot" in one end of a studio while carpenters are working on another in the opposite corner.

* * *

Not one person in a thousand of the unknown who yearn to break into pictures could stand the strain of the world's most trying industry. So don't envy the beautiful girls whose smiling faces you see on the screen. Behind that smile lie hours of mental torture.

Dayton (O) News 2/28/24

BY JAMES MUIR

David Wark Griffith, dreamy screen director, who may be depended upon to gird himself for the task which he considers worthy of his best efforts and to produce a masterpiece, has finally disclosed Series One of his long awaited picture, "America." Series One is entitled "The Sacrifice." It was exhibited for the first time in any theater at the Forty-fourth Street theater, New York, on Washington's birthday eve before an audience which was tremendously stirred, according to all reports.

Maurice Henle, N. V. A. Service correspondent for the Daily Movie Service, who can be relied upon to be more conservative than the public, expressed the opinion after attending the premiere of "The Sacrifice:" "It is an accurate faithful reproduction of events that led to the birth of the country. The faith Mr. Griffith kept with his public is the most complimentary thing one can say about the whimsical, will-o'-the-wisp director."

Apparently the picture is too long. There is much superfluous material relating to the devilish activities of Capt. Walter Butler, portrayed by Lionel Barrymore, whose bloody acts kept the middle west in terror during the Revolutionary War. Generous cuts will probably be made if they haven't already been made.

Mr. Griffith planned the production of "America" at the suggestion of the Daughters of the American Revolution. Once having determined to reproduce the beginning of American history upon the screen he stopped at nothing that might transmit its dramatic and immortal events to us with all the evidence of reality, which is but another way of saying that his first release is steeped in the atmosphere of the colonial times.

The most dramatic scene of "The Sacrifice" reproduces the ride of Paul Revere. This episode is striking because it conforms to the historical account of the midnight ride. There is no mob scene, no band of marauding Indians, crowding to Boston. Only the rider, the horse, the road and the moon.

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Through the picture runs the thread of a love tale. Nathan Helden (Neal Hamilton) and Nancy Montague (Carol Dempster) were chosen to supply the romance and they do their parts well. We can't reconcile ourselves to the absence of Lillian Gish from Griffth pictures, but Lillian's gone and Carol's here and that's that.

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Niagara Falls (Ont) Gazette 2/28/24

18 DAILY MOVIE SERVICE

Dreamy D. W. Griffith Comes Forth with Realistic Film of "America."

David Wark Griffith.

By MAURICE HENLE
NEA Service Writer.

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Well, Griffith "stuck to facts." From the very beginning the spectator senses it is no longer the twentieth century. The spectator is living once more in the colonies. He catches the tenseness of the people he sees on the screen. He feels a rising anger within him against injustice. He knows something is going to happen.

Then Griffith plants his camera on the banks of the Charles river across from Old North church (he took as many scenes as possible on their exact location).

It is nightfall and Paul Revere waits for the signal that will tell whether the British are coming by land or sea. Soon two burning spots glow from the far-off darkened tower.

And then commences the most dramatic episode this writer ever has seen on a screen. No mob scene. No band of blood-thirsty Indians. Just a lone rider astride a beautiful specimen of horseflesh, tearing along a lonely moon-bathed road.

The outwitting by Revere of two British officers (an actual incident according to history) was enough to send the first night audience to its feet.

Just one uncomfortable thought came to me concerning that ride. The roads over which the film Paul Revere rode looked like smooth macadam highways. I wondered if the real Revere had that much luck.

The midnight ride isn't the only thriller. Concord, Lexington, Bunker Hill are words that mean a lot to Americans. D. W. has accurately reproduced those events.

Through the picture runs the thread of a love tale. Nathan Helden (Neal Hamilton) and Nancy Montague (Carol Dempster) were chosen to supply the romance and they do their parts well. We can't reconcile ourselves to the absence of Lillian Gish from Griffth pictures, but Lillian's gone and Carol's here and that's that.

As the film was shown on opening night it was too long, the superfluous part coming near the end. It seems Griffith places too much emphasis on the devilish activities of Captain Walter Butler (Lionel Barrymore), whose bloody acts kept the middle west in terror. Undoubtedly there will be generous cuts made.

Barrymore is splendid and so is Louis Wolheim as Butler's aide.

The photoplay was masterly. Griffith threw at times a sort of hazy vignette about the picture, producing a softened, warm effect.

(My Film Daily 2/27/24)

Poughkeepsie (N Y) Star Feb 28 1924

WHAT'S DOING IN MOVIELAND

BY MAURICE HENLE

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Variety (Weekly) Feb 28 1924

ABBIE

AMERICA

San Francisco (Cal) Chronicle Feb 24 1924

First Flappers were in Washington's Time

Diaries and Love Letters of Colonial Belles Recently Uncovered for Film "Tell On" the Girls of '76

The modern girl's vanity case replenishes her store of beauty and her daring dress enhances, or she thinks it enhances, her charm, and she has her "line" of frank gossip which she is boyishly open in discussing

The Colonial maiden was as demure as her sister of today is bold and she relied on arts which seemed more to conceal than reveal in her social accomplishments, but her longings for freedom and self-expression were as keen as those felt now

Girls of today are chided because they smoke cigarettes, and they are told they have more vices than the girls of any other period in the world's history, but——

Back in George Washington's day the girls engaged in the less dainty habit—on the sly of course—of sniffing snuff! As bad as cigarettes, wasn't it?

The modern girl, athletically inclined, the 'thrill-hunter," likes nothing so much as a seat at the ringside in the boxing arena or at a wrestling match, but——

One hundred and fifty years ago the Colonial belle dressed herself in male attire and sallied forth with the boys to witness a cruel pigeon shoot

Because Miss America of 1924 likes bobbed hair, short skirts and sports costumes she is denounced as bold and bad, but——

The cultured flapper openly revolted against the cumbersome headdress and refused point-blank to powder her hair

Ancient legend, old tradition are adapted to by the flapper from Venus and the Greek the blood red lids of today, but——

The first girls of the fourteen twenties were trying to practice the dances of ancient Greece on the native "redskin" dance

"GEORGE WASHINGTON was not only the Father of His Country; he was also the father of independent woman.

"Meticulously conventional in regard to rules governing the dress and habits of his Cabinet, he was far too wise to attempt to dictate to the wives of its members.

"Before the American Revolution women looked up to their husbands as infallible beings, just as the men looked up to the ruling kings and overlords; when they imbibed the doctrine of the fallibility of these sovereignties from the lips of their men folks, they in their turn revolted against home government.

"The flapper and frivol women of today have nothing on their ancestors of 150 years ago. For every caprice and impropriety practiced by femininity in 1924, there is a corresponding parallelism to be found in the records of the social season of 1774."

It took [illegible], one of the leading motion-picture directors, just about a minute and a half to make the above statements, but it took him more than two years to collect the data which led to these conclusions.

"America"—a second feature founded on the story of the American Revolution—was causing suspicion at the Griffith studio so long ago when the director passed for half an hour to give some interesting delights on life and customs of that period. The picture had been made at the request of the daughters of the American Revolution, and private diaries and letters passed to author and home of the period had been taken out of their cedar trunks to add necessary human interest details to the more prosaic and pseudo reports of the Daughters of Revolution in current periodicals.

"Do you really believe that the young of the flapper type were going to be the mothers of the Revolution?" I asked Griffith.

"Certainly, the Revolution produced the flapper type of girl. There was a little difference between the flapper of 1774 and the flapper of today. The flapper of today is a product of the post-war period, and is the result of a reaction from the war years. The girl of today is a product of the post-war period, and is the result of a reaction from the war years. The girl of today is a product of the post-war period, and is the result of a reaction from the war years. The girl

Jewish Freiheit Feb 29 1924 Review

„אמעריקא"

ערשטע סערע — די קרבנות
אין 1914 טסרים פעשטער

מיט א מאדנעם געפיל בין איך גע־
גאנגען זעהען די בילד. ה. וו. גריפיט
אין דער גרעסטער מואזיי־מייסטער
וואס אמעריקא פארמאגט, ער אין דער
בעסטער און גלייכצייטיק דער ערגס־
טער. ווער עס האט געזען גריפיט'ס
„די בורדט אוו די ניישאן" וועט איינ־
שטימען מיט מיר. גריפיט איז דער
איינציגער אמעריקאנער, וואס האט
ארייגגעטראגן קונסט אין די מוא־
זיים; ער איז דער איינציגער אמערי־
קאנער ביי וועמען מאסן־סצענען
המון א געבעריקע מאסע מענשן וואס
באוועגן זיך ווי געבעריקע העיוות
מאכן ניט קיין משונה'דיקע העיוות
און פלאנטערן זיך ניט אונטער די פיס
ווי אין דער דורכשניטליכער „גריפיטער"
מואזיי.

גריפיט האט נאך א גרויסע מעלה.
אין דער מאסן־טראגעדיע ברענגט ער
ארויס די טראגעדיע פון איינצעלנע
מענשן. אין זיינע מלחמה־בילדער זעט
מען ניט נאר א סך געהר'עטע און
פארוואונדעטע, נאר דעם אומגיל,
אלעמאל דעם אונזיניג, אומכוויטיקן
אומגיל פון דעם איינעם. ער כאפט
ארויס איין טראגעדיע און רוקט זי
ארויס אין איר זשט א דאפלטן
אומגיל, דעם איינעם אין שייכות מיט
אומגיל, דעם איינעם אין מיער.
א ווענן וואס אין נאהענט אין מיער.
גריפיט איז אבער אויך דער בעס־
טער אין די מואזיים. ער וויל ניט
שאפן סתם בילדער. זיין אמבציצע
איז ארויסצרעגנען אמעריקא, פארהער־
ליכן אלץ וואס אמעריקא פארמאגט,
נאטירליך די אמעריקא פון די ווייטע
הערשער — אין געבוים פון א נאר
ציאן — די אמעריקא פון די רויטע,
פון די אדרנגע און געזעלשליכקייט, אין
זיינע איבעריקע בילדער. גריפיט איז
דער פראפאגאנדיסט אויפ'ן לייוועגס.
דאס מאכט אים געפערליך. דער לויר
ווענט פארמאגט א גוואלדיגן כח צו
באאינפלוסן די מוחות פון מענשן.

גריפיט האט זיך פארמאסט צו
איבערגעבן די געשיכטע פון אמעריקא
אויפ'ן לייוועגס. די ערשטע סעריע
שילדערט דעם רעוואלוציאנערן קריג
נעגן ענגלאנד. איר האט דארט אלע
באראמטע פיגורן וועלכע האבן גע־
שפילט א ראל ערב דעם קריג און אין
פארלויף פון קריג. יעדע שטיקל געד
שיכטע וואס האט א באדייטונג אין
דורכגעפירט געוואר געגן און פינקט־
ליך. גריפיט האט געלעזן בויגן דעם
היסטאריש דארף לעקסינגטאן אין
וועלכן עס אין פארגעקומען די ערשטע
שלאכט צווישן די ענגלישע סאלדאטן
און די אמעריקאנער פארטער. אויפ'ן
די צאל דער'היל'געט אין היסטאריש
ריכטיק. די באריטמט שלאכט אויפ'ן
בריק צווישן לעקסינגטאן און קאנקארד
אין פינקטליך. פאול רעוויר טראגט
זיך אויף זיין עיר און זאגט מ אלץ
פארטיר מ די ענגלענדער נייען. יעד
נע נאכט איז ארויסגעבראכט פיס אלע
איינצלהייטן. „ווייטער קומען די זי
אנגען פון ענגלישן אפיציערס פון
די רעבאלטן וועגן די אמעריקאנער פע־
לאנעס. איר זעט די ענגלישע שטאב
פיס ווייטאס פיס. עדפטער קריגס אין
רעגן ארויסרופט דער דרייטער.

איר דער זייט יס דאס מען וואס
הערן, הערן אויפ'ן אויפ'ן אויפ'ן
אויפ'ן אויפ'

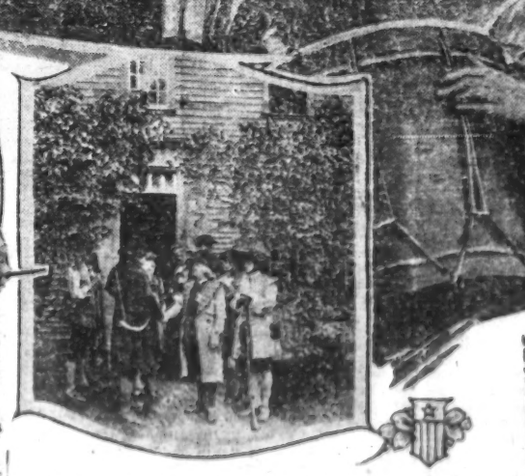
D.W. Griffith Makes "America" for D.A.R

Patriotic Societies, Historical Experts and the U. S. Army Aid In Making An Unusual Picture.

Walter Butler (Lionel Barrymore) and Nancy Montague (Carol Dempster)

Carol Dempster and Neil Hamilton In a Love Scene

The Minutemen Prepare To Protect Historic Buckman Tavern



Samuel Adams Greets a Visitor to the Hancock-Clarke House, Lexington, Mass.

Miss Irma Harrison with the Drum Actually Used at the Battle of Lexington

(Center) United States Regulars in Homespun, Refight The Battle of Bunker Hill

WHEN the Daughters of the American Revolution suggested to David Wark Griffith that he make a photoplay based on the American Revolution, they started something.

As a result of this suggestion Griffith is not only making the desired film, but leading historians, patriotic societies, society women, descendants of Revolutionary heroes, and the United States Army itself is helping him, and if everything goes according to schedule "America" as the new film has been named, should surpass even the "Birth Of A Nation."

Probably no other film during its making ever created such widespread interest as that upon which Griffith is now working. This is due in part to its patriotic nature, which has already caused a revival of interest in Revolutionary times in the regions where the great conflicts of our first war were fought; and in part to the unusual way in which Griffith is making the picture.

Instead of building replicas of the historic buildings which must figure in any drama written about the Revolution, Griffith and his entire company of players, technicians and advisers, are traveling from place to place in special trains, and taking their scenes on the actual sites, with thousands of the general public as spectators, and society belles, Revolutionary descendants, and the enlisted men of the United States Army as "supers."

So far this experiment of "letting the public in" to view the actual filming of a motion picture is working out admirably, even though in several cases—notably in reproduction of big battle scenes—private movie cameras were attempted to take "shots" of the scenes which Griffith staged at great expense, in order to sell them to movie companies, for use in newsreel pictures. A number of such attempts were stopped by Mars troopers in New York, and the stolen cameras and films confiscated until the new Griffith picture has been released.

The knowledge of Griffith's undertaking in "America" has, perhaps, led to understand to the fact that he stops to reproduce the major battles of the War of Independence with price equity in historical accuracy that records of war has been used as ready, and more than these scenes have appeared in the press that thousands of curious have gathered for the last year through the course of the filming of the "Birth of a Nation." Griffith spent more than a fortnight in Cuba trying to secure a film showing a battle between the Cuban and Spanish forces, but failed to get the film he desired.

Although he had only various locations in the Boston territory to film his production of his Revolutionary drama, he spent a fortnight in Boston, and a fortnight in Lexington, Concord, Cambridge, Charlestown, Lexington, Concord, Cambridge, Charlestown, Lexington, Concord, Cambridge, Charlestown,

Bridgeport (Conn) Graphic Feb 29 1924

Portland (Me) Press-Herald Feb 29 1924

Boston (Mass) Advertiser 2/29/24

Boston (Mass) Telegram March 1 1924

AMERICA IN FILM

Are Our Schools Lax in Teaching American History?

Having the good fortune to number among our friends, David Wark Griffith, the greatest of all motion picture directors, it has been our privilege to be present, from time to time, during the actual filming of a large part of some of his greatest pictures, and to witness, as his guests, the first public showing of his latest great picture at the 44th Street Theater on the evening of February 21.

We have watched the "shooting" of many scenes of this great production "America."

To watch Griffith work is to see a master of the art of direction. He is never noisy; never rages up and down, tearing his hair and by action and word making his actors feel like Russian rubles. Even during the taking of immense outdoor scenes employing thousands of "extras," he is unexcited. His performers are engaged because they are actors and as such are presumed to know their business and to have a real conception of the parts they are to play.

During the filming of the interior of a stockade under attack by Indians, there was one two-years-old boy whose film mother was shot down while valiantly re-loading and passing them up to the men on the firing platform. Much noise and confusion of settlers rushing about so frightened and upset the child that he was unable to do his little bit. Thereupon Mr. Griffith stopped all action and getting down on his knees, comforted the child until he was over his scare. Returning to his position he ordered the scene to be shot again without the actual firing, assuring the boy that there would be "no shootee, no shootee." Thus the scene was made.

While taking the Inauguration of Washington, the crowd, gathered before Federal Hall, was instructed to cheer for George Washington. The cheers were given with a fairly good will, but not in a manner satisfactory to the assistant director who, finally, pointing to Mr. Griffith, who was standing on a balcony overlooking the crowd, called "now how about a cheer for Mr. Griffith?" The result was that the assistant director got exactly what he wanted in the way of action as the cheers fairly lifted the roof off the studio.

Griffith is most thoughtful for everybody in the studio and on the lot.

While filming Valley Forge, he wanted to get the human interest across by showing the soldiers making bloody tracks in the snow with their bare feet. It was very cold and Mr. Griffith, with the welfare of his people at heart, would not ask nor permit any one of his assistants to ask, the soldiers to go barefoot under such conditions. But he wanted that picture. So he made a little speech to the crowd, telling them what he had in mind and concluded by saying that if only a few cared to volunteer the film could be worked up so that it would look like a crowd. Even before he had finished speaking every one of the one hundred-odd men, already frozen to the marrow in their ragged uniforms, was peeling the remnants of boots and other wrappings from his feet prepared to wade through oceans of snow and ice for D. W. G.! And a very large percentage of those actors playing the parts of American soldiers suffering icy tortures for their country, were English men! Such is the spirit of the Griffith studio.

One never was anything unphoney at The ... complex is decidedly chaste. When large numbers of "extras" are employed the women and girls are thoroughly chaperoned. If it is cold there is always hot coffee or tea. In summer cooling drinks.

The making of the patriotic film, "America" has been a source of profound satisfaction to Mr. Griffith because of his own intense patriotism and is, without a shadow of doubt, the greatest propaganda picture ever produced. A picture which will revive a spirit in the American people which has disappeared ever since the Great War. It will awaken the people to the sacrifices and privations of the early settlers which have given them the great country in which they are now privileged to live, dedicated to all things which make for progress and comfort and should intensify a renewed interest in early American history.

The showing of D. W. Griffith's photo-play, which is playing at Majestic, N. Y. for a short stay, left the audience, after the battle scenes were filmed, tingling with the surrounds of Concord, Lexington, Bunker Hill, Valley Forge, Washington's headquarters, and Washington's famous crossing the Delaware. The acting throughout was of the highest order, the photography was perfect, the scenes were laid in the most beautiful surroundings, and the story was told in a way that will be a revelation to those who have never seen a Griffith production. The story is the story of the Revolution, and Washington's famous crossing the Delaware, the battle of Lexington, Concord and Bunker Hill, the winter at Valley Forge, the signing of the Declaration of Independence, and Washington's farewell address, are among the most striking.

Many of the scenes were taken on original sites, with descendants of Revolutionary patriots as actors.

Carol Dempster, Neil Hamilton and Lionel Barrymore head the big cast, which includes Erville Alderson, Charles Mack, Arthur Dewey, Louis Wolheim, Lucille La Verne and Harry O'Neill.

The story of "America," was written by Robert W. Chambers and the historical arrangement was made by John L. E. Pell, author of "Down to the Sea in Ships."

A large cast headed by Carol Dempster, Neil Hamilton, Lionel Barrymore and Erville Alderson portrays the characters. Practically every outstanding figure of Revolutionary history appears in the action, and the major battles of the war are fought out with accuracy and profusion. Hundreds of descendants of revolutionary heroes appear as extra people in the numerous scenes, which purport to show the true drama of the

states should see "America." The ride of Paul Revere is one of the most thrilling performances ever seen on the screen.

Mr. Griffith has succeeded in reproducing the actual struggles of those early colonists against fearful odds in their efforts to found a Nation which today stands first among the Nations of the world. It will stimulate aliens to become citizens; inspire the more recent citizens and enkindle in the younger generation of all Americans a keen desire for a greater knowledge of the inception and development of the country they all love.

D. W. Griffith's own patriotism is immense and he has succeeded in putting into this wonderful picture much of the feeling which animates him. He has done a great work for his country.

E. PAYSON HATCH.

Portland (Me) Press-Herald Feb 29 1924

D. W. G[illegible], suffering from [illegible]tion and a severe cold, lies ill in a room in the Astor Hotel as a reward for rushing the opening of his latest picture, "America". He is in the care of physicians who report his condition due to complete exhaustion and severe inflammation of the throat and lungs. He is unable to talk. While his picture was being received with applause in the theater, Mr. Griffith and his staff sat in a draughty dressing room cutting the final reels of the film for the audience to see a few minutes later. With the audience and critics declaring it one of the real triumphs of his active career, a doctor was swathing his throat and chest with cold compresses in the dressing room, and demanding that he go to the hospital at once. His voice was completely gone. In making the picture, Griffith has worked seven days weekly, from sixteen to eighteen hours daily. Although spare in build he has lost seven pounds. The doctors say he must take a [illegible]

Paul Revere's Ride Realistic In Griffith's New Film, "America"

MAURICE HENLE
Correspondence of The PRESS HERALD

New York, Feb. 26.—D. W. Griffith brought his long-awaited picture, "America"—Series One: "The Sacrifice"—to the Forty-fourth Street Theater a few nights ago. It is an accurate, faithful reproduction of those events that led to the birth of this country.

The faith Mr. Griffith kept with his public is in my mind the most complimentary thing one can say about that dreamy, whimsical, will-o'-the-wisp director.

Some months ago the Daughters of the American Revolution asked Griffith to make a picture of the Revolution. Griffith had had the same idea since his "The Birth of a Nation," and so their offer to give him their endorsement and help, if needed, met with instant action. The one thing they asked was that he should stick to facts, an admonition hardly necessary.

Well, Griffith "stuck to facts." From the very beginning the spectator senses it is no longer the Twentieth century. The spectator is living once more in the colonies. He catches the tenseness of the people he sees on the screen. He feels a rising anger within him against injustice. He knows something is going to happen.

Then Griffith plants his camera on the banks of the Charles River across from Old North Church (he took as many scenes as possible on their exact location).

It is nightfall, and Paul Revere waits for the signal that will tell whether the British are coming by land or sea. Soon two burning spots glow from the far-off darkened tower.

And then commences the most dramatic episode this writer ever has seen on a screen. No mob scene. No band of blood-thirsty Indians. Just a lone rider astride a beautiful specimen of horse-flesh, tearing along a lonely moon-bathed road.

The outwitting by Revere of two British officers (an actual incident according to history) was enough to send the first night audience to its feet.

Just one uncomfortable thought came to me concerning that ride. The roads over which the film Paul Revere rode looked like smooth macadam highways. I wondered if the real Revere had that much luck!

The midnight ride isn't the only thriller. Concord, Lexington, Bunker Hill are words that mean a lot to Americans. D. W. has accurately reproduced those events.

Through the picture runs the thread of a love tale. Nathan Hetten (Neil Hamilton) and Nancy Montague (Carol Dempster) were chosen to supply the romance and they do their parts well. We can't reconcile ourselves to the absence of Lillian Gish from Griffith pictures, but Lillian's gone and Carol's here and that's that.

As the film was shown on opening night, it was too long, the superfluous part coming near the end. It seems Griffith places too much emphasis on the devilish activities of Captain Walter Butler (Lionel Barrymore), whose bloody acts keep the middle west in terror. Undoubtedly there will be generous cuts made.

Barrymore is splendid and so is Louis Wolheim as Butler's aide.

The photography was masterly. Griffith threw at times a sort of hazy vignette about the picture, producing a softened, warm effect.

DAVID WARK GRIFFITH

In "America" (Majestic, next week), George Washington leads his revolutionists against the stylish British troops, who wore lovely uniforms which George's men mussed up considerably.

Star 2/29/24 Feb 29 1924

"America," a Course in Patriotism

Every American of any age from five years to ninety, shou'd see "America." And every one who wants to become an American should be compelled to see it. "America" and "The Covered Wagon" are a complete course in patriotism.

Carol Dempster was painfully hurt and very nearly missed more serious consequences when she was thrown from her horse during the filming of "America." She sustained a badly wrenched shoulder and a sprained ankle.

Stoughton (Mass) Sentinel 2/29/24

"AMERICA"

Opens at Majestic Theatre.

D. W. Griffith's "America," the photo-dramatic of the War of Independence made as a contribution to the sequicentennial celebration of this country's struggles for freedom for the Daughters of the American Revolution, will have its Boston premiere at the Majestic Theatre, Wednesday evening, March 5.

Many of the scenes were taken on original site, with descendants of Revolutionary patriots as actors.

Carol Dempster, Neil Hamilton and Lionel Barrymore, head the big cast, which includes Erville Alderson, Charles Mack, Arthur Dewey, Louis Wolheim, Lucille La Verne and Harry O'Neill.

The story of "America," was written by Robert W. Chambers and the historical arrangement was made by John L. E. Pell, author of "Down to the Sea in Ships."

Watertown (Mass) Enterprise 2/29/24

"AMERICA"

D. W. Griffith's "America," the photo-dramatic of the War of Independence made as a contribution to the sesquicentennial celebration of this country's struggles for freedom for the Daughters of the American Revolution, will have its Boston premiere at the Majestic Theatre, Wednesday evening, March 5.

Made through the co-operation of the leading historical and patriotic organizations of the country, the United States War Department, and prominent historians, with scenes laid at Lexington, Concord, Bunker Hill, and in Boston in the stirring days of 1775, "America" has been hailed by New York critics as the greatest patriotic film ever made.

The ride of Paul Revere is one of the big thrills, with the battles of Lexington Concord Bridge and Bunker Hill refought by United States regulars parked as British grenadiers and as minutemen not far behind. Practically every outstanding figure of Revolutionary fame figures in the picture and the scenes showing Washington and his officers at Valley Forge, the signing of the Declaration of Independence and Washington's immortal address among the most striking.

Many of the scenes were taken on original sites, with descendants of Revolutionary patriots as actors.

Carol Dempster, Neil Hamilton and Lionel Barrymore head the big cast, which includes Erville Alderson, Charles Mack, Arthur Dewey, Louis Wolheim, Lucille La Verne and Harry O'Neill.

The story of "America" was written by Robert W. Chambers and the historical arrangement was made by John L. E. Pell, author of "Down to the Sea in Ships."

The performances will be strung daily after the opening night with matinee prices 50c, 75c and one dollar and evening prices from 50c cents to one dollar and one half according to seat.

Springfield (Mass) Union 2/29/24

GRIFFITH'S FILM COMING TO MAJESTIC

"America" Opening Planned for Thursday Evening

"A roaring echo of the shot heard around the world," D. W. Griffith's photodrama of the revolutionary war, "America," comes to the Majestic Theatre next Thursday evening for its Boston premiere.

A blending of historical fact with romance, "America" was hailed by New York critics as a new Griffith masterpiece. It should hold an unusual fascination for Boston audiences because practically half is laid in this vicinity, with Paul Revere's ride, the battles of Lexington, Concord and Bunker Hill occupying places of prominence.

"America" was made by Griffith at the request of the Daughters of the American Revolution to celebrate the 150th anniversary of America's struggle for liberty.

The story and titles were written by Robert W. Chambers, who is considered one of the best authorities on the revolutionary period, and the historical arrangement was made by John L. E. Pell, who wrote "Down To The Sea in Ships."

A large cast headed by Carol Dempster, Neil Hamilton, Lionel Barrymore and Erville Alderson portrays the characters. Practically every outstanding figure of revolutionary history appears in the action, and the major battles of the war are fought out with accuracy and profusion. Hundreds of descendants of revolutionary heroes appear as extra people in the numerous scenes, which purport to show the true drama of the

Springfield (Mass) Union 2/29/24

GRIFFITH, THE MASTER DIRECTOR, IS SICK

Springfield (Mass) Republican 2/29/24

MAJESTIC THEATRE

D. W. Griffith's "America," the photo dramatic [illegible] independence made as a contribution to the sesquicentennial celebration of this country's struggles for freedom for the Daughters of the American Revolution, will have its Boston premiere at the Majestic Theatre, on Wednesday evening, March 5.

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New Haven (Conn) Times-Leader March 1 1924

DREAMY D. W. GRIFFITH COMES FORTH WITH REALISTIC FILM OF "AMERICA"

New York—D. W. Griffith brought his long-awaited picture, "America" — Series One: "The Sacrifice" — to the Forty-fourth Street Theater a few nights ago. It is an accurate, faithful reproduction of those events that led to the birth of this country.

The faith Mr. Griffith kept with his public is in my mind the most complimentary thing one can say about that dreamy, whimsical, will-'o-the-wisp director.

* * *

Some months ago the Daughters of the American Revolution asked Griffith to make a picture of the Revolution. Griffith had had the same idea since his "The Birth of a Nation," and so their offer to give him their endorsement and help, if needed, met with instant action. The one thing they asked was that he should stick to facts, an admonition hardly necessary.

Well, Griffith "stuck to facts." From the very beginning the spectator senses it is no longer the twentieth century. The spectator is living once more in the colonies. He catches the tenseness of the people he sees on the screen. He feels a rising anger within him against injustice. He knows something is going to happen.

Then Griffith plants his camera on the banks of the Charles River across from Old North Church (he took as many scenes as possible on their exact location).

It is nightfall and Paul Revere waits for the signal that will tell whether the British are coming by land or sea. Soon two burning spots glow from the far-off darkened tower.

And then commences the most dramatic episode this writer ever has seen on a screen. No mob scene. No band of blood-thirsty Indians. Just a lone rider astride a beautiful specimen of horse-flesh, tearing along a lonely moon-bathed road.

The outwitting by Revere of two British officers (an actual incident according to history) was enough to send the first night audience to its feet.

Just one uncomfortable thought came to me concerning that ride. The roads over which the film Paul Revere rode looked like smooth macadam highways. I wondered if the real Revere had that much luck!

* * *

DAVID WARK GRIFFITH

thriller. Concord, Lexington, Bunker Hill are words that mean a lot to Americans. D. W. has accurately reproduced those events.

Through the picture runs the thread of a love tale. Nathan Hetten (Neil Hamilton) and Nancy Montague (Carol Dempster) were chosen to supply the romance and they do their parts well. We can't reconcile ourselves to the absence of Lillian Gish from Griffith pictures, but Lillian's gone and Carol's here and that's that.

* * *

As the film was shown on opening night, it was too long, the superfluous part coming near the end. It seems Griffith places too much emphasis on the devilish activities of Captain Walter Butler (Lionel Barrymore), whose bloody acts keep the middle west in terror. Undoubtedly there will be generous cuts made.

Barrymore is splendid and so is Louis Wolheim as Butler's aide.

The photography was masterly. Griffith threw at times a sort of hazy vignette about the picture, producing a softened, warm effect.

LEXINGTON THANKS D. W. GRIFFITH FOR FAITHFUL FILMS

It is one thing to take a battle scene for a motion picture. It is quite another thing to take a scene of the battles of Lexington, Concord and Bunker Hill and make those scenes absolutely historically correct to the smallest detail. But according to Edwin B. Worthen, president of the Lexington Historical society, is what D. W. Griffith has done in "America," which will have its Boston premiere at the Majestic theatre next Thursday evening.

Following this Mr. Worthen said to Mr. Griffith: "I am at a loss for words to express how deeply impressed I am with the picture. I had seen you and your company at work in Lexington. I expected much, but nothing so stupendous or stirring as your finished product. Yet ever in the magnitude of your task you have held to historic accuracy with remarkable fidelity. You cannot imagine the trembling and the thrills that grasped me as the little village of Lexington, the birthplace of American Liberty came before my eye.

"Scenes taken on the spot where Hancock and Adams (sought the hospitality of Parson Clarke,—the Hancock-Clarke House where those two men strengthened in their immortal task by the sound counsel of the parson, and from which that patriot witnessed the massacre on Lexington common—the same drum that summoned those humble farmers to immortality—the guns, the powderhorns they wore, sacred relics kept for all time as an inspiration to future Americans—here was real drama to thrill me.

"Mr. Griffith, Lexington salutes you and to your handiwork, 'America', I say God speed you in your glorious work of telling the story of the sacrifices of our forefathers and in your patriotic mission of reaching a higher and a finer Americanism."

Boston Morning Globe 3/1/24

Boston (Mass) Transcript March 1 1924

Numb and Dumb: The Silence of the Cold

Winter at Valley Forge

From a photo-dramatic film of the National Revolution, the Transcript is the Sunday magazine

Boston (Mass) American March 1 1924

LEXINGTON IN GRIFFITH'S FILM

Boston Traveler 3/1/24

Carroll Dempster in D.W. Griffith's "America" Majestic

Boston American March 1 1924

THE RIDE OF PAUL REVERE from D. W. Griffith's spectacular success, "America," at the Forty fourth Street Theatre.

My Exhibitors Trade Review March 1 1924

WASHINGTON'S BIRTHDAY EVE FOR OPENING

'America,' New Griffith Production, Has New York Premiere

WHEN "America," D. W. Griffith's photo-drama of the War of Independence, has its world premiere at the Forty-Fourth Street Theatre in New York on Washington's Birthday eve, first nighters will find that in addition to the names of Carol Dempster, Lionel Barrymore, and Neil Hamilton there will be a host of other stage favorites in the cast, including Lucille La Verne who is attracting a great deal of attention just now by her splendid performance in "Sun Up," a prominent stage production, and Louis Wolheim who made his mark in his portrayal of "The Hairy Ape," another stage success of two seasons ago.

Besides these there are several others whose work heretofore has been not with the movies but with the spoken drama. Of these probably the best known are Riley Hatch, Arthur Donaldson, Erville Anderson, Sidney Deans, Edwin Holland, James Malaidy and Charles Bennett. It is reasonable to suppose that with such a cast the picture will be one well worth seeing.

Boston American 3/1/24

MAJESTIC (opening Thursday)—D. W. Griffith's "America." Photo-dramatic story of the War of American Independence, with a cast headed by Carol Dempster, Neil Hamilton, Lionel Barrymore and Erville Alderson. Made by Mr. Griffith at the request of the Daughters of the American Revolution, with story and titles by Robert W. Chambers. A picture story of the Revolutionary War, with many scenes taken at Lexington and Concord and in Boston.

Boston Telegram 3/1/24

CAROL DEMPSTER + NEIL HAMILTON in D.W.GRIFFITH'S "AMERICA" at MAJESTIC

Chicago (Ill) Post 3/1/24

Master Director Ill.

D. W. Griffith, suffering from exhaustion and a severe cold, lies ill in his room in the Astor hotel as a reward for rushing the opening of his latest picture "America."

He is in the care of physicians, who report his condition due to complete exhaustion and severe inflammation of the throat and lungs. He is unable to talk.

Boston (Mass) Traveler March 1 1924

Buffalo (NY) Commercial 3/1/24

Cincinnati (Ohio) Post March 1 1924

Toledo (Ohio) News Bee 3/1/24

GRIFFITH STICKS TO FACTS IN FILMING "AMERICA"

By MAURICE HENLE.

NEW YORK, March 1.—D. W. Griffith brought his long-awaited picture, "America"—Series One: "The Sacrifice"—to the Forty-fourth Street Theater a few nights ago. It is an accurate, faithful reproduction of those events that led to the birth of this country.

The faith Mr. Griffith kept with his public is in my mind the most complimentary thing one can say about that dreamy, whimsical, will-o'-the-wisp director.

* * * *

SOME months ago the Daughters of the American Revolution asked Griffith to make a picture of the Revolution. Griffith had had the same idea since his "The Birth of a Nation," and so their offer to give him their endorsement and help, if needed, met with instant action. The one thing they asked was that he should stick to facts, an admonition hardly necessary.

Well, Griffith "stuck to facts." From the very beginning the spectator senses it is no longer the twentieth century. The spectator is living once more in the colonies. He catches the tenseness of the people he sees on the screen. He feels a rising anger within him against injustice. He knows something is going to happen.

When Griffith plants his camera on the banks of the Charles River across from the North Church the tools he never sense as patriots in dirty coast troublers.

* * * *

[illegible] and Paul Revere waits for the signal that will tell whether the British are coming by land or sea. Then two burning lanterns glow from the top of Old Darkened tower.

And then commences the most dramatic episode this writer has seen on a screen. He took Revere, the best of Hoodlums, Indians, for a long rider parade a beautiful spectacle of horseback riding along a quiet, moonlighted road.

The impetuous Revere of the screen offered his actual incident so exciting to history, was enough to send the first-night audience to the floor.

That and unmistakable thought came to me concerning that ride. The roads over which the Paul Revere rode looked like almost modern highways. I wondered if the real Revere had that much luck!

* * *

The midnight ride not the only incident Concord, Lexington, Bunker Hill are woven into work of a lot of [illegible] Revere's [illegible] the battle [illegible] Revere [illegible] Hancock [illegible] Revere [illegible] Hancock [illegible] Revere [illegible] Hancock

Dayton (Ohio) Journal March 2 1924

GRIFFITH IS MAKING "AMERICA" FOR D. A. R.

NEW YORK:—When the Daughters of the American Revolution suggested to David Wark Griffith that he make a photoplay based on the American Revolution, they started something.

As a result of this suggestion Griffith is not only making the desired film, but leading historians, patriotic societies, society women, descendants of Revolutionary heroes, and the United States army itself is helping him, and if everything goes according to schedule "America," as the new film has been named, should surpass even the "Birth of a Nation."

Probably no other film during its making ever created such widespread interest as that upon which Griffith is now working. This is due in part to its patriotic nature, which has already caused a revival of interest in Revolutionary times in the regions where the great conflicts of our first war were fought; and in part to the unusual way in which Griffith is making the picture.

The Minutemen Prepare To Protect Historic Buckman Tavern

Miss Irma Harrison with the Drum Actually Used at the Battle of Lexington

Instead of building replicas of the historic buildings which must figure in any drama written about the Revolution, Griffith and his entire company of players, technicians and advisers, are traveling from place to place in special trains, and taking their scenes on the actual sites, with thousands of the general public as spectators, and society belle, Revolutionary descendants and the enlisted men of the United States army as "supers."

So far this experiment of "letting the public in" to view the actual filming of a motion picture is working out admirably, even though in several cases—notably in reproduction of big battle scenes—pirate movie cameras were attempted to take "shots" of the scenes which Griffith staged at great expense, in order to sell them to small companies, for use in moving pictures. A number of such attempts were stopped by state troopers in New York, and the pirated cameras and films confiscated until the new Griffith picture has been released.

The magnitude of Griffith's undertaking in "America" can perhaps best be understood by the fact that he plans to reproduce the battles of the War of Independence with such fidelity that the actual scenes of the battles will be duplicated, even down to the last detail, and more than 50,000 men will be employed in the battle scenes, as compared to the 20,000 men employed for the great battle scene in "The Birth of a Nation."

Hundreds of letters have been received by Griffith from patriotic societies, women's clubs, and individuals, offering to place at his disposal all manner of relics of the Revolutionary days. Whole towns have turned out to watch the rehearsing and the taking of scenes, and thousands who never saw a motion picture camera, and who had forgotten there ever was a War of Independence, have had an opportunity to see a dozen cameras in action and to learn through watching a faithful reproduction of scenes in the struggle for liberty something of the stuff of which the Revolutionists were made.

Some idea of the interest with which the filming of "America" is being followed may be gained from the fact that historical societies and descendants of Revolutionary heroes in sections where scenes are being taken, brought forth the cast from the cases and treasure chests of their museums the other from family vaults, valuable relics of the Revolution, ranging from pistols, guns and drums, to corsets and petticoats resembling rags, and offered them to Griffith for use in his scenes. Scores of this author have gone to have possibly to use as relics, some of which have actually been used in scenes for the picture.

Samuel Adams Greets a Visitor to the Hancock-Clarke House, Lexington, Mass.

Many of the historical societies are actually flooded with requests from historical organizations which wish to aid with historical data or to appear in the picture; with valuable historical information from students of the Revolutionary period; with requests from municipalities which figured as the sites of Revolutionary incidents for him to bring his company and take pictures in their cities, towns and hamlets.

Indeed the production of "America" may be said to have taken on the aspect of a national revival of patriotism, and particularly of a renaissance of interest in the ideals and traditions of Revolutionary days. Whole townships have turned out to watch the rehearsing and the taking of scenes, and thousands who never saw a motion picture camera, and who had forgotten there ever was a War of Independence, have had an opportunity to see a dozen cameras in action and to learn through watching a faithful reproduction of scenes in the struggle for liberty something of the stuff of which the Revolutionists were made.

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Although it would seem that every detail regarding such a well known incident as Paul Revere's ride through Middlesex to warn the Minutemen of the coming of the British forces in command of Major Pitcairn, would be public property and the knowledge of every school child, the research workers found that such was not the case. Despite the fact that Revere's ride has been ably told in prose and verse, even eye-witness historians had neglected to mention what to Griffith was a very important item—the color of the nameless yet famous steed he rode.

Paintings of Revere generally show the horse as white, which the research workers, after weeks of seeking through yellowed documents, found to be incorrect. They were finally able to solve the problem. And this was but a minor incident, a petty puzzle among the many disputed points they were called upon to settle.

Even with his research bureau Griffith would have found the solution of many disputed points impossible had it not been for the voluntary aid of local historians and patriotic societies, including such prominent personages as Mrs. Anthony Wayne Cook, president of the Daughters of the American Revolution; E. Wyman James, president of the Sons of the American Revolution; Mrs. E. Worthen, president of the Long Historical society.

The actual filming was also begun in having the personal aid of Robert W. Bonner, the author, who not only wrote the Revolutionary story which was the basis for the scenario, but also aided Griffith in securing the authentic data and documents for the scenario. Although perhaps not widely known as an author, Bonner is a well known historian in his own right, and the author of many articles and documents which have been published in various magazines and periodicals.

Bonner has been assigned to aid in the work of the research bureau, and has gone to the city of Lexington, Mass., where he is now at work. Bonner is a well known historian in his own right, and the author of many articles and documents which have been published in various magazines and periodicals.

Special trains carried the 18th Infantry from Forts Schuyler and Hamilton, and the 16th Infantry from Governor's Island, together with a 33-piece band from Fort Slocum, a commissary corps in command of Lieut. De Witt, and a medical unit under Capt. N. T. Davis into the camp at Somers.

Reserve cavalry units assembled under command of Capt. Love of the reserve forces, formed the largest such unit ever brought together outside of war maneuvers.

Other special cars and automobiles brought Griffith, his players, technicians and advisers—a company of more than a thousand.

And another scene has been added to "America."

Although, because the march of years and events, bringing modern surroundings to the battlefields of the Revolution, forced Griffith to take many of his larger scenes in this manner, he and his company have traveled through the country in special cars, taking the less massive scenes on the actual sites.

Thus he and his company visited Lexington and Concord, where members of the Minutemen, descendants of the original heroes, clad in their picturesque costumes were used as extra people. Paul Revere's ride was recharged on the road over which Revere actually made his famous midnight journey. The hanging of the lanterns in the Old North church was redone in its original settings, and John Adams and Hancock revisited the Hancock-Clarke home.

Thence Griffith and his players, and by special train, southward through New York to the principal points of historic interest in New York and New Jersey, and on to Washington and into Virginia.

The scenes of Revere around the national capital were used as backgrounds for numerous scenes. One morning, for example, Griffith called upon the famous Paul Revere, who assumed the role of the same.

Through the same good service Griffith secured the services of Mr. Bonner, who is now at work on the scenario, and who is now at work on the scenario.

Baltimore (Md) Sun March 2 1924

Says Griffith's "America" Is A Fine Play

Our New York Critic Waxes Enthusiastic Over Producing Latest Effort And Says Even Real Antiques Are Shown

NEW YORK, March 1.

YEARS ago the film productions of that directorial genius, David Wark Griffith, began to form in his memory an imperishable monument.

"The Birth of a Nation" was the cornerstone, "Intolerance" was a creation which formed the base and the exquisite beauty of "Broken Blossoms" and "Dream Street" builded to the structure. Then came "Hearts of the World," forming the beginning of a shaft that was destined to grow in height and impressiveness with "Orphans of the Storm." Now, for the time being, that monument is finished and "America" stands as a crowning achievement, a worthy picture to follow such distinguished predecessors. It is now playing here at the Forty-fourth Street Theater.

HAS YOUTHFUL LOVERS.

GRIFFITH, in everything he has done, has always adhered to one thing—a pair of youthful lovers.

He knows probably that there is nothing in the world so fragile and so appealing as a loving heart. This knowledge has always been applied, for in "The Birth of a Nation" one has only to recall Mae Marsh and Lillian Gish as the Southern sisters in love with two Northern boys.

Now comes "America" and the love theme is again dominant, a son of the Revolutionary period in love with the daughter of a Tory.

It is the old Romeo and Juliet story, the lovers on the opposite side of the fence, and, in no matter what form it is used, it stands to the fore always. He makes of it an almost irresistible force, for his is no introspective love—it is the pure, probably unreasoning, affection of a plain boy and a plain girl.

WASHINGTON IS SHOWN.

THE story begins with the rumblings of war. Samuel Adams and John Hancock are depicted as the leaders in the North. George Washington is shown with his friends in Virginia. Clearly the atmosphere of these two diverse sections is depicted and just as clearly is shown that common bond which repelled them from the King of England and led them into the one cause.

Then comes the speeches against taxation—William Pitt arguing in England and Patrick Henry uttering his famous defi in the Virginia House of Burgesses. Next comes the actual start of the war in Massachusetts—first Lexington, then Concord and the fight over the historic bridge—then Bunker Hill.

The action shifts. Captain Butler and his ravages in the valley of New York are brought into the story as being important because the food supplies for Washington's army were being secured from the very valley which Butler and his Indian allies were laying waste.

Then the historical part of the story works around to the signing of the Declaration of Independence, the surrender of Cornwallis at Yorktown and finally the inauguration of George Washington as the first President of this country.

THE LOVE INTERMIXED.

Nancy Montague and Nathan Holden. [illegible] and share their first meeting in Virginia and subsequent meetings where the fortunes of war have thrown them together.

Paul Pomeroy is the girl—and quite one too. In Griffith's hands she does some great acting in "America." He has an uncanny way of making his heroines sweet, yet human. He and the other executives responsible for staging a love-making scene are able to make the embrace violent or gentle—with the movements, it is always a thing of reverence, the kiss, the caress, the embrace and the kiss intensely in view of the manner in which proper appreciation of the passion and fidelity underlying the love of the hero and heroine is shown.

Paul Revere's ride was the story as it was brought to the people of Boston by Paul Revere, which resulted in the rising of the area.

[illegible]

Lexington (Ky) Herald March 2 1924

CRITICS PRAISE 'AMERICA' FILM

First Half of Picture Is Better Than Last Part, Is Claim of New York Reviewers

PICTURE IS TOO LENGTHY

"America," D. W. Griffith's latest film, a story of the war of Independence, opened at the Forty-fourth Street theater, New York city, on February 21. All the metropolitan dailies highly praised Griffith's latest effort, but the consensus of opinion is that although the picture has a powerful theme and is one of the greatest films ever made, it is melodramatic, far too long and "not as good as it might have been."

Following are extracts from the reviews of the New York newspapers:

America—By far the best thing he (Griffith) has made since "Way Down East." There is such a wealth of historical data associated with the period of 1776 that no one produce could possibly touch it all. Mr. Griffith has left untried enough material to furnish at least three other productions.

Daily News—The first half of Mr. Griffith's "America" is all charm; the second half, all war. No one can guide him in the drama when it comes to [illegible] and he has a free hand. [illegible] such a tale as this, Mr. Griffith, will do well to cut fifteen, especially in the latter half.

Evening Journal—A lifting, breathing document of the emotions and aspirations of the men who fought America. The production is remarkably vivid and naturally an [illegible] and heartstirring one to hold [illegible] through the [illegible] thrilling incidents of the period.

Times—In the latter half of this production the actor and the [illegible] of the drama and [illegible] hearts, which [illegible] will [illegible] be [illegible] [illegible] the [illegible] [illegible] [illegible]

Boston Traveler 3/1/24 — Boston American — M.P.W. Trade Review — Film Daily March 2 1924 — Flint (Mich) Journal 3/2/24 — Detroit Mich News 3/2/24 — Milwaukee (Wis) Journal March 2 192x

D. W.'s America!

What between the Daughters of the Revolution; the Colonial Dames; at least 3,423 historians and every descendant of the Revolution who lives in New England, Griffith must have had his troubles in deciding just what to do with "America." The chances are that if the truth were known DW added grey hairs to his collection; and the chances are in addition that "America" as made is far different from what DW would like to have had it. And incidentally, no matter how he made it. Or what he did with it. Someone would like to see something else. You cannot tackle a job as big as the one DW did with any idea of pleasing all of the people all of the time. It simply cannot be done.

Personally I would like to have seen much that isn't in "America" instead of a lot that is. And this isn't highbrowism, either. In my very humble opinion—and not setting up against DW as a showman—because he is the daddy of them all when it comes to that—if the crossing of the Delaware had been shown I believe it would have been one of the greatest box office kicks ever put into a picture. It would have cost much to do it—much in money, energy and ability. But what a kick it would have been! Compared with the thrill that arrives with the ride of Paul Revere, the Delaware crossing would have been a riot.

(Continued from Page 1)

But you can't have everything. And you sure have a lot in "America" as it stands.

SMALL TOWN STUFF.

N.Y. Tribune March 2 1924

Equine Star Believes Pictures Just in Infancy

Makes Debut in "America"—Claims To Be Descendant of Famous Mare That Carried Paul Revere That Night

By Harriette Underhill

"Do you remember that old one about 'Did you ever see a horse fly?' Well, I guess I answered that satisfactorily in 'America,' didn't I? The next time I hear any one spring that old '49er I shall take him over to the Forty-fourth Street Theater and tell him to laugh that off if he can." We were seated on a bale of hay in front of the box stall occupied by Faugh-a-Ballagh, or Leaping Danger, as he is called in the screen world. His masseur calls him Jack, and we shall call him that, too.

Of course, Jack is the gorgeous black and white equine that carries Paul Revere on his famous ride in D. W. Griffith's new picture. His performance is the most thrilling one of the evening, and we, having a congenital interest in horses, went to interview Jack before he could give his story to other interviewers. As it is, we have a beat. Jack confided to us that he is a direct descendant of the mare that accompanied Paul Revere on his original ride. "Of course, I do not remember the old lady," said Jack, "but they do say she was pretty good for her time. I shouldn't say this, I know, and I wouldn't have you print it for the world; but those who remember Aunt Emma's performance have assured me that mine is much better than the original. That old classical ballad, 'Whoa, Emma! Whoa, Emma! What made you put me in such a dilemma?' was written about my own aunt. But, of course, at that time such things were in their infancy. Why, the surface had hardly been scratched. It is my ambition to do bigger and better things, and Mr. Griffith is the man to be with, don't you think?"

We nodded and were about to speak when Jack interrupted us with a coarse laugh. "I wish you could have seen those shates who tried to follow me! I do wish you could. I wouldn't want you to put this in, either, but they had a great time finding two gee-gees who could keep close enough to me to make it look like a chase. I tried to slow down, but one has one's pride, and there was my Aunt Emma's reputation at stake. I just stood every minute. [illegible] that Jack was ready to [illegible] feet, but, pshaw! I cleared it by six feet! One really can have only a vague idea of my ability in 'America.' Don't put this in the interview, but they cut my part down to nothing. I can't say I blame them. Every one has himself to look out for, and people who saw the picture before it was cut said that I was the only thing in it. Neil Hamilton is an awfully nice boy, but he's young yet. He'll learn."

"Then this is not your first picture?"

"I'm so glad you asked me! Mercy, yes. In Europe I never went in for this cinema thing at all. It's my first picture, but I've been in many shows abroad. Always myself—in person—never on the screen."

"Do you find that the make-up hurts your skin?"

"Tell you a secret. I never use any. I'm fortunate, you see, in having black, glossy hair and a pure white face. Wonderful photographic values!"

"It is true that Tom Mix's Tony is a relative of yours?"

"None in the world. That is," he hesitated, "none that I know of." Again that hoarse laugh. "It's a wise colt that knows his own father's children. No, I'm not going to try Shakespeare on my own. I may do a version of 'Lady Godiva' later on, and I've been offered that part in 'Richard.' It's a written-in part, but I could use a neat little kingdom all right, all right. Yes, I like the style of the part I've been playing, and I revere Mr. Griffith. Did you get that—revere! But the devil of it is I've no competition."

"There was the cow which jumped over the moon," we suggested sarcastically. "Why not try to give her the air?" But Jack ran true to form. He took us seriously.

"I've read up all the literature on that subject, and there's absolutely no proof that she ever really lived. I think I'll stick with Griffith. You know what Will Hays says: 'It isn't the length of the step you take, but the direction in which you take it.'"

"Do you like Hays?" we asked innocently. "No yourself," resolutely. "Do I like Hays? Yes, I don't like him a bit—right back at you! In the future I shall endeavor Hays [illegible] good. [illegible]

Brooklyn Eagle March 2 1924

Long Shots and Closeups

Lecture of American Photoplays—Griffith's "America" Latest and Greatest—How About a Little Theater Movement in the Films?

[illegible]

DREAMY GRIFFITH COMES OUT WITH REALISTIC FILM

Sticks to Facts in His Long Awaited Picture, "America."

By NEA Service.

NEW YORK, March 1.—D. W. Griffith brought his long awaited picture, "America"—Series One: "The Sacrifice"—to the Forty-fourth Street theater a few nights ago. It is an accurate, faithful reproduction of those events that led to the birth of this country.

The faith Mr. Griffith kept with his public is in my mind the most complimentary thing one can say about that dreamy, whimsical, will-o'-the-wisp director.

* * *

SOME months ago the Daughters of the American Revolution asked Griffith to make a picture of the Revolution. Griffith had had the same idea since his "The Birth of a Nation," and so their offer to give him their endorsement and help, if needed, met with instant action. The one thing they asked was that he should stick to facts, an admonition hardly necessary.

Well, Griffith "stuck to facts." From the very beginning the spectator senses it is no longer the Twentieth century. The spectator is living once more in the colonies. He catches the tenseness of the people he sees on the screen. He feels a rising anger within him against injustice. He knows something is going to happen.

Then Griffith plants his camera on the banks of the Charles River across from Old North Church (he took as many scenes as possible on their exact location.)

* * *

IT is nightfall and Paul Revere waits for the signal that will tell whether the British are coming by land or sea. Soon two burning spots glow from the far-off darkened tower.

And then commences the most dramatic episode this writer ever has seen on a screen. No mob scene. No band of blood-thirsty Indians. Just a lone rider astride a beautiful specimen of horse-flesh, tearing along a lonely moon-bathed road.

The outwitting by Paul Revere of two British officers (an actual incident according to history) was enough to send the first night audience to its feet.

Just one uncomfortable thought came to me concerning that ride. The roads over which the film Paul Revere rode looked like smooth macadam highways. I wondered if the real Revere had that much luck!

* * *

THE midnight ride isn't the only thriller. Concord, Lexington, Bunker Hill are words that mean a lot to Americans. D. W. Griffith has accurately reproduced those events.

Through the picture runs the thread of a love tale. Nathan Holden (Neil Hamilton) and Nancy Montague (Carol Dempster) were chosen to supply the romance and they do their parts well. We can't reconcile ourselves to the absence of Lillian Gish from Griffith pictures, but Lillian's gone and Carol's here and that's that.

* * *

As the film was shown on opening night, it was too long, the superfluous part coming near the end. It seems Griffith places too much emphasis on the devilish activities of Captain Walter Butler (Lionel Barrymore), whose bloody acts kept the middle west in terror. Undoubtedly there will be generous cuts made.

Barrymore is splendid and so is Louis Wolheim as Butler's aide.

The photography was masterly. Griffith throw at times a sort of hazy vignette about the picture, rendering a softened, warm effect.

"AMERICA" HAS DEBUT IN EAST

Paul Revere's Ride the Big Thrill Event in New Griffith Film.

By MAURICE HENLE.

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A STILL taken during the filming of "America," showing the old Buckman Tavern at Lexington.

Springfield (Mass) Republican 3/2/24 — New Orleans (La) Item 3/2/24

Celebrities Go To New York to See Griffith's Films

Three congressmen made a special trip from Washington to New York, and parties of prominent society folk went from Virginia, Pennsylvania, and New England to the metropolis to attend the world premiere of D. W. Griffith's "America" at the Forty-Fourth street theatre, last week.

[illegible] lured from troubles of state by a desire to attend the first performance of this photodrama of the Revolution, made by Griffith for the Daughters of the American Revolution, were Allen P. Treadway, [illegible] M. Fenn and Charles M. Moore.

The Virginia party included Mr. and Mrs. Richard Crane of Westover; G. Watson James, national historian, Sons of the Revolution, Mrs. James J. Scott Parrish, Miss Eleanor Parrish and Miss Agnes Mayher of Richmond.

Among those in the New England party were: President Edwin R. Worthen of the Lexington Historical society, Mrs. Worthen, Judge and Mrs. Frank H. Hammill of Bristol, R. I., Mrs. A. Martin Pierce, Miss Alice Pierce, Curtis Pierce, George T. Hough [illegible] Mrs. R. M. Whitman of [illegible] Mass.; Mrs. John L. S. Pell, Everett Hamilton Pell, Mr. and Mrs. George M. Taylor, Robert Wheeler and Mr. and Mrs. Charles Goodridge of Great Barrington.

The United States army, which had an important part in the making of the picture was represented by Major Thomas Holland, commander of the Department of the East, and a dozen prominent members of officers, while Mrs. Charles Wolfe York and 15 members of the D. A. R. represented that organization.

Washington Star 3/2/24

DAVID WARK GRIFFITH'S latest creation, "America," has been shown in New York. It was made under the auspices of the Daughters of the American Revolution, according to the announcements, and the purpose behind it unquestionably is the stimulation of patriotism. Judged by the reviews of the long list of newspapers and periodicals in New York, Griffith has achieved real greatness—and he has not. Nearly all the reviews become ecstatic up to a point and then there follows a BUT. It will be interesting to watch the career of this new Griffith masterpiece, for, like the great picture which preceded it, "The Dramatic Life of Abraham Lincoln," which received wonderful critical indorsement, its purpose is to direct attention to the things which should make America dear to Americans. Already the pessimistic note is being sounded. More than one writer has declared it his belief that the people are tired of patriotic work and thought. They want to play now, and to play all the time. Perhaps these fine and truly American historic masterpieces are to be a test, not of their audiences. It would be sad if those audiences were not as great and as enthusiastic as they should be; sad if their producers should suffer loss for want of something more than artistic appreciation in return.

Springfield (Mass) Republican 3/2/24 — Newark (N.J.) Ledger 3/2/24

"AMERICA" TAXES ITS DIRECTOR'S STRENGTH

D. W. Griffith Gets Chill Reward for Rushing Film Into Exhibition

[illegible]

The chief discussion at the present time is the high salaries of the movie stars. No one can hear from the producers in complaint, that the stars get all the money, and therefore they must charge more for their pictures. Really the thing is such ridiculous talk that one should not take notice of it, but while every one else is having their "fling" at it, we thought this would be an item for us to follow the rest.

The general opinion of the public is that it takes from three to six months to make a picture. [illegible] five, save the pictures [illegible] whole year that has to [illegible] attention to the things which should make America dear to Americans. [illegible] make such pictures when it is a big [illegible] and practical man to put such [illegible] and practical man to put such [illegible] and if the star is getting too high [illegible] and a good [illegible] the high salary demand for film [illegible] There are [illegible] Pictures are made in four weeks [illegible] the Mona Maria [illegible] the pictures are [illegible] [illegible] Mary Pickford [illegible] [illegible] Charlie Chaplin [illegible] [illegible] Douglas Fairbanks [illegible] [illegible] Wallace Reid [illegible] [illegible] Lillian Gish [illegible] [illegible] Richard Barthelmess [illegible] [illegible] Bebe Daniels [illegible] [illegible] Lois Wilson [illegible] [illegible] Agnes Ayres [illegible] [illegible] Gloria Swanson [illegible] [illegible] Pola Negri [illegible] [illegible] Norma Talmadge [illegible] [illegible] Constance Talmadge [illegible] [illegible] Mae Murray [illegible] [illegible] Bebe Daniels [illegible] [illegible] Lois Wilson [illegible] [illegible] Agnes Ayres [illegible] [illegible] Gloria Swanson [illegible] [illegible] Pola Negri [illegible] [illegible] Norma Talmadge [illegible] [illegible] Constance Talmadge [illegible] [illegible] Mae Murray [illegible]

Oakland (Cal) Tribune March 1924 — Grand Rapids (Mich) Herald March 2 1924

BOOSTS, BOAS of Theaters and [illegible]

Film Daily 3/2/24

"America"

D. W. Griffith

As a whole, ONCE AGAIN THE CHARGING HORSEMEN GIVE US THRILLS. ONCE AGAIN GRIFFITH TRIUMPHS EVEN THO A GREAT EPIC SUBJECT HAS BEEN ALLOWED TO DWINDLE AT TIMES TO SHEER MELODRAMA. BUT THE CHEESE WILL PROBABLY SAY IT UP.

[illegible]

Topeka (Kansas) Capital 3/2/24

NEW BROADWAY RECORDS

[illegible]

My Telegram 3/1/24

GRIFFITH'S "AMERICA" AT 44TH ST. THEATRE

[illegible]

SCENE FROM THE NEW D.W. GRIFFITH PRODUCTION "AMERICA"

My Telegraph 3/2/24

Springfield (Mass) Republican 3/2/24

During the course of "America," Mr Griffith turns more [illegible] history to fiction. At the start he introduces a number of characters who are obviously destined to carry the story with its incidental love interest. For awhile these romantic people do not intrude too heavily upon the vastly more important drama in which they are called upon to play a part. But their prominence increases steadily and in the latter half of the picture George Washington has faded into the background to make way for Miss Carol Dempster, which is unfortunate.

Miss Dempster has never seemed to us to be worthy of the Griffith tradition, which has produced such actresses as Lillian Gish and Mae Marsh. She has all the requisite tricks at her fingertips and she is liberal in her use of them. But she lacks the inward fire without which these tricks cannot seem credible. In "America" Miss Dempster gives a very uneven performance. There are times, particularly in her more sorrowful moments, when she seems to grasp the point for which she is so obviously reaching. There are other times when she doesn't come within hailing distance of it.

Neil Hamilton, to whom is intrusted the hero's share of the story, is excellent throughout. He is serious, manly and straightforward, and he is utterly simple and unaffected. Here, it would seem, are the makings of a better and somewhat more formidable Richard Barthelmess.

Plenty of Good Acting

There is plenty of good acting in

Boston Post 3/2/24

[illegible] is true, and it may be said that this park is not so very different from what it was in 1775, on that memorable April morning. There are monuments marking the line of battle, the sites of the old belfry and the church and some of the houses which witnessed the fight are still standing, among them the Buckman Tavern, which is now owned by the Lexington Historical Society. So there is enough left of the original to give verisimilitude to the picture.

I wonder if Mr. Griffith has [illegible] in the episode of the first gun and prisoner taken in the War of the Revolution? I hope so, for it was quite a dramatic incident. In the church on Lexington Common was stored a quantity of powder. As the British marched up what is now Massachusetts avenue two of the Minute Men went to the church to get the ammunition. They were Joshua Simonds and Jonathan Harrington. The latter rushed out when he heard the firing and was shot, from the effects of which he died. Mr. Simonds waited. British soldiers entered the church but suspected nothing, and the squad joined their companions and pushed on toward Concord. Simonds came out of the church when all was quiet. He saw a Hessian straggler coming up the road, commanded him to throw down his weapon and Simonds took him prisoner. The gun today hangs in the Senate Chamber of the State Capitol. I don't know where the prisoner is.

We are soon to have an influx of motion pictures of the drama nature. The first will come to the Majestic Wednesday evening, and subsequently, will be given twice daily. It is called "America," and is the latest work of the famous producer, David Wark Griffith. As nearly as I can glean it is the pictorial history of the United States which have come to be called "America," although it constitutes but a very small part of it.

It is a sort of introduction to the sesquicentennial of the Battle of Lexington, which was really the beginning of the republic. Just how far back from this stirring event the picture goes, I am not informed; but, in all probability, many of the events which led up to the clash at arms on Lexington Common will be thrown on the screen by way of explanation. I am told and have no reason to doubt the statement, that some of the scenes were photographed on Lexington Common, and that descendants of the Minute Men took part.

Boston Advertiser March 2 1924

Griffith's Film 'America,' Opens Thursday

D. W. GRIFFITH'S "America," picturing scenes relating to the American Revolution, as their contribution to the sesquicentennial of this country's struggles for freedom, "America," combines historical fact and enthralling romance.

Scenes of the picture were taken at Lexington, Concord, the Old North Church and Bunker Hill. Practically all the entire first part of the drama unfolds itself in Greater Boston.

The major battles of the great war were enacted for "America" by United States regulars.

The story of "America" was written by Robert W. Chambers and the historical arrangement was made by John L. E. Bell. Practically everyone of the leading figures of Revolutionary days appears in the picture.

Carol Dempster plays the heroine and Neil Hamilton the hero. Lionel Barrymore impersonates Walter Butler, arch-villain of the Revolution. Erville Alderson, Charles Mack, Arthur Dewey, Arthus Donaldson and Louis Wolheim are other prominent players.

My Herald 3/2/24

The success of "America" recalls that the last time a man made a similar picture he was put in jail. About seven years ago a Mr. Robert Goldstein, a Los Angeles theatrical costumer, decided to make a film called "The Spirit of '76." Although his motion picture experience was limited to furnishing costumes to producers, Mr. Goldstein thought himself able to do all the writing and directing necessary. So he went to work and made a version of what happened in America around 1776.

When the picture was shown during wartime Mr. Goldstein was charged with circulating propaganda detrimental to the cause of the Allies, particularly England, and was subsequently sentenced to spend ten years in San Quentin prison. He is probably still there unless he has had considerable time off for good behavior.

Boston Post March 2 1924

[illegible] postponed because of the illness of David Wark Griffith, "America," the photodrama of the war of American independence he made for the Daughters of the American Revolution sesqui-centennial celebration of this country's struggles for freedom, will have its Boston premiere at the Majestic Theatre next Thursday evening. Mr. Griffith will attend the Boston premiere in person, in spite of his run-down condition caused by a severe cold which he contracted during the last orchestra rehearsals.

Washington Post March 2, 1924

On behalf of my moving picture friends I take pleasure in spreading the report that David Wark Griffith has gone and done it again. His "America," a story of the country's upheaval through the Revolutionary war, is spoken of as a second "Birth of a Nation," with the ride of Paul Revere the most excitingly dramatic incident the screen has offered its Mae Tinees in seasons and seasons. It fair knocked 'em here the opening night, and as the crowd of cinema celebrities poured into the lobby there were as many crushed shirt bosoms and heaving necklaces as ever the drama has stirred to excitement. We have seen but a short half reel so far, but when we see the rest of it more shall be told about it in this column.

Wichita (Kan) Eagle March 2 1924

D. W. Griffith's "America," his big historical production made through request from the Daughters of the American Revolution, has dropped into running pace on Broadway, where it opened last week. The picture reaches a pinnacle with the famous midnight ride of Paul Revere. Neil Hamilton, Carol Dempster, Erville Alderson, Charles H. Mack, Arthur Dewey and Lionel Barrymore are its six principal characters.

Charleston (SC) News & Cour 3/2/24

Boston (Mass) Adventure March 2 1924

YEARS PREPARING FOR "AMERICA" FILM

D. W. Griffith's "America," picturing the War of American Independence, which will have its Boston premiere at the Majestic Theatre next Thursday evening, represents several years' work. The film has amassed a wealth of data and has been prepared a year ago that the matter of Revolutionary days, relating to the Daughters of the American Revolution, which is the sesquicentennial of the [illegible] Revolution, began this year.

Philadelphia Inq March 2 1924

N.Y.—D. W. Griffith, suffering from exhaustion and a severe cold, lies ill in his room in the Astor Hotel as a reward for rushing the opening of his latest picture, "America." He is in the care of physicians who report his condition due to complete exhaustion and severe inflammation of the throat and lungs. He is unable to talk. While his picture was being received with applause in the theatre, Griffith and his staff sat [illegible] in a few [illegible]

Boston Traveler March 2 1924

GRIFFITH'S "AMERICA" OPENS THURSDAY NIGHT

D. W. Griffith's "America," picturing the Revolution, will have its Boston premiere at the Majestic Theatre next Thursday night. The story is by Robert W. Chambers. Many of the scenes in the picture show stirring events that made Boston one of the centers of American affairs. General Washington and John Hancock are among the historic figures in the picture. Carol Dempster plays the role of the heroine.

Pittsburgh (Pa) Gazette Times March 2 1924

Griffith Is Made Ill By Work on 'America'

Portland Ore Telegram March 2 1924

AMERICA, GRIFFITH'S BIGGEST PRODUCTION

Premiere Bow at Majestic And Way Down East

Brooklyn Eagle March 2 1924

My World 3/2/24

Boston (Mass) Globe 3/2/24

Boston Post March 2 1924

NEIL HAMILTON

My Times March 2 1924

Portland Ore Sunday Oregonian March 2 1924

Nashville (Tenn) Tennessean March 2 1924

NOTED BRITISH ARMY MAN AIDS GRIFFITH

Sir Percy Sykes Helps U. S. Movie Director With His "America."

Sir Percy Sykes, of London, Eng., former commanded-in-chief of the British forces in Persia, and authority in royal court etiquette, aided D. W. Griffith in staging several of the most spectacular scenes in "America," the photodrama of the War of Independence, being filmed for the Daughters of the American Revolution, which is scheduled to have its world premiere at the Forty-fourth Street Theater, New York, February 21.

Until Sir Percy, who has been thrice presented at the Court of St. James, as well as at the royal courts of India, Persia and other Eastern countries, volunteered, Griffith and his research workers were at a loss to learn the details of court *ceremonies in 1775*, for despite the columnous writings of the diarists of that period, none of them described formal court etiquette in detail.

Just prior to Sir Percy's arrival, Griffith, after months of search, had engaged a foreign actor who bore an uncanny resemblance to the best authenticated pictures of King George Third, for that role.

So much did this actor look the part and play it that Sir Percy, a deep student of George's reign, [illegible] to forget that he was dealing with a modern actor, and when [illegible] the latter always did so [illegible] a deep bow, and with the [illegible] "If his Majesty will [illegible]."

Polish Telegram March 2 1924

Milton

Radzimy wszystkim zobaczyć wspaniały obraz p. t. „America", wyprodukowany przez słynną wytwórnię filmową „Griffith" obraz ten wyświetlany jest obecnie w teatrze 44 st Theatre, dwa razy dziennie.

Krytyka amerykańska pisze o tym obrazie w samych superlatywach. Jest to coś niebywałego. Obraz pod względem technicznym, jak również treści, niema sobie równego. Zresztą wytwórnia D. W. Griffitha znana jest, że produkuje najwspanialsze obrazy.

New York Russian Paper Narodny Mir March 2 1924

АМЕРИКА.

44th St. Theatre, West of Broadway

[illegible] картина, когда [illegible] Театр. Картина [illegible] Гриффита.

Milton

Boston (Mass) Morning Globe March 3 1924

Boston (Mass) Post 3/3/24

My Russian Mirl Feb 19 1924

„אמעריקא" — דאס בילד פון דער גריסער עפאכע

גריפיטס בילד „אמעריקא", וואס ווערט איצט געוויזן אין 44טן סטריט טעאטער, שטעלט מיט זיך פאר דעם וויכטיקסטן מאמענט אין דער געשיכטע פון אונזער לאנד. עס שטעלט פאר די גרויסע אמעריקאנער רעוואלוציע, די רעוואלוציע וואס האט אונזער לאנד געמאכט אומאפהענגיג.

עס איז א טריי היסטאריש בילד, אין „אמעריקא" זיינען איבערגעגעבן מיט די קלענסטע איינצעלהייטן אלע שלאכטן, וואס אונזער ארמיי אונטער דער פירערשאפט פון דזשארדזש וואשינגטאן האט געפירט גגען די ענגלענדער.

די גאנצע פרעסע איז ארויס מיט לויב ווערטער פאר דעם בילד, לויט דער מיינונג פון דער פרעסע איז עס דאס וויכטיקסטע בילד וואס ווערט איצט געוויכטיקסטע, נאר אויך דאס אינטערעסאנטסטע. ניט ביי איין סעענע הויבט אייער בלוט אן קלאפן שטארקער. איר זעט די גרויסע שלאכטן, איר זעהט די גרויסע העלדנטאטן פון דער ארמיי.

ווען איר גייט זען „אמעריקא" פארגעסט ניט מיטצונעמען אייערע קינדער, זיי וועלן אויך דאנקבאר זיין דערפאר.

Boston (Mass) Traveler March 3 1924

GRIFFITH COMES TO STAGE "AMERICA" FILM

D. W. Griffith, who made the photodrama, "America," which will have its Boston premiere at the Majestic Theatre next Thursday night, will arrive in Boston tonight, to prepare for the local opening of the film which he made for the Daughters of the American Revolution.

Mr Griffith will be accompanied by Mr and Mrs Albert Grey and by Miss Carol Dempster, who plays the leading female role of "America." Neil Hamilton and Charles Emmett Mack, who play two important roles in the big patriotic love story, will arrive here later in the week to attend the opening.

GRIFFITH COMING TO SEE "AMERICA"

David Wark Griffith, who filmed "America," the photodrama of the war of American independence for the Daughters of the American Revolution, will arrive in Boston tonight to prepare for the Boston premiere of the picture at the Majestic Theatre, Thursday evening, March 6.

Miss Carol Dempster, who plays the leading woman's role in "America," will be among those who accompany Griffith. Neil Hamilton, Charles Emmett Mack and other of the players in the film will come here later in the week to attend the premiere.

Mr. and Mrs. Albert L. Grey, the former the general manager for D. W. Griffith, Inc., and James Ashcroft, private secretary to Griffith, are among the others in the party due tonight.

Boston (Mass) Telegram March 3 1924

GRIFFITH HERE FOR "AMERICA"

David Wark Griffith, who made the photodrama of the war of independence, "America," which will have its Boston premiere at the Majestic theatre next Thursday night, will arrive in Boston tonight, to prepare for the local opening of the film, which he made for the Daughters of the American Revolution.

Mr. Griffith will be accompanied by Mr. and Mrs. Albert Grey, and Carol Dempster, who plays the leading female role of "America." The party will remain in Boston till after the opening Thursday night, which they will attend in person.

Neil Hamilton and Charles Emmett Mack, who play two important roles in the big patriotic love story, will arrive here later in the week to attend the opening.

Boston (Mass) Advertiser March 3 1924

Griffith Comes for "America" Premiere

David Wark Griffith, whose photodrama of the War of Independence, "America," will have its Boston premiere at the Majestic Theatre next Thursday night, is due here tonight to prepare for the local opening of the film, which he made for the Daughters of the American Revolution.

Carol Dempster

Mr. Griffith will be accompanied by Mr. and Mrs. Albert Grey, and by Carol Dempster, who plays the leading role in "America." Neil Hamilton, and Charles Emmett Mack, who play important roles in the new Griffith picture will also arrive in time to attend the opening.

Boston (Mass) Post 3/3/24

Schenectady (NY) Gazette 3/4/24

Griffith Breaks Down After "America" Opens

Producer Gives Way Under Strain Other News of the Picture World

At last the long awaited "America" has been released and all of the expectations around seem to have been fulfilled. The New York critics, with practically no exception, have hailed it as the biggest production of the year and its producer, D. W. Griffith, seems to be carrying on the tradition he established when he produced the first great motion picture ever made, "The Birth of a Nation." Immediately after the public had actually started to see it in New York Mr. Griffith suffered from exhaustion and a [illegible]

Erie (Penn) Times March 2 1924

Herald March 2 1924

New Bedford (Mass) Mercury March 3 1924

There are innumerable sequences in David Wark Griffith's "America" which reveal the artist even better than did "Orphans of the Storm," says the New York Times. It is just as natural to Mr. Griffith to get the most of a scene as it is for the master of the palate and the brush to put on to his canvas the most effective mixtures of colors. It seems almost a pity that the moving scenes can't be framed. For such photo-dramas there ought to be some invention whereby one could push a button for a particular portion of the film and it would appear in its frame; and then one ought to be able to stop it so that one could study details of the interesting scenes.

Mr. Griffith has some splendid group-ings in this film, and the shooting of many scenes compels fervent admiration; they seem to come and go all too quickly.

A curious feature of this production, and one which causes one to wonder considering the film knowledge back of this picture, is the attempt Griffith makes to thrill his audience with a duplication of the idea contained in the first part of the film. There is a dashing, reckless rider, pictured in master-ly fashion, in Paul Revere's ride, and then later on there is shown a similar effort with horseback riding which possesses nothing like the stirring effect of the Revere ride. Apparently Griffith realized the power of the first effort, and thought it would do well to have the hero doing something of the sort when Walter Butler is in the val-ley. Fortunately the silversmith's ride is so fine that it can't be obliterated from one's mind. So one leaves the Forty-fourth Street theatre still filled with admiration for this marvelous series of scenes. The second attempt at a dashing ride, which is done quite well, cannot stand comparison with all the dramatic impetus injected into the first effort. It is like an inspired piece of work being imitated later because of its success.

When one ponders over the task of making this production in which scene after scene reveals the master mind back of it, one naturally feels humble in approaching detailed critic-ism. Nevertheless it is apparent that there is a continual loss of time in overdoing some excellent dramatic points. Where the effect would have been all that could be desired, it is al-most lost in the prolonging of certain scenes.

Soon after the picture opens one be-holds the back of Washington's head. Twice would have been enough of this flash of the first president of the United States, and possibly three times would have left one with its full dramatic touch. But it is shown five or six times, after cutting to Justice Montague, Miss Nancy Montague and Charles Mon-tague, and the sequence is therefore much too long. It is quite true that the elimination of part of this sequence would not shorten the film to any great extent, but there is no doubt that the subtlety of the idea is lost, and then the same prolonging of scenes or cut-ting back occurs time and again throughout this picture, and the com-bined footage that could be saved is enough to count for something if it were eliminated; and the curtailing of these sequences would certainly add considerably to the drama of this out-standing film achievement.

There is too much play given to the incident where Nathan Holden is seen standing on his horse saying good-bye to Nancy Montague. Half of this would be enough to impress on the minds of the audience that the couple are in love with each other. The comedy touch where he falls from his horse brings out a chuckle, and as there is none too much comedy in this film, this could be kept in, while a few feet of the other could be cut.

The cart where young Montague's body is brought into the room where old Montague is in bed is effective and dramatic up to a certain point, but this, like many of the other scenes, becomes a little tedious through its length. The scene could have been carried straight through with half the footage in this scene with more telling pathos and power.

Again in the second half of the pro-duction the Fort Ticonderoga struggle, undoubtedly a work of art, could be cut considerably without losing any of the force, and it would be all the more effective by the retention of scenes that are only unnecessary reminders of what had been some before. There is a fine sequence where through a group of people coming around, dance practically the same thing, and which is virtual monotony by the throw of dices and the shaking of dices in the underdog. It is a concerto, if Monaghan composes it. But there is too much of it, and anything in a picture that has interest can, then make use of long and unnecessary things. Such a bit is another.

Walter Huston played the Vicomte de Marigny, the French genius, in a fashion and that of the Red Coat officer, was the hope to find his young son, Nathan Hale, in prison. The story of the Revolution is woven into the story of Nancy Montague, Nathan Hale, Walter Butler, Lexington, Concord, Bunker Hill, Valley Forge, Yorktown, Paul Revere's ride, Fort Ticonderoga, Oriskany, Saratoga, Stony Point, Cowpens, Kings Mountain, Eutaw Springs, Guilford Court House, Hobkirk's Hill, Ninety Six, Yorktown, Bennington, Monmouth, Brandywine, Germantown, Princeton, Trenton, Saratoga, Bunker Hill, Lexington, Concord

Boston (Mass) Post March 6 1924

GRIFFITH TALKS OF BIG SURPRISE

Maker of Screen Stars Says They Get More Out of It Than He Does ---Eight Years on "America"

D. W. GRIFFITH ESCORTED BY MINUTE MEN

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"I produced 'America' for the purpose of teaching boys and girls that history is a thrilling romance, especially their own history. I hope they will remember the story, and not the 'stars.'"

David Wark Griffith, the great movie producer of "The Birth of a Nation" fame, made this statement yesterday on arriving in Boston to attend the opening of "his latest and greatest national screen epic, 'America,'" which will be presented at the Majestic Theatre tonight.

HAS A NEW "FIND"

He declared that "America" promises a surprise and a pleasant one to all film lovers. Once again he says he has discovered a new find, a man who is to out "Valentino" the owner of that name. An Rodolph Valentino was developed by Mr. Griffith he said he feels safe in saying that "Neil Hamilton" is going to be the most popular man in the movies in a short time. This young actor plays the leading male part in the new picture.

"Well," said the man who doesn't believe in the present system of high-priced stars, "this is a great welcome, but really, the stars I have made are much more impressive than I am. Any one of them makes 10 times as much money as I am able to earn. Every thing I make in one picture I put in the next to help finance it.

"There isn't any money in being a moving picture director and producer of the type I am. I put all the money into the picture itself," he added, saying that accounts for the fact that no longer are such names as "Mary Pickford" his first and great find, and the groups of other well known stars associated with being with Griffith.

Leave Stars After Making Them

[illegible]

Boston Morning Globe 3/6/24

GRIFFITH ARRIVES TO GIVE "AMERICA"

His Best Photoplay Yet, Says Famous Producer

Met by Minute Men Who Took Part In Lexington Film

David W. Griffith, famous motion picture producer, arrived in Boston yesterday afternoon to attend to final details for the opening of his new picture, "America," at the Majestic Theatre tonight. Accompanying him were Miss Carol Dempster, heroine of the photoplay, and Mrs Albert Grey, Mr Griffith's sister-in-law. Mr Grey, Neil Hamilton and Charles Mack, the last two members of the "America" cast, arrived on a later train.

DAVID W. GRIFFITH

Mr Griffith was escorted to the Hotel Touraine by a detail of 12 members of the Lexington Minute Men's organization in their historical Continental uniforms. Capt E. F. Bread was in charge of the detail. The Minute Men lined up in South Station and saluted Mr Griffith on his arrival, and Mr Griffith shook hands with all and urged them to be his guests at the opening of the film play tonight. Many of the men who greeted him had taken part in the film when scenes were shot in Lexington last Fall.

Works Hard for Perfection

At the hotel Mr Griffith said he did not know when he should return to New York, but planned to remain in Boston long enough to see that the picture is shown properly.

Mr Griffith is the one producer who edits his films after their first New York showing. Sometimes a photoplay is not perfected by him until after it has been shown to the public for weeks. He is always seeing something that should be cut, or edited, and he is never satisfied until a film is as nearly perfect as he can make it. The musical score is as important as the film in his eyes, and he plans to spend all day going over the music for tonight's opening.

"I never eat or sleep more than four or five hours a day during the filming of a picture," said Mr Griffith, whose unusual energy is a source of wonder to the rest of the motion picture profession.

"The less I eat during the making of a film the better the picture and the more time I can spend on it," he said.

"Almost Starves Himself"

Miss Carol Dempster told of Mr Griffith's frugal meals during his work on "America." "It is perfectly true," she told the Globe reporter. "In the morning all he takes at the studio is a cup of black coffee. At noon he orders a couple of boiled eggs, and at night he orders a small dinner and then never eats more than a few bites.

"When the studio chef cooks something that Mr Griffith actually eats he feels as proud as a peacock over his achievement. But often it doesn't happen more than once a week. The rest of the time Mr Griffith practically starves himself."

Mr Griffith's eyes glowed as he discussed his film. "It is the best picture I ever made," he said, "and that is the first time you have ever heard me say that, and you've interviewed me a lot.

"I consider that this is even more important than "The Birth of a Nation." I wish that I had not used that title before, because it is more expressive of this photoplay than the one which I made first. It would have been better if 'The Birth of a Nation' had been saved for 'America,' and the original picture been called 'The Preservation of a Nation.'

She Made All Audience Weep

"I have not attempted to tell the story of the Revolution in my new film, but I have tried to show the spirit of sacrifice which made America possible. I have portrayed the causes of the Revolution but I have been very careful not to offend or show the horrible side of the war. Do you know that the English Government paid $20 to the Indians for every American scalp they turned in? That is only one of the things that might have been used in the picture, but which I left out."

Speaking of Miss Dempster, Mr Griffith said: "At last she has learned to act. In her former pictures Miss Dempster photographed beautifully but did not do any really fine acting. But when I heard a whole New York audience weep audibly when the scene showing her grief at her brother's death was shown on the screen I realized that at last she had become an actress."

The producer refused to discuss his future plans. "I eat, dream and think of 'America' constantly and I have no desire to think of the future until this latest and favorite child of mine is fully matured," he said.

Mr Griffith made "America" at the request of the Daughters of the American Revolution. He began actual work on the film last June, although he had done research work for some years on the project.

Boston Herald March 6 1924

"BEST BRAINS" TO PRODUCE PICTURES

Griffith, in Boston, Sees Rosy Future for Screen

David Wark Griffith, the modern Goliath of motion-picturedom, sees great things ahead for the silver screen.

An instrument for making people think and see, and yet with entertaining qualities, the product of the best brains in the land and forming part and parcel of the larger cities, expressing their individuality, culture and soul—that is what Mr. Griffith sees for the motion picture 10 or 15 years hence.

Mr. Griffith, who is in Boston for the opening of his newest production, "America," at the Majestic tonight, visited this city before during an informal review at the Hotel Touraine yesterday afternoon.

"Ten or 15 years from now," said Mr. Griffith, "moving pictures will be quite different from what they are now, both in their substance and their production.

"They will be the product of the best minds of the country and, being conceived with thought, they will give occasion for something to think about, something to make them want to improve society. There will be some of these pictures. 'Way Down East Home,' or 'The Barrier Wall,' which we are trying to get away from now and have succeeded in doing to a certain extent. Of course there will always have to be a few light, frivolous pictures for amusement only.

"Then, too, the studios will not be as apart to themselves as they have been, but because the land and weather conditions are best for photography. There will be travel scenes to the Arctic circle and another part of the character film will be made up of the communities and the wide open spaces and the individuality of a community.

"Pictures would go back of the [illegible] and show the daily [illegible] of the people, showing the [illegible] of the people, showing the [illegible] of the people, showing the

New Bedford (Mass) Mercury March 3 1924

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Mr. Griffith has some splendid groupings in this film, and the shooting of many scenes compels fervent admiration; they seem to come and go all too quickly.

A curious feature of this production, and one which causes one to wonder, considering the film knowledge back of this picture, is the attempt Griffith makes to thrill his audience with a duplication of the idea contained in the first part of the film. There is a dashing, reckless rider, pictured in masterly fashion, in Paul Revere's ride, and later on there is shown a similar effort with horseback riding which possesses nothing like the stirring effect of the Revere ride. Apparently Griffith realized the power of the first effort, and thought it would do well to have the hero doing something of the sort when Walter Butler is in the valley. Fortunately the silversmith's ride is so fine that it can't be obliterated from one's mind. So one leaves the Forty-fourth Street theatre still filled with admiration for this marvelous series of scenes. The second attempt at a dashing ride, which is done quite well, cannot stand comparison with all the dramatic impetus injected into the first effort. It is like an inspired piece of work being imitated later because of its success.

When one ponders over the task of making this production in which scene after scene reveals the master mind back of it, one naturally feels hesitate in approaching detailed criticism. Nevertheless it is apparent that there is a continual loss of time in overdoing some excellent dramatic points. Where the effect would have been all that could be desired, it is almost lost in the prolonging of certain scenes.

Soon after the picture opens one beholds the back of Washington's head. Twice would have been enough of this flash of the first president of the United States, and possibly three times would have left one with its full dramatic touch. But it is shown five or six times, after cutting to Justice Montague, Miss Nancy Montague and Charles Montague, and the sequence is therefore much too long. It is quite true that the elimination of part of this sequence would not shorten the film to any great extent, but there is no doubt that the subtlety of the idea is lost, and then the same prolonging of scenes or cutting back occurs time and again throughout this picture, and the combined footage that could be saved is enough to count for something if it were eliminated; and the curtailing of these sequences would certainly add considerably to the drama of this outstanding film achievement.

There is too much play given to the incident where Nathan Holden is seen standing on his horse saying good-bye to Nancy Montague. Half of this would be enough to impress on the minds of the audience that the couple are in love with each other. The comedy touch where he falls from his horse brings out a chuckle, and as there is none too much comedy in this film, this could be kept in, while a few feet of the other could be cut.

The cart whose young Montague's body is brought into the room where old Montague is in bed is effective and dramatic up to a certain point, but this, like many of the other scenes, becomes a little tedious through its length. The action could have been carried straight through with half the footage in this scene with more telling effect and drama.

Again in the second half of the production the Paul Revere struggle, so finely a work of art, could be cut somewhere without taking any of the power, and it would be all the more interesting to the exclusion of scenes that are only unnecessary repetitions of what has just gone before. There is a long sequence where throngs of people are running around doing practically the same thing, and there is never considerably to the thrill of some and the feeling of desire in the producing man. It is a moment of unequaled interest, but there is too much of it and nothing is gained by the fact that it is prolonged. It is a pity that this sequence, which is perhaps the most dramatic bit in the picture, should be marred by being made to last too long.

The film should be cut from a thousand feet of its length. It is a masterpiece of film art, and it would be a pity if it should be marred by the fact that it is too long. It is a pity that it should be marred by the fact that it is too long. It is a pity that it should be marred by the fact that it is too long. It is a pity that

Boston (Mass) Post March 6 1924 — Boston Morning Globe 3/6/24 — Boston (Mass) Telegram March 6 1924

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"Well," said the man who doesn't believe in the present system of high-priced stars, "this is a great welcome, but really, the stars I have made are much more impressive than I am. Any one of them makes 10 times as much money as I am able to earn. Everything I make in one picture I put in the vaults to help finance it.

"There isn't any money in being a moving picture director and producer of the type I am. I put all the money into the picture itself." He added, saying that accounts for the fact that no longer are such names as "Mary Pickford," his first and great find, and the galaxy of other well-known stars associated with David Wark Griffith.

Loses Stars After Making Them

This is one he has lost upon his hands to some other great moving picture company. After Mary Pickford came such stars established as Douglas Fairbanks, the late Wallie Reid, Bessie Love, Douglas McLean, the late Robert Harron, Richard Barthelmess and Lillian Moore. Each succeeding is his last product and just how long her name will be featured under his is something he refuses to answer.

"No, I don't know how long Miss Pickford will stay with us now that she is married," he said rather sadly of his loss of Mary, whom he had helped to make a star years ago, and who, he said, was the greatest of all his stars.

Goldwyn Hamilton Will Win

There are, I am proud to say, hundreds of people who have written me, and I think, you know, I am a very good judge of character, I have a very good feeling for people, and I know that Neil Hamilton will be a great star. He is a great actor, and he has the right kind of personality. He is a fine, clean, wholesome young man, and he will be a great star.

No Chance for Valentino

I should say not. Valentino is a great actor, and I think he is a great personality, and I think he is a great actor, and I think he is a great personality. But Valentino is not a star of the type I am looking for. I want a star who will be a great star, who will be a great actor, who will be a great personality, who will be a great actor, who will be a great personality. Valentino is not a star of the type I am looking for. I want a star who will be a great star, who will be a great actor, who will be a great personality, who will be a great actor, who will be a great personality.

First Time at "America"

[illegible]

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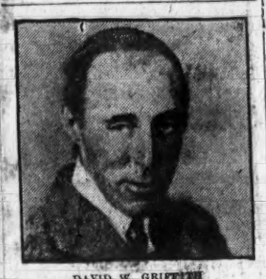

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Mr Griffith made "America" at the request of the Daughters of the American Revolution. He began actual work on the film last June, although he had done research work for some years on the project.

Griffith Backs All on New Picture

"I'm ready to stand or fall with 'America,' David W. Griffith told a Telegram reporter today. He arrived here late yesterday with his party from New York for the opening performance of his screen masterpiece. The premiere it tonight at the Majestic theatre and a large number of prominent officials and persons of social importance have promised to be in attendance.

"'America' is the best thing I have ever done for the pictures," he said. "It has cost me over a million dollars and if it doesn't go—well I'm through, that's all. It is the best work I can do. It has taken months of time and the labor of a huge cast of star actors. It is historically correct to the last shoestring—almost literally. It has involved the building of enormous sets and the handling of big mobs. We have worked very hard on 'America' and I hope it goes well in Boston."

DAVID W. GRIFFITH

With Mr. Griffith are Mrs. Albert Gray, Miss Carol Dempster and Albert Pell. Mr. Griffith will be in Boston over the week-end.

"My pictures have gone well in Boston," he continued, "and Boston has been very kind to me. Boston people will like the picture, I'm sure, because so much of it is intimately connected with the city's history."

"I have tried," he said, "not to make an exageratedly sentimental ancestors really suffered and to point out that we ought to be grateful to them for the hardships they endured and the institutions they have built up. 'America' is a picture for Americans and has no propaganda, no message to put across other than that of plain, straight Americanism."

Portland Ore Oregonian March 2/24

D. W. Griffith's new [illegible] revolutionary [illegible] ture, which opened February 21 [illegible] the Forty-fourth-street theater. It will be officially called "America, Series One—The Sacrifice."

This is done to avoid confusion as to the theme, since the [illegible] story Mr. Griffith has produced [illegible] which Americans made to establish their independence.

Mr. Griffith hoped to make this the first of a series of elaborate pictures portraying the dramatic history of [illegible]

Fairfield (Iowa) Ledger March 1 1924

Represents Iowa in Great Photoplay

By FREDERICK ROCHE

SELECTED in preference to a score of titled applicants, Miss Zinita Graf, a native of Fayette, Iowa, will represent her native State and portray the role of a court dame of King George Third in "America," the photodrama of the War of Independence, which D. W. Griffith has just completed for the Daughters of the American Revolution.

Miss Graf was selected by Sir Percy Sykes, of London, Eng., formerly commander in chief of the British forces in Persia, who has been thrice presented at the Court of St. James, as well as at the Persian court and those of India, and is regarded as an authority on court ceremonies, and by David Wark Griffith, the noted film producer.

She is a graduate of Upper Iowa University, and of the Emerson School of Oratory. A member of F. G. Chapter, P. E. O., (Fayette) and of G. Chapter Z. Ph. E. (Des Moines), she has been active in sorority life. For several seasons she was leading woman with the Clifford Devereux company, touring the West and South. Her appearance in the colossal Griffith film, which had its world premiere at the Forty-Fourth Street Theatre, New York, on February 21, marked her debut in pictures.

Miss Zinita Graf, Iowa girl, as a court lady of King George Third in D. W. Griffith's "America," the photodrama of the War of Independence, recently completed for the D. A. R.

A duchess, three countesses, and numerous "Ladies" of European title were among the applicants for the role given Miss Graf, that of a duchess at the royal court of King George Third. As practically everyone taking part in the film is of American revolutionary extraction, however, Griffith preferred to have an American girl in the role.

"America," tells in dramatic form of the early struggles of this country for freedom, and is intended by the D. A. R. to be one of the big features of the ten-year celebration of the sesquicentennial of the Revolution. In making the picture, in which hundreds of Revolutionary descendants appear, Griffith has enjoyed the aid of leading historians and patriotic societies, which aided in the difficult research work, and also provided invaluable relics as properties, and of the United States Army, several units of which, costumed and made up as British grenadiers, Indians, Minutemen and members of the Colonial Army, took part in the massive battle scenes.

Boston Herald March 6 1924 — Fall River (Mass) Herald 3/5/24

"BEST BRAINS" TO PRODUCE PICTURES

Griffith, in Boston, Sees Rosy Future for Screen

David Wark Griffith, the modern Goliath of motion-picturedom, sees great things ahead for the silver screen.

An instrument for making people think and see, and yet with entertaining qualities, the product of the best brains in the land and forming part and parcel of the larger cities, expressing their individuality, culture and soul—that is what Mr. Griffith sees for the motion picture 10 or 15 years hence.

Mr. Griffith, who is in Boston for the opening of his newest production, "America," at the Majestic tonight, visualized this rosy future during an interview at the Hotel Touraine yesterday afternoon.

"Ten or 15 years from now," said Mr. Griffith, "moving pictures will be quite different from what they are now, both in form and substance and their production.

"They will be the product of the best minds of the country and, being concerned with thought, they will give people something to think about, something to make them want to improve society. There will be none of these pictures like 'Why Boys Leave Home,' or 'The Scarlet Sin,' which we are trying to get away from now and have succeeded in doing to a certain extent. Of course there will always have to be a few light frivolous pictures for amusement only.

"Then, too, the studios will not be set apart to always place the lens and camera behind the light and weather conditions are best for photography. They will be built in the large cities and located in the most beautiful part of the country, so that the surroundings and the atmosphere will express the individuality of a community.

"A producer would not think of attempting to do his work in a dingy place, he should be in a place where the beauty surrounded to transmit the beauty of people, whether in the realm of action."

Mr. Griffith said that Mary Pickford was his first protégée, and that she was the greatest of all his stars. He said that he feels safe in saying that "Neil Hamilton" is going to be the most popular man in the movies in a short time. This young actor plays the leading male part in the new picture.

"Well," said the man who doesn't believe in the present system of high-priced stars, "this is a great welcome, but really, the stars I have made are much more impressive than I am. Any one of them makes 10 times as much money as I am able to earn. Everything I make in one picture I put in the vaults to help finance it.

"There isn't any money in being a moving picture director and producer of the type I am. I put all the money into the picture itself." He added, saying that accounts for the fact that no longer are such names as "Mary Pickford," his first and great find, and the galaxy of other well-known stars associated with David Wark Griffith.

Medford (Mass) Mercury March 11 1924

DAVID WARK GRIFFITH

D.W. Griffith Picture Of 'America' Realistic

By MAURICE HENLE.
NEA Service Writer.

NEW YORK, Feb. 4.—D. W. Griffith brought his long, awaited picture, "America—Series One: "The Sacrifice"—to the Forty-fourth Street Theater a few night ago. It is an accurate, faithful reproduction of those events that led to the birth of this country.

The faith Mr. Griffith kept with his public is in my mind the most complimentary thing one can say about that dreamy whimsical will-o'-the-wisp director.

Some months ago the Daughters of the American Revolution asked Griffith to make a picture of the Revolution. Griffith had had the same idea since his "The Birth of a Nation," and so their offer to give him their endorsement and help, if needed, met with instant action. The one thing they asked was that he should stick to facts, an admonition hardly necessary.

Well, Griffith "stuck to facts." From the very beginning the spectator senses it is no longer the Twentieth century. The spectator is living once more in the colonies. He catches the tenseness of the people he sees on the screen. He feels a rising anger within him against injustice. He knows something is going to happen.

Then Griffith shows his camera up the banks of the Charles River across from Old North Church, the lamp as many soldiers as possible on their way (illegible)

It is (illegible) and Paul Revere waiting for the signal that will tell whether the British are coming by land or sea. Then the lurking figure of a man who has been hiding in the far-off darkened (illegible)

And then commences the most dramatic episode this writer has seen on a screen. We hear (illegible) the hoofs of horses (illegible)

DAVID WARK GRIFFITH

Boston (Mass) Traveler March 6 1924

Carol Dempster Returns to Boston for Griffith Opening

YD

"My! What a lot of fires you have in Boston!" exclaimed Carol Dempster, as the fifth fire engine clanged by the hotel yesterday evening.

"Fire! They must be all going to the same one!" cried the reporter, coming to life suddenly.

"Six seven—" counted the movie star, throwing open the window and leaning out at a risky angle—"Oh, Boy! What's it?"

And before the eighth fire engine had a chance to speed by we were all jammed into a taxi careening down Summer street.

The fire was not, one must admit, as spectacular as a movie fire. It was more thrilling, being real, but by the time we arrived after the third alarm it was more the standing in cold outside a movie theatre, when there were dozens of fire engines, quantities of smoke and at least a million people there before us. But a flue of the million who couldn't get anything through the smoke might have made—Boy of Boy—some interesting movie film. Anything seemed to be there from the fire department down to a little boy's dog (illegible)

That's Carol Dempster.

THE CHURCH PUT UP

(illegible)

THE CHURCH FIRST

(illegible)

Taunton (Mass) Gazette 3/6/24 — My Review 3/8/24

GAZETTE MOVIETORIUM

By MAURICE HENLE
(N. E. A. Service Writer.)

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DAVID WARK GRIFFITH

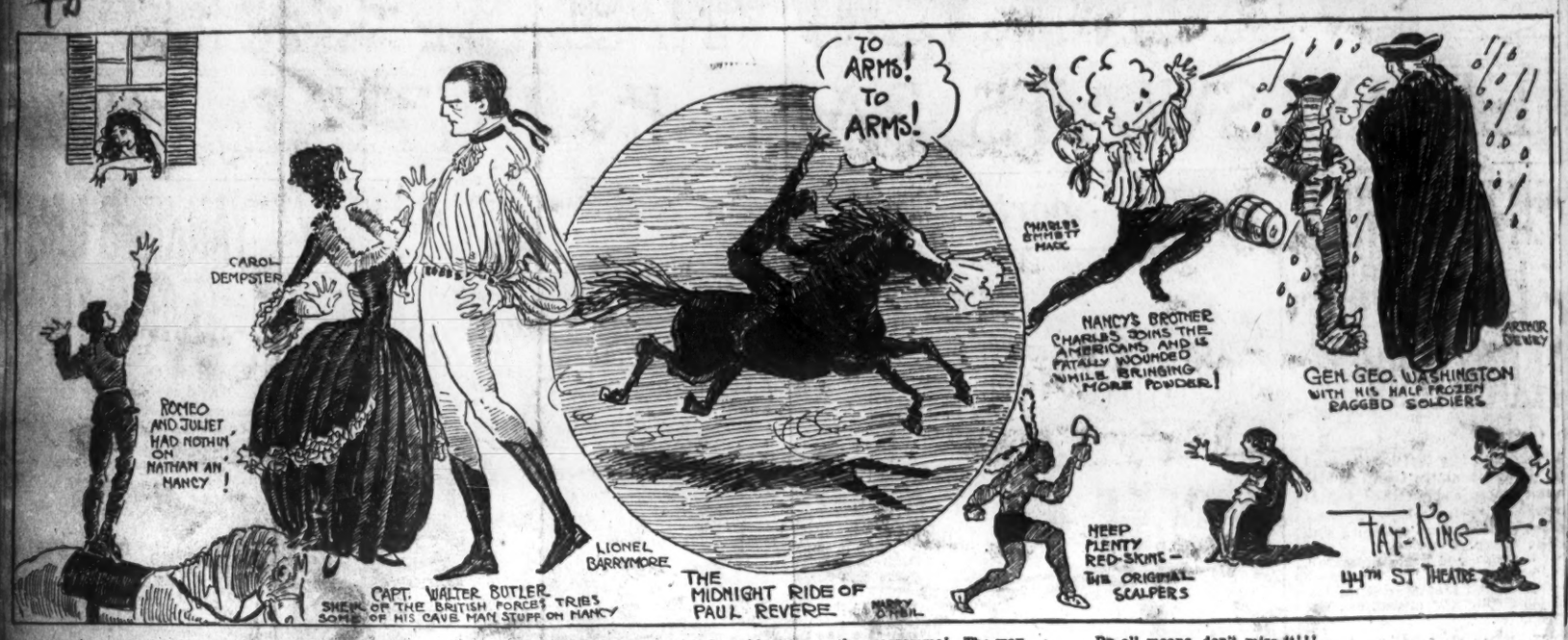
CAROL DEMPSTER

The Photodrama Review

Columbus (O) Citizen March 11 1924 — Detroit News March 11 1924

NEW YORK EVENING JOURNAL • America's Greatest Evening Newspaper • THURSDAY, FEBRUARY 28, 1924

Thrills Come Thick and Fast in "America," Says Fay King



By FAY KING.

Talk about thrills!!!—they come thick and fast in D. W. Griffith's "America," now showing at the Forty-fourth Street Theatre!

This is series one, called "The Sacrifice," and Robert W. Chambers has woven a sweet love story through the facts that form the foundation of our country's history!

Not for an instant does the interest lag, and there are just enough close-ups to balance the long shots, so that you have an intimate picture as well as a spectacular one.

The acme of the action is reached when Paul Revere again rides that famous midnight ride—calling the people to arms, and I became almost hysterical with the reality of the historical event.

That horse oughta have his name on the programme! The way he takes fences and hedges and fallen trees—well, it just makes your heart jazz!

Every American oughta see "America"!—to better appreciate the real cost of our country!

I was never very good at history in school!

The battles drawn out with dotted lines on the chalked blackboard map didn't mean nearly as much to me as they should have! I realize that now!

Just imagine seeing George Washington, Thomas Jefferson, John Hancock, Patrick Henry, Paul Revere, the Chief of the Mohawks, and oodles of others actually before you, true to life and to their place in the history of these United States!

It's the thrill of a lifetime!!!

By all means, don't miss it!!!

There are tears and cheers for every inch of film.

The heart interest in our own history runs rich and red, and your whole being will tingle with pride when you see the Minute Men marching to victory or death!

It is the story of sacrifice for freedom, and after seeing "America" every American will love America more!!!!

The music that accompanies the story is as thrilling and inspiring as the picture itself!

During the thick of battle, how you love to hear "Yankee Doodle"!

It is a pretty romance that runs through the picture, and Carol Dempster makes a gentle, wistful Nancy!

Three cheers for "America"!!!!

National is to be complimented for providing so excellent a cast.

Made in America.

FORTY-FOURTH STREET THEATER—"America"—Series One: "The Sacrifice." Story and titles by Robert W. Chambers; directed by David W. Griffith.

THE CAST.

Nathan Holden.....Neil Hamilton
Miss Nancy Montague...Carol Dempster
Justice Montague.....Erville Alderson
Charles P. E. Montague.Charles E. Mack
Patrick Henry.....Frank McGlynn Jr.
King George III.....Arthur Donaldson
George Washington.....Arthur Dewey
Capt. Walter Butler...Lionel Barrymore
Paul Revere.....Harry O'Neill
Captain Hare.....Louis Wolheim
Joseph Brant.....Riley Hatch

EGAD, Mr. Griffith, but what a picture you've made, sir!"

That's what we wanted to say to the peer of all the directors in filmdom last Thursday night at the Forty-fourth Street Theater, where "America" was given its metropolitan premiere. But there were so many other enthusiastic admirers of the great D. W. ahead of us that we never got the chance. However, as Sir Philip Gibbs says, now it can be told.

In "America"—the complete title is "America—Series One, The Sacrifice"—Mr. Griffith has borrowed high spots from the pages of our early American history and he has paid us back in romance. Not the romance common to the screen or the stage, but the romance of the foundation of these United States. He has given us something to remind us—after 150 years—of the debt we owe those Yankee rebels of 1776 who died that we might live—Americans. He has created a new pride of country—rekindled the patriotism of a nation. Griffith has captured the spirit of America!

The new film at the 44th Street Theater is without a doubt the masterpiece of D. W. Griffith's directorial career. It is more thrilling than his "Way Down East," more stupendous than "The Birth of a Nation," which was produced more than 10 years ago and is still drawing capacity audiences wherever it is shown. The famous ride of Paul Revere, so masterfully reproduced in this latest and greatest Griffith achievement, rivals that of the Klansmen in "The Birth." Calloused first nighters and blase critics of the cinema stood up and cheered—really cheered—when Paul, astride his charger, thundered down a strip of moonlit road to warn the Minute Men of Lexington and Concord that the British were coming. "One if by land, two if by sea"—two lights had burned in the tower of Old North Church that night and Revere had ridden well. There are other scenes equally stirring, depicting the privations and hardships suffered by Washington's ragged and starved troops at Valley Forge, the brave stand against General Gage's redskin horde at Fort Sacrifice, the battle of Bunker Hill, at Concord where the shot was fired that was heard around the world, and still others too numerous to mention.

There is a marked authenticity about each chapter of this picturization of the birth of our nation that adds educational as well as inspirational value to "America." All of the nation, save, of course, that which has to do with the delightful romance that is so deliciously threaded throughout, is based upon historical incidents. Griffith has made use of no dramatic conveniences in the building up of these powerful photodramas.

The cast is one of the finest that has ever been assembled. Neil Hamilton and Carol Dempster, as Nathan Holden and Nancy Montague, play the leading roles, and it is quite evident that Griffith has brought out the best that these two players have to offer. Of the two the greatest honors go to Hamilton. He is the latest Griffith find. One of the outstanding performances in the production is that of Charles Emmett Mack, who portrays Charles Montague, town dandy and the best shot and swordsman in the Colonies. Great things may be expected of Mack should he remain under the Griffith banner for another year or two. Lionel Barrymore is the bold, bad "heavy" of the film in the role of Captain Walter Butler, a soldier of the King. Whatever villainy Barrymore might have overlooked in the part is supplied by the renegade Captain Hare, a part that is excellently handled by Louis Wolheim.

One may trot out all the superlatives he has at his call and yet he wouldn't have half enough to describe the wonders of this new film—"America." Griffith has done it again! And when it is possible to make better pictures than the one at the 44th Street D. W. Griffith will make them.

"The Hunchback of Notre Dame" will be continued for another week at the Manhattan Strand Theater.

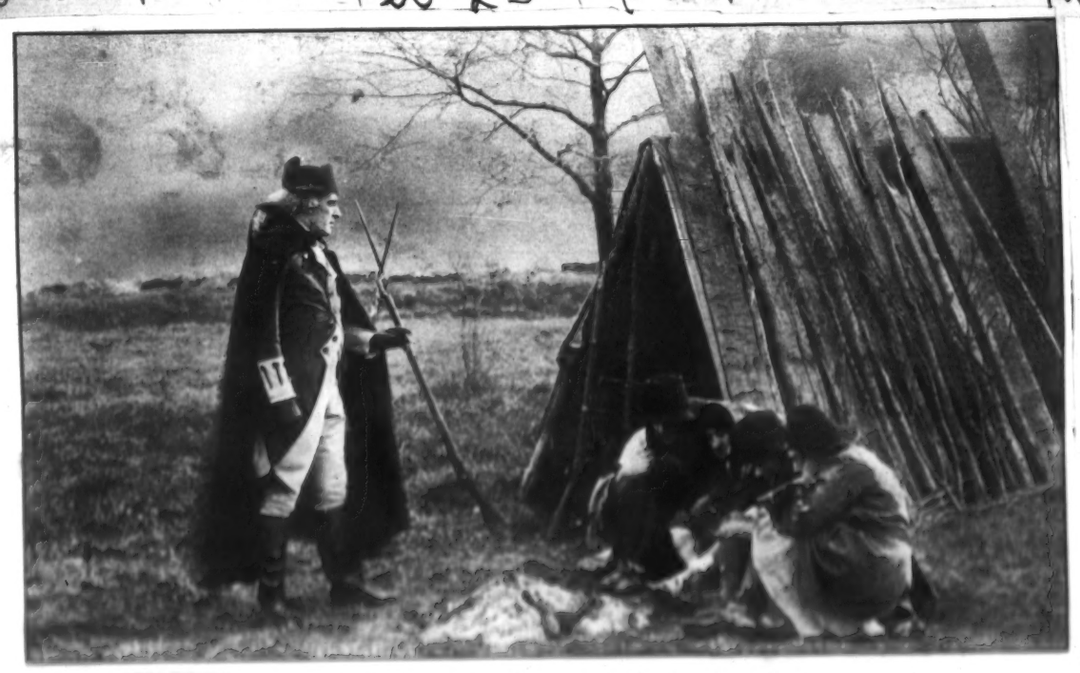
"Scaramouche," the Rex Ingram production at the Capitol Theater, remains for a second week.

"Shadows of Paris," with Pola Negri, moved from the Rivoli to the Rialto Theater yesterday, and will remain for another seven days showing.

Screen Mirror Feb 23 1924

Picture Play Apr. 1924

New Yorker Staats Zeitung Mittwoch den 27 Februar 1924



General Washington Visits His Soldiers at Their Campfire, at Dawn

The D. W. Griffith production, which had its premiere this week, has been titled "America, Series One—The Sacrifice." Others will follow in this series, made by the famous director for the Daughters of the American Revolution. Above, we see General Washington, visiting his tattered soldiers, at their campfire, at dawn. Arthur Dewey, is seen as "General Washington", while Carol Dempster and Lionel Barrymore are in the cast.

Screen Mirror 4/18

Hot Stuff for Next Summer

For years past motion-picture producers have busied themselves during the winter months shooting pictures whose setting was the frozen North. Endless vistas of snow and ice were looked upon as great box-office attractions for the sultry summer months. It looks as though this would all be changed next summer, for up until the middle of January, when production schedules for the coming summer were pretty well under way, there wasn't enough snow to support even one picture.

Consider the plight of certain directors who were making pictures that simply demanded snow and lots of it. There was D. W. Griffith, for instance, who had counted on having snow at Valley Forge, where he expected to stage many spectacular scenes for "America." He also wanted great cakes of ice in the Delaware River so as to film Washington's crossing with historical accuracy. Other years he would have had snow and ice and plenty of it, but this was an open winter and in place of snow there were tiny shoots of green grass and budded plants. Northward from New York his location scouts went and they even telegraphed to various points in Canada, but the reports came back that instead of ice cakes there were ducks floating on the rivers. Perhaps, in order to finish his picture on schedule time, Mr. Griffith will be forced to cut out these scenes altogether. Or, perhaps he will emulate the promoters of the Westchester Winter Sports Carnival and ship loads of snow down from the Adirondacks.

Mr. Griffith's difficulties are no worse than William de Mille's. He has been filming "Icebound," the Pulitzer prize play whose action will take place in a New England town that is mantled in snow and ice. It wasn't easy enough to find a town like the one described, but some of them are having any concentration this winter.

Mr. Griffith and Mr. de Mille would be readily forgiven if they changed the locale of these strictly New England pictures to the Alps or the Himalayas.

Theatre Magazine (Type) March 1924

DAILY MOVIE SERVICE

DREAMY D. W. GRIFFITH COMES FORTH WITH REALISTIC FILM OF "AMERICA"

BY MAURICE HENLE
NEA Movie Writer

WEATHER WAS RELENTLESS AND HAMPERED THE SNOW STORM BE REMADE

„Amerika".

Warum der Griffith-Film eine Errungenschaft ist.

„In Verbindung mit den Indianern führten die Soldaten des Königs George rücksichtslosen Krieg gegen die wehrlosen Einwohner, und verübten schreckliche Grausamkeiten. Kapitän Butler befahl seinen Leuten: „Vernichtet diese amerikanischen Wölfe, verschont nicht einen, denn aus den kleinen Wölfen werden große." Zur Ausführung dieses brutalen Befehls verkleideten sich die britischen Soldaten als Indianer, damit sie die Bestialitäten vollführen konnten, deren sie sich als Weiße schämen mußten.

Herr Griffith trägt diese Greuelbilder mit Behagen vor auf, mit demselben Behagen, mit dem die Hirtfelsch deutsche Propaganda und amerikanischen Schulbücher aufgetragen will. Er malt die Grausamkeiten Heldenmut und führt so edel, daß Schwache nicht sie übersehen können, aber ihr Gemüth kann Ihnen Ihre Grausamkeiten nicht verzeihen. Die Zeichnung des Amerikaners ist freilich auf das Studium von Robert W. Chambers gestützt, der in Bezug auf Stoffe und Stoffen in Bezug auf Stoffe historisch ist. Chambers auf Ihre Stoffe über die Amerikaner geschrieben, interessant in diesen Bemerkungen „Amerikaner", und hier sich Georgens gegen die Engländer bei Bisher Stoffen die Stoffen unterstützt. Es war auf Stoffen, und in den Stoffen die Stoffen ein auf die Engländer in englischen Stoffen, Stoffen und Stoffen und Stoffen und Stoffen.

Und in die Stoffen auf die Stoffen und auf Stoffen Stoffen. Das auf die Stoffen „Stoffen" in Stoffen Stoffen. Die Stoffen auf die Stoffen Stoffen, Stoffen in Stoffen Stoffen Stoffen

Boston Post March 7 1924

Boston Mass Traveler March 7

GRIFFITH AGAIN SETS ALIGHT THE SACRIFICIAL FIRE

ON "AMERICA" HE FOCUSES HIS CAMERA

The Stirring Days of '76 as Background for a Love-Tale in His Own Manner—Concord, Lexington, Bunker Hill in Rousing Re-Creation — Alarums and Affrays in Cherry Valley—Choppy Pictorial Idiom, Wavering View-point—Paul Revere as Thrill Outstanding

A PURPOSE of long standing in the mind of David Wark Griffith has been gratified. For a number of years the most securely established—if not the greatest—of American directors has had it in the back of his head to depict on the screen the ardors and the sacrifices of the days of '76. Upon several occasions, notably during visits to historic Boston, he has spoken guardedly of his plans. Two and three times he seemed ready to begin work upon the project, and as often some other task prevented. Either he had just completed an historical spectacle of another period, or felt the need of recouping by an unambitious but profitable film losses incurred in the making of a more elaborate one; or, may be, was in a quandary to select from a wealth of picturesque colonial material those incidents which would best weave themselves into a picture-play. At any rate, his resolution has at last found outlet, as "America," now installed at the Majestic Theatre, will bear witness.

"America" comes close to being precisely what the attentive follower of Mr. Griffith's work might have expected him to do. That is to say, it consists of one part carefully reconstructed historical incident and background to two parts romantic glamour and sentimental interlude. The varied components of the whole are mixed with a painstaking hand; the pictorial narrative is couched in Mr. Griffith's own unmistakable idiom; and the finished product is topped off with just such a moralizing quirk as previous acquaintance with the director's style would lead one to anticipate.

The historical backbone of "America" is, of course, the American Revolution. The resentment of Massachusetts folk at what they held to be unwarranted taxation; the ride of Paul Revere; the gathering of the Minute Men; the battles of Lexington, Concord and Bunker Hill lend scope to the earlier reels. The latter half of the picture revolves round skirmishes and massacres on the frontier in upper New York. There, where peril by Indian marauders was added to peril at the hands of the least responsible of the British forces on this continent, the shadows of conflict were blackest and the high lights of patriotic fervor consequently brightest. And there Mr. Griffith, and his collaborator in the matter of story-telling, Robert W. Chambers, found it most convenient to terminate their romantic narrative. Such a termination, to be sure, somewhat throws the closing sequences of the film out of focus with what precedes. Mr. Griffith has been at pains to assemble items of primary historical importance for the first part of "America." He has introduced Samuel Adams, John Hancock, George III., the elder Pitt, Jefferson, Patrick Henry. He has concentrated attention upon military engagements which were vital to the first phase of the Revolution. But the passing mention of Princeton and Yorktown, and the total omission of any reference to operations round Long Island, the Jersey coast, Vermont, Saratoga, or the Carolinas, mark an abrupt shift in the point of view, a shift which—however cleverly contrived—leads the unwary spectator to make certain quite unsubstantial historical judgments.

Mr. Griffith and Mr. Chambers have mustered a narrative little better than trivial to carry interest along. A Northern dispatch rider and the daughter of a Southern justice are their principal puppets. The boy shares the fortunes of the Minute Men and the Continental Army. The lady of his choice and her father begin with royalist sympathies; end by being firm adherents of revolt. Captain Walter Butler is the rather conventional "heavy" of the story; he covets the heroine until one of his own men shoots him from ambush. Such plot-development as there is, before news of Cornwallis's surrender sends the lovers scurrying into one another's arms leans solidly upon those basic elements of movie melodrama; the girl, the gun and the chase. Once more Mr. Griffith has relied upon the galloping horsemen to reach the scene of rescue in time; they have failed him no more than usual. Sub-titles by Mr. Chambers do nothing to maintain suspense. Too often they only summarize in advance the course of the action.

Mr. Griffith is always himself reflected in his players. Like almost every other director of note he dominates his cast; infuses his purpose into their every gesture and expression, and allows nothing foreign to his purpose to reach the screen. This holds true in "America." The acting is of uniform, thoroughly schooled excellence. Neil Hamilton, Erville Alderson, Miss Carol Dempster, Charles Emmett Mack, Lionel Barrymore, Louis Wolheim and Riley Hatch are readily malleable to his touch.

But the real dramatic power in "America"—and there is a truly considerable measure of it—resides in those scenes which have the least organic connection with the plot. Paul Revere's ride is a crashing bit of filming, knowingly cut and joined, pictorially evocative, faithful to the spirit of the Patriot's Day legend as revived and freshly documented some half century ago and since then enthusiastically rehearsed in every public school. The ride works up a thrilling crescendo, and merges smoothly into realistic scenes of fighting on Lexington Common and by the "rude" bridge. The sequence setting forth the Battle of Bunker Hill is equally stirring. The successive waves of attack, the disputed fosse and breastworks, the ultimate retreat after ammunition had failed the colonists, are noteworthy for clearness of content as well as for the effectively composed scenes which go to make it up. Glimpses of the sufferings at Valley Forge are likewise effective. One or two long shots of the pillaging troops in Cherry Valley give Mr. Griffith an opportunity to experiment with files and compact bodies of men moving rapidly in a number of directions simultaneously or fanning out swiftly over the countryside. In these views he turned several surprisingly brilliant studies in balancing violent motions of varying intensities. Several scenes of action at Johnson Hall will remain long in memory for the swirling composition which Mr. Griffith wrought when he sent Morgan's Raiders through a flank attack.

But against these vivid and soundly constructed scenes must be balanced a number in which the director was not at his best. Mr. Griffith—or his photographic staff—has a way of clouding all the corners of his frame with a gentle haze which leaves only a circle at the centre of his composition quite in focus. This trick is effective if not over-stressed; but beyond bounds it becomes one of those annoying methods of prettification which impair dramatic significance. A more radical fault in Mr. Griffith's work—from at least one spectator's standpoint—is the result, presumably, of his eternal pains to patch and shape, repatch and reshape his film after completion, seemingly without reference to any definite cutting script. He rarely screens a finished sequence as that word is now understood in the studios. His picture falls into no logical sub-divisions. His individual shots seem assembled jack-straw fashion, cut for what they will stand, and joined without much attention to pictorial form. And his flash-backs are innumerable and most disconcerting. The first five hundred feet of "America" contains more virtually unrelated jottings, strung loosely together than any similar bit of cinematic exposition which comes readily to mind. In these respects Mr. Griffith is today alone among directors of his standing; his work belongs to an older school of film narrative—one which is already passing.

The educational value of "America" is an uncertain quantity. Much of the film has been worked out with due reference to reliable sources. Mr. John Fell, who had a hand in "Down to the Sea in Ships," is credited with having written the "historical arrangement," and in so far as his efforts were expended upon the first half of the picture they were distinctly worth while. It is doubtful if the impressionable school-boy who may see "America" will soon again discover so vivid a visualization of the opening days of actual combat. And, the value of "America" as propaganda is limitless. It never for a moment suggests that the affection of any foreign national for his own flag may be as laudable a passion as the respect of an American for his. And it affirms and reaffirms, by sub-title and by implication, that this is the greatest country, not only of the present time, but of all time. These are sound precepts to be drilled into the youth of our land, especially in these days when the flow of oil hardly smooths the murmur of troubled waters. D. W. B.

"A Shape in the Moonlight, a Bulk in the Dark"

Paul Revere's Ride

Not the Least of Mr. Griffith's Moments in His New Film, "America"

"FIRST IN WAR, FIRST IN PEACE—

Arthur Dewey as General Washington in "America."

Griffith's 'America' Opens at the Majestic Theatre

D. W. Griffith set himself a prodigious task in filming the story of the revolutionary war for his new picture, "America," which opened at the Majestic Theatre last night.

The main features of the revolution are so thoroughly and vividly presented from the earliest days of school that every one knows them. No movie producer could fool us on them.

When it comes to picturing them, however, there is such a tremendous amount of stirring, dramatic, vital material in the history of the revolution that no picture of acceptable length could show it all. Not in one evening, at least.

And so Griffith has been obliged to pick from this wealth of material enough to suggest the whole, and yet a pitiably small amount, in order to have any sort of a story hold together. He has made a fine beginning, from the point of view of the historians; a better ending, according to the dramatists. For the first half is mainly episodic, presenting page after page of history, whereas the last part of the picture grasps the story by the horns, as it were, and presents it in a strong, well-knit crescendo of interest that makes even the "final clinch," the surrender at Yorktown and Washington's inauguration, seem anticlimax.

BOSTON TO VIRGINIA

If the film gets under way slowly, it is because Griffith is interweaving his themes, contrasting his efforts, with a certain sharp thoroughness. He shows the rugged countryside of Lexington, the gracious acres of a Virginia estate. He shows the patriotic Bostonians, led by Samuel Adams and John Hancock to rebel against British tyranny, and he shows the Virginia House of Burgesses, fired by Patrick Henry and by Washington. And to bind these together, he shows the young dispatch-bearer, Nathan Holden, who in the course of his trips South has fallen in love with a Virginia belle, Nancy Montague.

THE "MIDNIGHT RIDE"

Then comes the time when the British learn of the ammunition stored in Concord. The patriots, not to be outdone, go through the familiar rites of sending the lanterns in the Old North Church that blazes Paul Revere off on his famous ride. And what a ride it is! By country roads, through fields, over stonewalls, over ditches, by starlight and by brightest moonlight, to warn of the redcoats coming.

And the battle that follows—the marching at Lexington Green, the command to "Disperse, ye rebels!" which was not heeded, the unhurried farmers making their leisurely stand at Concord bridge, and the glorious rout of the British troops by the Minute Men, is a story to warm Boston's heart. The close scenes have made their way to our city, Concord and Lexington and old North Church and Concord bridge are as a great day back in our history. We know the spirit of Lexington and Concord.

VALLEY FORGE

The scene at Valley Forge is as moving as any in the picture. Washington's men are ragged, starving, and cold. Washington himself is a great figure, and Griffith has made him so. We see the suffering of the men, we see the faithfulness of Washington, we see the coming of the relief, we see the final saving of the fort by Morgan's men in thrilling indeed.

THE SACRIFICES

In "America," Griffith has accentuated the sacrifices that were necessary—not only sacrifices of life but of love, of comfort and security and of everything but a great ideal. In doing so, he has aimed more than ever at the heart. His aim is good. [illegible] may recognize this all along. [illegible] and scoff at sentiment, [illegible] Griffith will get you [illegible] Inc; as [illegible] Gloucester for everyone. [illegible] W. Simpson [illegible] ich in Griffith's picture [illegible] spectacle, sentiment, [illegible] Feb 2ary, glamor, excitement [illegible] Edgar Ralph even humor, and [illegible] at Southgraphy, capable acting [illegible] wit, as of amazing direction [illegible] It must be admitted [illegible] Coal Co still occasional crudeness [illegible] Philadelphia picture as well, but [illegible] doubt be trimmed out in [illegible] Mr. Griffith, as every [illegible] believes in continuing to [illegible] Everest picture for some time [illegible] Inc. shown to the public [illegible] Philadelphia are now for that purpose [illegible]

WELL CHOSEN

[illegible] choice of characters is [illegible] good. There is not a face [illegible] there that might not have [illegible] these happenings of 150 [illegible] And the celebrities are [illegible] Patrick Henry is capital. So [illegible] Thomas Jefferson, Samuel [illegible] King George III., John [illegible] captain of the Minute Men; [illegible] are and all of them. Arthur [illegible] seems slightly overcome by [illegible] of portraying George [illegible] ston.

[illegible] Dempster is beautiful and [illegible] as Nancy, doing by far her [illegible] so far. It is good to see [illegible] her emotional scenes she is [illegible] ing the mannerisms of other [illegible] trained stars—Lillian Gish, [illegible] arch and the others so frequently use the same methods. In [illegible] she is acquiring a technique [illegible] own, and a most effective [illegible]

A NEW HERO

[illegible] hero is Neil Hamilton, who [illegible] prophesies is going to be [illegible] Valentino. He is certainly [illegible] looking boy, and at times [illegible] great spirit, as in the battle [illegible]

[illegible] Emmett Mack came in for [illegible] part than is usually his lot. [illegible] the heroine's foolish [illegible] lover, brought up to the strict [illegible] tradition, but finally casting [illegible] against the King's orders [illegible] stupendous circumstances at Bunker [illegible] It is quite a characterization.

THE HEARTLESS VILLAIN

[illegible] to be overlooked is Lionel [illegible] who plays that wonderful [illegible] to a man to cause fear to [illegible] Captain. He adds complete [illegible] gets over all the more [illegible] the idea of heartless cruelty [illegible] and to human form [illegible] all cases. And he does [illegible] lively to Louis Wolheim [illegible] with the air of a [illegible] to his character [illegible] Wolheim [illegible] Revere's [illegible]

Boston Morning Globe March 8 1924

Boston Mass Traveler March 7 1924

PAUL REVERE'S RIDE GIVES THRILLS

Boston Sunday Herald March 2 1924

WINSOME HEROINE OF NEW FILM

Carol Dempster, Who Plays the Part of Nancy Montague, a Girl Who Faces Patriot in Revolutionary Days.

'AMERICA' AN EPIC OF FILMED DRAMA

Griffith's Great Picture Opens at Majestic

Boston Sunday Herald March 2 1924

Wins New Triumph

CARROL DEMPSTER

As a "Sweetie" Girl of the Revolutionary War, now being shown at Majestic Theatre.

'AMERICA' IS VIVID FILM OF REVOLUTION

Boston Morning Globe 3/7/24

"AMERICA" SCORES BOSTON TRIUMPH

Great Film Animated by Spirit of Freedom

Members of Patriotic Societies Vie With Each in Enthusiasm

[illegible] in the picturesque uniform of the Lexington Minutemen, pinned the official membership button of the organization on Griffith's coat, amid the wild cheering of the audience.

The ceremony was performed in the box occupied by the Lexington men immediately after Griffith, in response to repeated insistent demands, had made a brief speech at the finale. The young producer was tendered a tremendous ovation.

Mr. Chambers wrote the story of "America," he announced. The scenario is by Mr. Harvey Gates and there was in charge the great Griffith was assisted by the author of the scenario and Mr. Gates in the job of the scenario.

Paul Revere's ride, the [illegible] Lexington, the battle of Concord and Bunker Hill and the coming of the British.

Throughout the film runs the story of [illegible] Patrick Henry, Mr. Jefferson, Mr. Adams, Mr. Hancock, George III, Mr. Pitt, Mr. Washington, Mr. Lafayette, Mr. Hamilton, Mr. Burgoyne, Mr. Clinton, Mr. Cornwallis, Mr. Butler, Mr. Morgan

Boston (Mass) Post March 8 1924 Boston American Boston (Mass) March 8 1924 Post 3/8/24

IN TEARS AFTER HER FIRST KISS

Carol Dempster Never Given Chaste Salute Until She Played With Barthelmess in Movies

CAROL DEMPSTER IN D. W. GRIFFITH'S "AMERICA"
Miss Dempster is the great moving picture producer's latest star. She is shown here in her "Duckie" hat, just a little white duck for trimming on a black felt.

Carol Dempster was never kissed until she went into the movies, and this first kiss was given her by Richard Barthelmess. The feminine star of "America" made this confession for the first time last night. She frankly declares that of all movie ordeals the "screen kiss," although only a "screen kiss," is her most embarrassing experience.

KISSES STILL SCARE HER

She explains that Richard Barthelmess was directed by D. W. Griffith to kiss her for a "close-up," and to the amusement of a half hundred spectators she burst into tears. This was two years ago, and despite the fact that she has had quite a few screen kisses since, she claims they still frighten her.

"I suppose everyone will say that I am just making this statement to be different, but it is true. Ask Richard Barthelmess, Mr. Griffith; they can tell you. It is all right to act before five thousand and hundreds of people, but to register emotion, to kiss, to cry, hard work, well, for me it was terrifying.

"Yes, I cried before it happened when I found out that my part called for kissing, and I cried afterwards." Miss Dempster's great training was good enough.

"No, I don't see any more now, only when the camera calls for tears, but, unfortunately, the film and Richard Barthelmess didn't call for tears about the kiss. I guess I just had crossed signals instead, and I cried that I'd to have a great deal to have an embarrassing moment. The pictures which make me have to think in the future, they don't bother me. I guess that I am just like all the children of the world, I want to be good, I want to be a good girl, I want to be a good woman, I want to be a good mother, I want to be a good wife. The pictures are planned to change the public strongly, because if she fails, Miss Dempster might pick up the pieces of her career and start building great dramatic roles for herself. Miss Dempster is the representative of all the young actresses who

Devoted to the Work

"Yes, we have made this for you." Miss Dempster [illegible] "America." Lionel doesn't actually kiss me. His lips never touched mine. It is just the idea of expressing this emotion that troubles me. You see, I am naturally self-conscious. That's what Mr. Griffith taught me to overcome to forget that I was Carol Dempster.

Thinking Only of Art

"Perhaps, I ought not to tell these movie secrets. However, I don't think there is any great harm done. After all, if a girl is so fortunate as to become a Griffith prospect, she isn't thinking about movie thrills. She is thinking about Mr. Griffith's art.

This remark gave the reporter an opportunity to ask a very pertinent question. Mr. Griffith had been quoted the day before as saying he didn't know how long he would be able to retain Miss Dempster now that she was merging into the "star" class. It is against the policy of the man who made Mary Pickford, Douglas Fairbanks, Rodolph Valentino, etc., to keep high priced stars on his staff.

Not to Leave Griffith

"Am I going to leave Mr. Griffith? Well, I should say not. I am going to stay with him as long as he has work for me. I hope some day it may be said that Carol Dempster was the star that remained a Griffith star. If that can be said of me, I shall feel truly rewarded," she answered, saying that she does not believe she has "arrived." In "America," she feels she has a great part, but she modestly protests after all she is just one of the actors who took part in the production.

"Yes, I have been offered some fine roles as great from other companies as the chance is coming, but to me it means more than money to be able to be in a Griffith picture.

"The success was plotted to change the public strongly, because if she fails, Miss Dempster might pick up the pieces of her career and start building great dramatic roles for herself. Miss Dempster is the representative of all the young actresses who

Boston Herald
American 3/8/24

GRIFFITH HONORED BY MINUTE MEN

Wins New Triumph

CARROL DEMPSTER
Star in "America" film of the Revolutionary War now being shown at Majestic Theatre.

'AMERICA' IS VIVID FILM OF REVOLUTION

Had D. W. Griffith taken for his theme some gripping tale out of the world's immortal fiction, he would have done well enough; that he should succeed so admirably with "America" at the Majestic last evening, the story of his own country, places him in line for deep gratitude in addition to warmest praise.

For this is the story of the birth of America, not opaque and abstract as in a school book, but so vivid and touching that again and again the audience wept unrestrainedly—at the naked feet of soldiers tracking blood on the snow of Valley Forge; at the stricken patriot lad rolling a keg of powder in the face of a rain of musketry; at the birth of the flag—the list is endless.

CLEVERLY WOVEN TALE.

Robert W. Chambers, the author, has cleverly woven into the stirring events of the Revolution the romance of Nathan Holden and Nancy Montague, and told how, through the brave death of her brother, and the final conversion of her father to the patriots' cause they came to their happiness.

Holden, a young patriot, carries despatches to Virginia, and falls in love with the pretty Tory, Mistress Montague. The Montagues later arrive in the North in time to witness the massacre at Lexington, and young Charles Montague, hitherto a Tory fop, is moved by the sight to join the ranks of the Minute Men.

The accidental shooting of the older Montague by Minute Men estranges the lovers, who, after the intensity of battles, Indian raids, and fierce triumphant charges of Morgan's Men, at last come together in touching reconciliation.

The list of screen notables in the cast is impressive. One sees such names as Frank McGlynn, Jr., Lionel Barrymore, Louis Wolheim, and Lucille La Verne sufficient to the characters of the story. Of the principals Neil Hamilton is unquestionably pre-eminent. He plays with a fire and intensity that is admirably masculine, and is exceedingly handsome, mouse. Carol Dempster as Nancy Montague is charming, wistful and demure, maintaining throughout the story with a grace and poetcness that is peculiar to her sex.

AVIATION FOR GRIFFITH

Charles Emmet Mack, as Charles Montague, portrays the young Tory who is so moved by the Lexington massacre as to join the rebels against the King. His acting was most commendable, he requires a [illegible] and [illegible] that [illegible] were present at the premiere were [illegible] the performances [illegible] Lionel Barrymore, Lucille La Verne, and Jean Hersholt, who played the villainous Hessian, Hessian, and [illegible] Hessian, Hessian, and [illegible] Hessian, Hessian, and [illegible]

Cincinnati (O) Billboard 3/8/24

REVIEWS
By SHUMLIN

"AMERICA"
(Series One: "The Sacrifice")
D. W. Griffith Picture

As long as I live I shall remember "America", David Wark Griffith's greatest triumph. It is an unforgettable picture. It is more to the screen than "The Miracle" is to the stage. As from year to year athletes break existing records in sports, so does "America" break all records in motion pictures. Once more Griffith places his standard another notch higher, there for the rest to reach at.

"America" gives in pictures as clear as lightning flashes in a darkened sky the very soul and spirit of those who fought and struggled mightily and sacrificed that there might be an America. If the young and the newcomer to this country are to be told why America is, no better instruction could be given them than this picture, this most wonderful, most thrilling photodrama of the Revolutionary period. Nothing they could read, nothing that could be told them would more enduringly etch in their minds and their imaginations the thing that is meant when it is said, "I am an American."

As a motion picture spectacle this new Griffith epic is drama painted on a great canvas. It is a great collection of endless marvels, each one perfect in rhythm with the one before and the one after. Marvels of photographic artistry, marvels of pictorial beauty in landscape and groupings, marvels of striking, breath-stopping drama, of poignant, throat-filling tragedy; all of these are "America", the proud but honest portrayal of a nation's majestic sweep toward greatness.

With all the artistry of the picture, the abundance of admirable things that strike the eye and hold the mind, one must still pause to admire the masterful showmanship of Griffith. It is enough to describe this showmanship to say that "America", tho it shows the defeat of England, will unquestionably register a great success when it is shown in England.

As for the cast of players, they are each and every one perfect in their parts. In Carol Dempster, Griffith has at last succeeded in molding an actess of the first rank. She has all the lovely feminine charm of Constance Talmadge in the lighter moments and strikes the deep tragic note of Mary Pickford in the sad ones. In Neil Hamilton the great developer of talent has discovered another young man destined to become a popular idol. As for Charles Emmett Mack, now a Griffith veteran, his performance is one of the finest things in the picture. Lionel Barrymore, as the heartless, fiendish English captain, Walter Butler, is such a vicious villain as one meets only in the wildest dreams. He is superbly villainous. Others in the cast are: Erville Alderson, Lee Beggs, John Dunton, Arthur Donaldson, Charles Bennett, Dowsing Clark, Frank Walsh, Frank McGlynn, Jr.; Arthur Dewey, Sidney Deane, W. W. Jones, Louis Wolheim, Riley Hatch, Lucille La Verne and many others.

In the great number of players are many who, although unprogramed, by their performances help greatly in making the picture the splendid drama of facts that it is. Such a one is Billie Rainsforth, a lithe, graceful, beautiful girl who plays an Indian dancing maid, one of the group of women in the entourage of the lustful Captain Butler. In her few short appearances before the camera she draws the attention with her vivid personality as a magnet draws steel. She surely will find a place in the picture world fitting to her youthful beauty and ability.

"America" is a very long picture—two hours of it, however, are as one hour of most pictures—but not long enough to contain all the glorious events of the war for independence. With a beautiful love story threading its way thruout, the picture takes up the events leading to the Revolutionary War and ends with the surrender of Cornwallis at Yorktown to General Washington, with an epilog showing the inauguration of Washington. Historical scenes shown include the meetings of the patriots in Boston, sessions of Parliament in London, meetings of the Virginia Legislature, the thrilling ride of Paul Revere, the battles of Lexington and Bunker Hill, the desperate winter at Valley Forge and the bitter warfare of the Northern country when the British under Capt. Butler ravaged the farmers raising food for the American soldiers, pillaging, burning and murdering with the aid of the cruel Indian tribes. The main attention is given to the warfare in the Mohawk Valley farming region, the climax of the dramatic tale taking place there.

The dramatic tale weaves thru the historical backbone tells of the love of Nathan Holden, young dispatch rider of Lexington, for Nancy, the daughter of Justice Montague of Virginia, who is at first loyal to the English king, but is swayed by events to the American side. This tale takes the main characters from Virginia to Boston, to Lexington and the Mohawk Valley. It is love, in the form that Holden gives Nancy and her uncle father from the cruel treachery and lust of Captain Butler and finally Holden's chase to Butler after he has betrayed property, slaughtered his people and burned the village of the Mohawk Valley. This latter is the climax, the culminating climax of the tale, especially the thrilling chase of the traitorous and cowardly Butler.

"America" is the picture the patriotic and loyal American, man and woman, dreams and wishes to follow D. W. Griffith.

The Official Metropolitan Guide 47

EAST OF HOLLYWOOD

Harry O'Neill
as Paul Revere

THERE has never been an event pictured for the screen more gloriously exciting than that ride of Paul Revere in D. W. Griffith's "America" at the Forty-fourth Street Theatre.

All your history books, radio loud speakers, and oratorical torrents without number, can do but about one-tenth of what Mr. Griffith has done. Harry O'Neill, equipped with as speedy a mount as ever raced across the screen, gives life to Paul Revere's ride while the poet, Longfellow, could do no more than give romance and beauty.

No barrier stands in the path of this horse and its rider, for they will recognize none. Barriers and bullets from every side; the British striving frantically to curb this spirit of the Lexington farmers whom they thought only fit for plow and field; on through country uninviting for such wild riding, brooking no frustration no matter how great—that is the stuff of Paul Revere, his horse and the tumultuous journey they made on that historic night.

To all of which, Mr. Griffith has brought the skill and artistry that is his as our leading screen director.

Brooklyn Eagle March 9 1924

Long Shots and Closeups

Novarro-La Marr vs. Antony and Cleopatra—The Non-Professional Movie Critic—More About British Panning of American Films.

NOW that the question of movie censorship has been brought before the public eye and legislation pro and con is being debated by the 'awmakers in Albany, it would seem the psychological moment for the man in the street to register a bit of a kick of his own against the advertising of current movie attractions, written so that he who runs may read. We have in mind the advance newspaper advertising of a prominent motion picture producing organization to publicize the opening of its latest and greatest super-super-stupendous spectacle. The ad, written no doubt by one of the company's go-getteest copy men, advised the helpless reader that the world's greatest lovers were none other than Antony and Cleopatra, Queen Elizabeth and Sir Walter Raleigh, Napoleon and Josephine and—get this—Ramon Novarro and Barbara La Marr. Momentous news and interesting—if true. Too bad we haven't a Shakespeare today to go to Hollywood and immortalize the amours of Ramon and Barbara, Charlie and Pola, or perhaps Jack Pickford and Marilyn Miller in the manner of Tony and Cleo and Romeo and Juliet. Wouldn't the real estate value in that famous film colony soar to heavenly heights! California native sons could then discard their world famous climate slogan in favor of "Come to Hollywood, buy a love nest and go down in history along with Romeo, Raleigh and Ramon as one of the really great lovers of the world." (Los Angeles Chamber of Commerce take notice—no patent applied for.) Next to the champion lover ad we discover one created in the D. W. Griffith exploitation office that tells the world that "the great fleet came from California to see 'America' at the 44th Street Theater." What a wonderful enlistment slogan the navy could borrow from that. "Join the navy and see the world as well as all the first run movies." Ridiculous? Not at all. Hasn't the 26th U. S. Infantry, since it helped Griffith stage the battle scenes in "America," already launched an enlistment campaign based upon the very enticing slogan of "Join the 26th and work in the movies?" What next? It's up to the marines. So, you see, censorship of the films is not the all-important question of the industry. Something ought to be done to curb the enthusiasm of movie ad copy writers. Big business and even every-day entrepreneurs will find in movie advertising, if it is not censored, the greatest menace they have ever faced. If something isn't done soon, business will be headed for the demnition bow-wows, what with all the young bloods heading for Hollywood or going off to join the navy—or the 26th Infantry.

My Exhibitors Trade Review March 15 1924

w "America" on the opening night should eek at the production as it is today fol- k's pruning at the hands of its producer. one conceded it was a great picture as it stood at beginning. We saw on the tenth day the end of the st half and all of the second half of the picture. Where on the premiere night there seemed a sagging tendency in the second division owing to the great interest aroused in the career of young Montague, who dies at the end of the first half, as the picture stands now it may be said in all truth it is as fast in the latter part as it is in the first. And that is saying a lot. To suggest that "America" will be the greatest of the Griffith productions is perhaps to indulge in rash prophecy, especially in view of the phenomenal record of "The Birth of a Nation." But after again seeing the new subject following its final editing we are inclined to be reckless.

BY the way, we often hear of producers taking their pictures out into the smaller cities and trying them "on the dog." Bostonians may smile this week as they learn that Mr. Griffith, in preparing "America" for presentation in the Hub, deliberately "tried it on the dog" right here in New York. As many of the locations in the production are in Boston and its environs you may set it down Mr. Griffith is going to get a reception when he opens up at the Majestic [illegible] night of March 9. Boston will go to see this picture as it never did any of its predecessors.

Moving Picture World NY March 15 1924

Both Play to Capacity

While D. W. Griffith's latest photoplay spectacle, "America," a screen drama of the War of Independence, is showing to capacity audiences at the Forty-fourth street Theatre, New York, Griffith's first film spectacle, The Birth of a Nation, which began breaking box office records six years ago, was playing to capacity business at the Auditorium Theatre, Chicago.

My M P News 3/15/24

"America"—Forty-Fourth St., New York

Quinn Martin, World:—"The most stirring thing of its kind ever made is 'America,' at the Forty-fourth Street Theatre. Will set a new standard of achievement in the picture play fully as high and commanding as Mr. Griffith's 'Birth of a Nation' set in its day. Griffith passes definitely into the ranks of the immortals."

Don Allen, World:—"'See America First' is the best slogan in pictures today. D. W. Griffith's picture brings every bit of patriotism to the boiling point. We cannot recall once since 'The Birth of a Nation' when we so much desired to express our enthusiasm."

Daily News:—"Griffith's touch still magic, 'America' proves. No one can outdo him. The ride of Paul Revere is heart-shaking."

Robert Sherwood, Herald:—"Never such applause. Paul Revere's ride is perhaps the most thrilling episode the movies ever achieved. For spectacular dash, coupled with tremendous historic significance, it has no equal."

Times:—"Something to be remembered, something greater than even Griffith has ever done himself. A picture that will stir the patriotic heart."

Louella Parsons, American:—"'America' is the best thing Mr. Griffith has made since 'Way Down East'."

Telegraph: "A masterpiece of exquisite photography, flawless direction and blood-stirring, appealing force."

Harriette Underhill, Tribune:—"'America' is the greatest story that has ever been put on the screen. The greatest screen thrill of our experience. This is a great picture. Do not miss 'America.'"

Sun and Globe:—"The most thrilling and satisfying motion picture entertainment in the city. Produced with the sweep and fine indignation that spurred our forefathers to signing the Declaration of Independence. The most exciting true story in the world. 'America' is decidedly something to see."

Journal: "A living, breathing document of sacrifice and idealism. Intensely vivid, historically accurate and fascinating."

Telegram and Mail: "Not since The Birth of a Nation has Griffith done anything more noteworthy. Not only educational but inspirational and a revelation. You film fanatics who rave [illegible] wonderful pictures, you [illegible] 'America' next. Then you'll have a real good reason to talk about something to rave about."

Post: "Another splendid motion picture. Audience Space [illegible] Never such [illegible]."

D. W. GRIFFITH
Director

"We saw a real thrilling Sunday night at Broadway [illegible] the thoughts [illegible] and [illegible] Griffith's [illegible] Wonder Picture [illegible] Wonder Picture [illegible] Griffith [illegible] Wonder Picture [illegible] Griffith [illegible] Wonder Picture [illegible] Griffith

Boston (Mass) Post March 8 1924 Boston American Boston (Mass) March 8 1924 Post 3/8/24

IN TEARS AFTER HER FIRST KISS

Carol Dempster Never Given Chaste Salute Until She Played With Barthelmess in Movies

CAROL DEMPSTER IN D. W. GRIFFITH'S "AMERICA"
Miss Dempster is the great moving picture producer's latest star. She is shown here in her "Duckie" hat, just a little white duck for trimming on a black felt.

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KISSES STILL SCARE HER

She explains that Richard Barthelmess was directed by D. W. Griffith to kiss her for a "close-up," and to the amusement of a half hundred spectators she burst into tears. This was two years ago, and despite the fact that she has had quite a few screen kisses since, she claims they still frighten her.

"I suppose everyone will say that I am just making this statement to be different, but it is true. Ask Richard Barthelmess, Mr. Griffith; they can tell you. It is all right to act before five cameras and hundreds of people, but to register emotion, to kiss, to cry, third person, exit, for me it was terrifying.

"Yes, I acted before it happened when I found out that my part called for kissing, and I tried afterwards." Miss Dempster's great training was good enough.

"No, I don't me are more use, only when the scenario calls for tears, but unfortunately, in this way, there is a tremendous demand for tears from the star. I must have poured enough hundred feet, more than that, in a great theme to have an endless supply, and yet I cried hard to have to do it. It is the most difficult thing I do."

Miss Dempster is playing the part of Nancy Montague, and much too lo the eliminat would not s extent, but subtlety of the same p ting back throughout bined foots enough to were elimin these seque considerably standing fli

There is incident wh standing on to Nancy Mo to enough t the audience face with a touch, where brings out a none the mu could be ke the other o

The cast body to bri old Montag dramatic up many a little tedi acting could through wh scene, oth scenes, oth drama.

Again in Griffith the instant a sympathy, tears, and sorrow, and

When on making this after scene back of it humors in clim. Neve there is a overdoing points. W been all th most lost scenes.

Soon afte holds the Twice woul flash of the States, and have left touch. But after cuttin Nancy Mon tague, and much too l

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Yes, I have been offered some few more as great from other companies in the industry in earning, but it is hard work than money to be able to be in a Griffith picture.

This interview was brought to change the subject, because, because of her success in "America" she is now being interviewed on all the leading newspapers of the country.

Devoted to the Work

We can have work like his regardless, [illegible] the expense [illegible] of the work.

Wins New Triumph

CARROL DEMPSTER
Star in "America" film of the Revolutionary War now being shown at Majestic Theatre.

'AMERICA' IS VIVID FILM OF REVOLUTION

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The list of screen notables in the cast is impressive. One sees such names as Frank McGlynn, Jr., Lionel Barrymore, Louis Wolheim, and Lucille La Verne suffused to the characters of the story. Of the principals, Neil Hamilton is unquestionably pre-eminent. He plays with a fire and intensity that is admirably masculine, and is exceedingly handsome. Carol Dempster as Nancy Montague is charming, winsome and demure, moving throughout the story with a grace and carriageness that is peculiar to her own.

CHAPTER FOR GRIFFITH

Charles Emmett Mack, as Charles Montague, portrays the young Southern who is so moved by his Lexington experience as to join the rebels against the King. His acting was very commendable, he requires a [illegible] and expression that will [illegible] more prominent roles. Lionel Barrymore, who has perhaps played more roles in the moving pictures than any other actor, is in his best form in the role of Captain Walter Butler, the villain of the piece.

Louis Wolheim, who has perhaps played more roles in the moving pictures than any other actor, is in his best form in the role of Captain Hare, the villain of the piece.

Lucille La Verne, who has perhaps played more roles in the moving pictures than any other actress, is in her best form in the role of Mother Montague.

Jonas Parker, James Milaidy, Captain Hare, Louis Wolheim, Joseph Brant, Riley Hatch, Lord North, Emil Hoch, A Refugee Mother, Lucille La Verne and several others.

By Robert W. Chambers. Directed by D. W. Griffith.

SYNOPSIS. Present the sacrifices of our forefathers in establishing a free and independent nation. Nathan Holden, a Boston patriot meets aristocratic daughter of Virginia Tory, and develops a romance. Paul Revere warns countryside—and the Revolutionary War begins. The hero saves his sweetheart and the refugees in the stockade. British surrender at Yorktown.

GRIFFITH'S "AMERICA" STUNNING

Around Boston Scenes Are Magnificently Executed

BY PRUNELLA HALL

Patriotism and love, two of the greatest forces in life, have been welded into "America," D. W. Griffith's Revolutionary war film, which received its Boston première last evening at the Majestic Theatre before a notable audience. And if Griffith, the artist, had refused to bow to Griffith, the showman, we might have had a masterpiece. But Mr. Griffith's keen sense of picture values has made a marvellous attraction from the box office point of view and, perhaps after all, that is what really matters.

FIRST PART MAGNIFICENT

The first part of the film is magnificent, and if the romance had been subordinated to history, it would have been even greater.

The birth of a country is a great theme and the American Revolution is the most sublime struggle for independence that the world has ever known. And it was here in Boston that began the fight by which the 13 English colonies in America achieved their independence and laid the foundations for the great republic that today is a world power second to none.

The Midnight Ride

Perhaps the greatest thrill ever screened is the Midnight Ride of Paul Revere. Mr. Griffith, master of suspense, has featured rides to rescue in his other pictures but they pale into insignificance beside the tour de force of this famous historical journey. And one sat spellbound as Paul Revere rode through the countryside which echoed his momentous cry of "To Arms. To Arms. The British Are Coming."

And that valiant little band of Minute Men responded to a man, captained by that brave soul, John Parker, who shouted: "If they want war, let it begin here." And then on to Concord, where the "shot heard 'round the world" was fired. And 77 redoubtable Americans vanquished 800 red-coats.

Washington's Appointment

On to Bunker Hill the warfare waged and although the British conquered, it was a sorry victory. Other high-lights in this part of the photoplay were the House of Burgesses at Williamsburg, Penn., when Patrick Henry delivers those immortal words, "If this be treason, make the most of it"; the court of King George III, the tyrant; William Pitt, the great commoner, making his speech in defence of the Colonists; the escape of Samuel Adams and John Hancock, and the appointment of George Washington as commander-in-chief of the American army.

Then Romance Enters

All through these stirring and gripping episodes runs the thread of romance of Nancy Montague, whose father is King George's representative in Virginia, and Nathan Holden, messenger between Boston and Virginia, and one of the brave Minute Men. Nancy's heart conquers her loyalty to England, and the little Tory is blind to Nathan until she believes he has wounded her father. Then comes the death of her dear brother, Charles, who has gone over to the American side, which further wounds her royalist beliefs.

The photography is marvelous here and throughout the picture. Some of the finest photo pictures and groups are reminiscent of Mary Pickford. And the scene of the battles and charging men and horses are superb.

Hoosick Valley Campaign

The second half of the film is given over to the Hoosick Valley campaign, with the very finest work in showing the advance of Gen. Burgoyne's army and British and Indian raids and massacres. Scenes of Washington at Valley Forge, and the surrender of Cornwallis at Yorktown, are given in the last part of the picture.

Nothing in story, the blood of the average American and no less his imagination at the stirring and romantic history of his own country and he proved a story on rich from the depth to the struggle for independence. This is the period chosen by Mr. Griffith and with a story by the famous author, Robert W. Chambers, introducing a strong personal element and a story in miniature, he has sought together characters gathered in replying the incidents and in bringing out the heroisms. He has sought this story and transferring it to the screen in such a way that you place in the up in America and realize the real spirit of the country's greatness—the spirit of its people.

Good in that is the fine handling of the cast. The principal of good characters, the principal of good characters, the principal of comedy, tremendous parts and all in the majority have strong personal and beautiful and pretty photography, in which there is the added art of permanence at the end of a scene.

Motion Picture News March 8, 1924

America

(D. W. Griffith—About 14 Reels)
(Reviewed by Laurence Reid)

IT is a historic spectacle that Griffith presents here—even if it fails to furnish a sweeping epic of the torch of liberty which was lighted and carried by our forefathers in making us a free and independent nation.

What Griffith attempts to portray (and succeeds admirably) is the great sacrifice made by our forefathers. The spirit of 76 is vital—exceptionally vital in the first half of the picture. With a fine sense of dramatic values he presents several sweeping climaxes. The most thrilling episode which ever was projected in our estimation is the midnight ride of Paul Revere. It will arouse great patriotic fervor—for the spirit is behind it. The manner in which he rouses his audience to a frenzied pitch of excitement during the momentous ride surely stamps him the master of dramatic effects. And he follows up this magnificent episode with the battles of Lexington, Concord and Bunker Hill. The Minute Men arrayed against the British furnishes a scene which will make screen history. These episodes make "America" great.

The picture is packed with typical Griffith touches. He has inspired his players—especially Neil Hamilton—to immortalize our forefathers with the spirit they manifested in making us a free nation. It's a spectacular picture—a great picture, stirring in its climaxes—and carrying a fine spirit of sacrifice. And it will be a big success everywhere.

THEME. Historical romance against background of Revolutionary War—showing the features which led to America taking up arms against Britain—and pointing the conflict which was terminated in the surrender at Yorktown.

PRODUCTION HIGHLIGHTS. The ride of Paul Revere. The battle of Lexington and Concord. The battle of Bunker Hill. The suspense. The death of Butler. The fine acting. The excursions into British parliament. The death of the Tory's son.

DIRECTION. Brings out all his customary suspense. The dramatic effects—such as Revere's ride—and the battle of Lexington and Concord. Splendid atmosphere. Gets unusually fine results from players.

EXPLOITATION ANGLES. Play up Griffith and the large cast. Link up with societies, schools, colleges, women's clubs, etc. Present dignified campaign. Use dignified prologue.

DRAWING POWER. For first run houses.

SUMMARY. Historic spectacle which carries most appeal in early reels—after which it plunges into romance which dominates salient episodes of War. Has fine spirit and individual scenes magnificent, but is disappointing in the respect that vital characters and chapters of Revolution are neglected.

THE CAST

Nathan Holden	Neil Hamilton
Justice Montague	Erville Alderson
Nancy Montague	Carol Dempster
Charles Philip Edward Montague	Charles Emmett Mack
Samuel Adams	Lee Beggs
John Hancock	John Dunton
King George III	Arthur Donaldson
William Pitt	Charles Bennett
Patrick Henry	Frank McGlynn, Jr.
Thomas Jefferson	Frank Walsh
George Washington	Arthur Dewey
Captain Walter Butler	Lionel Barrymore
Sir Ashley Montague	Sidney Deane
General Gage	W. W. Jones
Paul Revere	Harry O'Neill
Captain Parker	H. Van Bousen
Major Pitcairn	Hugh Baird
Jonas Parker	James Milaidy
Captain Hare	Louis Wolheim
Joseph Brant	Riley Hatch
Lord North	Emil Hoch
A Refugee Mother	Lucille La Verne

and several others.

By Robert W. Chambers. Directed by D. W. Griffith.

SYNOPSIS. Present the sacrifices of our forefathers in establishing a free and independent nation. Nathan Holden, a Boston patriot meets aristocratic daughter of Virginia Tory, and develops a romance. Paul Revere warns countryside—and the Revolutionary War begins. The hero saves his sweetheart and the refugees in the stockade. British surrender at Yorktown.

Exhibitors Trade Review March 8 1924 Chicago Herald

Entertainment Feature

"...CE," a William B. Ha... ...duction, written by John... ... Directed by Bertram ...n. Length, 5,550 feet.

...ntrigue, romance an... ...on make "Dece" a good program pi... ...e. It is a ...rent sort of story in many ...s and ...n it plays upon many of the s...e old ...ds that supply the theme for ...cores ...passable pictorial tunes.

...ichelo Brescia and his daughter Lucia ...migrate to America to enjoy the opportunities that are said to be on every hand ...the land of the free." After a few ...ks in this country they face starvation ...Brescia determines to end it all by ...wing himself and his beautiful daughter into the sea. Lucia falls in a boat and ...scued unbeknown to the distracted ...r who is saved from a watery grave ...passing policeman. Lucia falls in ...with her rescuer, Guido Savori, but ...her—one Francisco, a villainous old ...rman—also craves her. To gain his ...Francisco caused the finger of scan...o point toward Lucia, who has been ...ing house for Guido and Luigi ...nt, his good friend, and the latter's ...crippled sister, and as a result the ...s driven from the peaceful little home ...her lover is absent. Francisco seizes ...girl as she is roaming aimlessly along ...beach and he sells her to Pietro, ...

JOHN GILBERT in a scene from the Fox production, "The Wolf Man," in which he is starred.

Convent... ...al Tale Give... ...d Production

...SIN," F. B. O. ...rring Madge Bel... ...by Harold Shu... ...ed by William ...th, 6,230 feet.

...ner Photoplay Corp. story ...n theme or denouement ...pen a spectacular fire finish ...The latter is well handled ...duces some excellent color wor... ...the fire scenes a lifelike aspect. ...cast is an excellent one numbering ...well-known stars as Madge Bel... ...Hallam Cooley, Otis Harlan, Edit... ...es, John Bowers and others. There ...s much excellent photography and Di... ...rector Seiter has managed to keep the ...action moving smoothly leading up to ...the exciting fire climax.

Madge Bell... ...in the leading role ...to use her conventional her... ...real. Coincidence plays an im... ...art throughout. Hallam Cooley ...han who commits the "white ...side from one or two scenes e... ...geracts, is adequate. Tek... ...tro...

...Madge Bell... ...John Bow... ...Hallam Cooley, Priscilla Billing... ...James Corrigan, Otis Harlan, Edi... ...erle V...

Moving Picture World March 8 1924

"America"

Griffith's Latest a Dramatic and Powerful Story Dealing with the Revolutionary War Period

Reviewed by C. S. Sewell

Under the title, "America, Series One, The Sacrifice," D. W. Griffith has delved into American history and produced what seems to be the first of a series. There is no pretending the fact that he has made a picture that will probably appeal tremendously to the majority of audiences, and while it is not another "Birth of a Nation," it should rank with the best from a box office standpoint.

Nothing in story the blood of the average American and no less his imagination at the stirring and romantic history of his own country and he proved a story on rich from the depth to the struggle for independence. This is the period chosen by Mr. Griffith and with a story by the famous author, Robert W. Chambers, introducing a strong personal element and a story in miniature, he has sought together characters gathered in replying the incidents and in bringing out the heroisms. He has sought this story and transferring it to the screen in such a way that you place in the up in America and realize the real spirit of the country's greatness—the spirit of its people.

Good in that is the fine handling of the cast. The principal of good characters, the principal of comedy, tremendous parts and all in the majority have strong personal and beautiful and pretty photography, in which there is the added art of permanence at the end of a scene.

achieved by the first half of the picture. Mr. Griffith announces he has made no attempt to portray the story of the Revolution, but has selected phases that reached the sacrifices of our ancestors in this tremendous struggle. With such a wealth of material to choose from there is bound to be differences of opinion as to the wisdom of those selections and a certain disappointment that situations of strong popular appeal have not been included. Doubtless many will feel he has placed too much stress on Butler's activities. Also the "punch" of the thrilling ride in this section is weakened by its being almost a repetition of Paul Revere's ride in the earlier portion.

Bringing in the same category as historical novels, this picture will also prove valuable and entertaining from an instructive angle, for the events are presented in a more vivid and impressive way than any book possibly could.

The cast is in keeping with a production of this magnitude. Carol Dempster is perfectly in the leading feminine role and this Griffith playing contrasts is exceptionally fine. He is a newcomer with an attractive personality and is an excellent point. Lionel Barrymore does excellent work in the important role of Butler, while Louis Wolheim is about as a particularly obnoxious role in which he disgusts in his Italian. The acting of the entire cast is of a high order but it is to regretted that the place and passage Thomas Washington and you look more like the familiar portraits of him.

Moving Picture World March 8 1924

This Week ... "AMERICA" ... And nothing else. Food for conversation wherever you go and as many varieties of arguments as you care to have.

Every man who argues starts out with the flat premise that "AMERICA" will make a wad of money, that no spectator who sees it will come away without having enjoyed himself, that it abounds in real GRIFFITH touches.

From that point the argument starts. On the points of "what might have been done," on the relative importance of many things that are done.

Opinions are equally the prerogative of wise men and fools. I have seen:

"AMERICA" is the first half is only GRIFFITH. "AMERICA" is the second half is GRIFFITH is a worthy effort, or a GRIFFITH who, having his subject bigger than expected and overwhelmed by it, said: "Can't handle it somehow or other."

We say Griffith is a genius and because of the editing the successive episodes, the long, flat and a poor emphasis of the second part of "AMERICA" convinced us that GRIFFITH is a genius. Yet, we say, the Wyoming Valley episodes, the Wyoming Valley episodes, the episodes that they are fine, with the end his chapter, and he found it necessary to "drag a few Valley Forge scenes in," insert a couple of minutes [illegible] and finish the [illegible]

And having said these things we all, that we are going to [illegible] a [illegible] [illegible] to make [illegible] [illegible]

Boston Herald March 8 1924

Boston Herald March 8 1924

GRIFFITH HONORED BY MINUTE MEN

Exhibitors Herald March 8 1924

Cincinnati (O) Billboard 3/9/24

REVIEWS

By SHUMLIN

"AMERICA"
(Series One: "The Sacrifice")
D. W. Griffith Picture

As long as I live I shall remember "America", David Wark Griffith's greatest triumph. It is an unforgettable picture. It is more to the screen than "The Miracle" is to the stage. As from year to year athletes break existing records in sports, so does "America" break all records in motion pictures. Once more Griffith places his standard another pitch higher, there for the rest to reach at.

"America" gives in pictures as clear as lightning flashes in a darkened sky the very soul and spirit of those who fought and struggled mightily and sacrificed that there might be an America. If the young and the newcomer to this country are to be told why America is, no better instruction could be given them than this picture, this most wonderful, most thrilling photodrama of the Revolutionary period. Nothing they could read, nothing that could be told them would more enduringly etch in their minds and their imaginations the thing that is meant when it is said, "I am an American."

As a motion picture spectacle this new Griffith epic is drama painted on a great canvas. It is a great collection of endless marvels, each one perfect in rhythm with the one before and the one after. Marvels of photographic artistry, marvels of pictorial beauty in landscape and groupings, marvels of striking, breath-stopping drama, of poignant, throat-filling tragedy; all of these are "America", the proud but honest portrayal of a nation's majestic sweep toward greatness.

With all the artistry of the picture, the abundance of admirable things that strike the eye and hold the mind, one must still pause to admire the masterful showmanship of Griffith. It is enough to describe this showmanship to say that "America", tho it shows the defeat of England, will unquestionably register a great success when it is shown in England.

As for the cast of players, they are each and every one perfect in their parts. In Carol Dempster, Griffith has at last succeeded in molding an actess of the first rank. She has all the lovely feminine charm of Constance Talmadge in the lighter moments and strikes the deep tragic note of Mary Pickford in the sad ones. In Neil Hamilton the great developer of talent has discovered another young man destined to become a popular idol. As for Charles Emmett Mack, now a Griffith veteran, his performance is one of the finest things in the picture. Lionel Barrymore, as the heartless, fiendish English captain, Walter Butler, is such a vicious villain as one meets only in the wildest dreams. He is superbly villainous. Others in the cast are; Erville Alderson, Lee Beggs, John Dunton, Arthur Donaldson, Charles Bennett, Downing Clark, Frank Walsh, Frank McGlynn, Jr.; Arthur Dewey, Sidney Deane, W. W. Jones, Louis Wolheim, Riley Hatch, Lucille La Verne and many others.

In the great number of players are many who, although unprogramed, by their performances help greatly in making the picture the splendid drama of facts that it is. Such a one is Billie Rainsforth, a lithe, graceful, beautiful girl who plays an Indian dancing maid, one of the group of women in the entourage of the lustful Captain Butler. In her few short appearances before the camera she draws the attention with her vivid personality as a magnet draws steel. She surely will find a place in the picture world fitting to her youthful beauty and ability.

"America" is a very long picture—two hours of it, however, are as one hour of most pictures—but not long enough to contain all the glorious events of the war for independence. With a beautiful love story threading its way through, the picture takes up the events leading to the Revolutionary War and ends with the surrender of Cornwallis at Yorktown to General Washington, with an epilog showing the inauguration of Washington. Historical scenes shown include the meetings of the patriots in Boston, sessions of Parliament in London, sections of the Virginia Legislature, the thrilling ride of Paul Revere, the battles of Lexington and Bunker Hill, the desperate winter at Valley Forge and the bitter warfare of the Northern country when the British under Capt. Butler scourged the farmers raising food for the American soldiers, pillaging, burning and murdering with the aid of the cruel Indian tribes. The main attention is given to the warfare in the Mohawk Valley farming regions, the climax of the dramatic tale taking place there.

The dramatic tale weaves thru the historical backbone tells of the love of Nathan Holden, young English rider of Lexington, for Nancy, the daughter of Jacob Montague of Virginia, who is at first loyal to the English king, but is caught up events on the American side. Thru tale takes the main characters from Virginia to Boston, to Lexington and the Mohawk Valley. It is here, in the Mohawk Valley, where Nancy and her uncle further Holden, where Nancy and her uncle, after the cruel treatment and rude advances of Captain Butler and Indian Hunter's school to Butler and Indian Hunter, are rescued by Paul Revere, who is on his midnight ride to warn the colonists and muster the militia. Another thrilling episode is the capture of Paul Revere by Butler and Indian Hunter and his escape through the King's face printed on paper money.

"America" is the production of the year. It is a great picture, a great story, a great piece of work. It is a lifelike aspect. ent one numbering as Madge Bel- this Harlan, Edit- nd others. There tography and Di aged to keep th ls leading up t

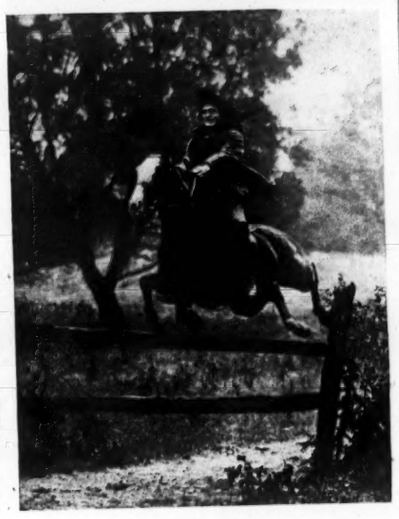
the leading rol conventional her ence plays an im Hallam Cooke mits the "whit or two scenes n adequate. John

a scene from th e Wolf Man," F

Tale roduction N," F. B. O. g Madge Bel- Harold Shu- by William 6,230 feet. toplay Corp. story ne or denouement ctacular fire finish r is well handle cellent color wor a lifelike aspect. ent one numbering as Madge Bell this Harlan, Edit nd others. Ther tography and Di aged to keep th ls leading up t

the leading rol conventional her ence plays an im Hallam Cooke mits the "whit or two scenes n adequate. John

EAST OF HOLLYWOOD



Harry O'Neill
as Paul Revere

THERE has never been an event pictured for the screen more gloriously exciting than that ride of Paul Revere in D. W. Griffith's "America" at the Forty-fourth Street Theatre.

All your history books, radio loud speakers, and oratorical torrents without number, can do but about one-tenth of what Mr. Griffith has done. Harry O'Neill, equipped with as speedy a mount as ever raced across the screen, gives life to Paul Revere's ride while the poet, Longfellow, could do no more than give romance and beauty.

No barrier stands in the path of this horse and its rider, for they will recognize none. Barriers and bullets from every side; the British striving frantically to curb this spirit of the Lexington farmers whom they thought only fit for plow and field; on through country uninviting for such wild riding, brooking no frustration no matter how great—that is the stuff of Paul Revere, his horse and the tumultuous journey they made on that historic night.

To all of which, Mr. Griffith has brought the skill and artistry that is his as our leading screen director.

Brooklyn Eagle March 9 1924

Long Shots and Closeups

Novarro-La Marr vs. Antony and Cleopatra—The Non-Professional Movie Critic—More About British Panning of American Films.

NOW that the question of movie censorship has been brought before the public eye and legislation pro and con is being debated by the 'aw-makers in Albany, it would seem the psychological moment for the man in the street to register a bit of a kick of his own against the advertising of current movie attractions, written so that he who runs may read. We have in mind the advance newspaper advertising of a prominent motion picture producing organization to publicize the opening of its latest and greatest super-super-stupendous spectacle. The ad, written no doubt by one of the company's go-gettest copy men, advised the helpless reader that the world's greatest lovers were none other than Antony and Cleopatra, Queen Elizabeth and Sir Walter Raleigh, Napoleon and Josephine and—get this—Ramon Novarro and Barbara La Marr. Momentous news and interesting—if true. Too bad we haven't a Shakespeare today to go to Hollywood and immortalize the amours of Ramon and Barbara, Charlie and Pola, or perhaps Jack Pickford and Marilyn Miller in the manner of Tony and Cleo and Romeo and Juliet. Wouldn't the real estate value in that famous film colony soar to heavenly heights! California native sons could then discard their world famous climate slogan in favor of "Come to Hollywood, buy a love nest and go down in history along with Romeo, Raleigh and Ramon as one of the really great lovers of the world." (Los Angeles Chamber of Commerce take notice—no patent applied for.) Next to the champion lover ad we discover one created in the D. W. Griffith exploitation office that tells the world that "the great fleet came from California to see 'America' at the 44th Street Theater." What a wonderful enlistment slogan the navy could borrow from that. "Join the navy and see the world as well as all the first run movies." Ridiculous? Not at all. Hasn't the 26th U. S. Infantry, since it helped Griffith stage the battle scenes in "America," already launched an enlistment campaign based upon the very enticing slogan of "Join the 26th and work in the movies?" What next? It's up to the marines. So, you see, censorship of the films is not the all-important question of the industry. Something ought to be done to curb the enthusiasm of movie ad copy writers. Big business and even every-day entrepreneurs will find in movie advertising, if it is not censored, the greatest menace they have ever faced. If something isn't done soon, business will be headed for the demnition bow-wows, what with all the young bloods heading for Hollywood or going off to join the navy—or the 26th Infantry.

My Exhibitors Trade Review March 15 1924

w "America" on the opening night should eek at the production as it is today fol- s pruning at the hands of its producer. me conceded it was a great picture as it stood at beginning. We saw on the tenth day the end of the st half and all of the second half of the picture. Where on the premiere night there seemed a sagging tendency in the second division owing to the great interest aroused in the career of young Montague, who dies at the end of the first half, as the picture stands now it may be said in all truth it is as fast in the latter part as it is in the first. And that is saying a lot. To suggest that "America" will be the greatest of the Griffith productions is perhaps to indulge in rash prophecy, especially in view of the phenomenal record of "The Birth of a Nation." But after again seeing the new subject following its final editing we are inclined to be reckless.

BY the way, we often hear of producers taking their pictures out into the smaller cities and trying them "on the dog." Bostonians may smile this week as they learn that Mr. Griffith, in preparing "America" for presentation in the Hub, deliberately "tried it on the dog" right here in New York. As many of the locations in the production are in Boston and its environs you may bet it down Mr. Griffith is going to get a reception when he opens up at the Majestic on the night of March 9. Boston will go to that picture as it never did any of its predecessors.

Moving Picture World March 15 1924

Both Play to Capacity

While D. W. Griffith's latest photoplay spectacle, "America," a screen drama of the War of Independence, is drawing to capacity audiences at the Forty-fourth street Theatre, New York, Griffith's first film spectacle, "The Birth of a Nation," which began breaking box-office records ten years ago, was playing to capacity business at the Auditorium Theatre, Chicago.

My Times March 1 1924

Paul Revere in "America"

My Exhibitors Trade Review 3/8/24

A National Picture

[illegible] on the public screen of "America" is an [illegible] in motion picture [illegible]. Seldom [illegible] has there been a subject carrying so dramatic [illegible] as does this product of the Griffith [illegible] pictures fail in all respects to meet the re- [illegible] those who go to see it there may be said in [illegible] that very likely we have [illegible] much from Mr. Griffith [illegible] the reviews in the New York newspapers [illegible] marked goodness as in the power of the [illegible] dramatic force with which its message is [illegible]

[illegible] the one the producer sought [illegible] this production to fail to guide him, prov- [illegible] suggestions and indications from tangible and [illegible] there throughout the whole and so [illegible] that come under the powerful hand [illegible]

[illegible]

Boston (Mass) Herald March 9 1924

My Exhibitors Trade Review March 15 1924

"America"—Forty-Fourth St., New York

Quinn Martin, World:—"The most stirring thing of its kind ever made is 'America,' at the Forty-fourth Street Theatre. Will set a new standard of achievement in the picture play fully as high and commanding as Mr. Griffith's 'Birth of a Nation' set in its day. Griffith passes definitely into the ranks of the immortals."

Don Allen, World:—"'See America First' is the best slogan in pictures today. D. W. Griffith's picture brings every bit of patriotism to the boiling point. We cannot recall once since 'The Birth of a Nation' when we so much desired to express our enthusiasm."

Daily News:—"Griffith's touch still magic, 'America' proves. No one can outdo him. The ride of Paul Revere is heart-shaking."

Robert Sherwood, Herald:—"Never such applause. Paul Revere's ride is perhaps the most thrilling episode the movies ever achieved. For spectacular dash, coupled with tremendous historic significance, it has no equal."

Times:—"Something to be remembered, something greater than even Griffith has ever done himself. A picture that will stir the patriotic heart."

Louella Parsons, American:—"'America' is the best thing Mr. Griffith has made since 'Way Down East.'"

Telegraph: "A masterpiece of exquisite photography, flawless direction and blood-stirring, appealing force."

Harriette Underhill, Tribune:—"'America' is the greatest story that has ever been put on the screen. The greatest screen thrill of our experience. This is a great picture. Do not miss 'America.'"

Sun and Globe:—"The most thrilling and satisfying motion picture entertainment in the city. Produced with the sweep and fine indignation that spurred our forefathers to signing the Declaration of Independence. The most exciting true story in the world. 'America' is decidedly something to see."

Journal: "A living, breathing document of sacrifice and idealism. Intensely vivid, historically accurate and fascinating."

Telegram and Mail: "Not since The Birth of a Nation has Griffith done anything more noteworthy. Not only educational, but inspirational and a revelation. You film fanatics who read [illegible] wonderful [illegible] Another splendid motion picture. Audience burst into applause. Never such a perfect example of film [illegible]

D. W. GRIFFITH
America
FREEBOOTER

"Genius?" Says Griffith; "Not At All; Just Long, Hard Work"

By LOUIS WEITZENKORN

THE trouble with David Wark Griffith is that he cannot be anything except a dreamer. If Griffith could hold on to the fortunes he has made instead of spending them upon impossible tragedies like "Broken Blossoms" he would have had little anxiety concerning his latest picture, "America." When the crank of the projection machine in the 44th Street Theatre began turning the night "America" opened D. W. Griffith had put all his money, and the money of his backers upon one color. He bet red against black. Not to lift the tension too quickly for the so-called anxious reader, here is a picture of Griffith during the birth of the picture on Broadway:

It was a few moments before the performance and Griffith, his voice nearly gone, his throat sore from the strain of direction, talking to managers, press agents, newspaper men and no doubt calming the anxious fears of those who had invested in "America," watched the streaming crowd pour into the lobby of the theatre and filter past the ticket taker into the auditorium. Hundreds passed and Griffith, a bulking man dressed in brown tweeds, a wide brimmed soft hat slanted upon his head, stood silently. His long nose, the index of his personality, seemed to dip among the crowd like the prow of a boat. That nose is an impressive thing. There seems to be a magnetic relation between it and human psychology and this interviewer, who watched Griffith as he watched his peripatetic audience, could almost see the shape of psychic inhalations.

feelings are. David Wark Griffith will corroborate them for you.

When he settled back in a chair in the dressing room to talk he was a big man, worn to the edge, and yet satisfied to an extent that he had won again. He exults that the critics have praised his play, that audiences are packing to see it, but he feels that he has one more big bet to make, when he piles up sufficient money he's going to play it upon another color—gray—the gray of the Confederate States of America, their rise and fall, and the epic tragedy of the South.

"I have been reputed to be an Englishman," said Griffith. "Of course I'm not. I was born in Kentucky, near Louisville, and my family were victims of the Civil War, as nearly all Southerners were. After the war we were broke. Now the suffering in the South is known to me and I think that story is the greatest story of a lost cause in history. And all men love lost causes—I mean the lost cause is usually a brave one, thrilling, daring, tragic. Men are lost causes themselves. They fight and they lose and just the bravery of living and fighting an inevitable doom is the marvel and the greatness of man.

"If I can get the money with no backer to tell me what to do and what not to do, I'm going to film the rise and fall of the Confederacy and when I'm finished with it it will be the greatest work of my life."

Griffith doesn't talk much in small terms. He wants canvases of the seven-acre type. The French Revolution and Carlyle's history of it fascinates him and he plays with the idea of using Carlyle as his scenario writer.

"It's not supposed to be accurate," he said. "Thomas Carlyle was prejudiced bilious and all that, but what he wrote could have happened and for the most part did. It seems to me that what could happen is as good as what did. At any rate I'd rather be misled by Carlyle than bored by most of the historians."

He talked of the book, the chapter called "The Night of Spurs," the flight of the King and Queen to

D. W. GRIFFITH completing "AMERICA" gifs for a photograph.

The house manager came up to him.

"Mr. Griffith," he said, "we're sold out all except your personal box. Can we sell that?"

Griffith grinned. "No, we don't need those two dollars. But it's a success, isn't it?" He walked into the theatre and looked at the creeping heads of men and women, the hum of their whispering sending a calm breeze wind through the house. "It's great," he said. "We do something and then have people come to see it. And it's satisfactory."

Thomas Wise stopped a tall man as he hit the aisle back to a theatre chair behind the screen for the opinion of an interview. Griffith didn't want any excuse under the mask of [illegible] Wise, who was [illegible] Wise, who was [illegible] Wise, who was [illegible] Wise, who was [illegible]

[illegible] Another [illegible] Wise, who was [illegible] Wise, who was [illegible] Wise, who was [illegible] Wise, who was [illegible]

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March 15 1924

The Editorial Page

The 'Short' and Its Future

WHAT is the future of the short subject? Has it seen its best days, has it reached the peak and is it now on its way down the hill to its long home?

We pause while the vote is being taken.

From all over the land comes the roar from thousands of exhibitor throats: "No!"

It is here to stay.

The motion picture came to us in the guise of a short subject—very short, to be precise.

It grew in the course of years from *50 feet to* approximately a thousand. On another page is told the story of how D. W. Griffith, then a new director at Biograph, refused to cut a picture from two reels to one.

That was not the least of his crimes. He had fractured the standing rules of the institution by spending not only the $75 allowed each director for making a picture but $105 in addition.

There was no machinery for distributing a film of that inconceivable length. It might be a good picture, but it was junk nevertheless.

The director was "fired." He was an impossible executive.

Of course, progress would not be denied. Some distributing genius discovered a way out of the dilemma. The picture would be issued in two parts, as a serial. And Griffith was restored to the industry.

It is true there are some feature productions that make a satisfactory afternoon or evening's entertainment.

BUT those which do are sure to be far out of the ordinary in the way of entertainment. There must be in them some mighty appeal to the imagination.

Easily the aggregate of those pictures which come within this category cannot exceed 2 per cent of the whole.

That leaves at least 98 per cent which must be accompanied, or at least should be.

Now what is the average length of the feature of today?

In the December list we find 30 pictures that exceed 6,500 feet in length and 28 that are under. The January chart discloses 20 productions that exceed 6,500 feet in length, while there are 47 that are listed as less than that length.

Which would indicate, by the way, that the complaint on the part of exhibitors that features were too long is being heeded by producers.

The foregoing figures justify the assumption that placing the average length as 6,500 feet is not an understatement. Let us assume it is approximately correct.

It will mean that the average exhibitor planning a two hours' program of straight pictures will require at least 3,500 feet of film to be divided among short subjects.

Here is opportunity for real diversity of entertainment.

In the first place there is a news weekly. It may not be of current date, but if your patrons have not seen it it is new to them. And a program is not complete without a weekly.

If you are in doubt about this statement pick up a list of programs taken from the announcements of successful houses and see how many there are in which a weekly is missing. See if you can discover one.

That leaves three reels to be accounted for. Just here is where the stand-by of a two-part comedy comes in. This is the point where rigid selection should be exercised.

THERE are all kinds of comedies—excellent, good, fair, bad and worse. It is the last two classes the exhibitor should avoid.

It is in booking comedies that the exhibitor may make full use of his business papers, by filing the reviews. It will give him a check-up on the salesman. And if it happens that the exhibitor is fooled on the review then the editor's hide should be made to feel the lash.

For the fourth reel there are many choices. A good scenic is always appreciated—if patrons get a chance to see it.

It is in the fourth reel, however, where the short subject has abundant opportunity for expansion. We know that in other days much good entertainment was provided by single-reel dramas. The chance is present today as much as ever.

Judging by experience the making of short subjects is a work of specialization. The largest output in that department is provided by two companies practically devoted to it.

The importance of the short subject in the estimation of exhibitors may be judged when it is stated that putting aside the large quantity of material and much of it meritorious supplied by other companies the two concerns devoted to short subjects last year received in bookings practically one dollar out of every seven paid in to all the exchanges.

The short subject is "sitting pretty."

Brooklyn Eagle 3/9/24

Ten Best Pictures Selected

SCREENLAND has selected the ten best motion picture dramas of all time. The votes in the contest which closed on January 15th, have been tabulated, and the final results are presented on this page.

SCREENLAND went to great pains to get a cosmopolitan vote. The foremost men of the celluloid world, including such authorities as Adolph Zukor, president of Famous Players-Lasky Corporation, offered their choice of the ten best pictures, the leading screen critics were invited to give their selection, and the readers of SCREENLAND were asked to send in their own individual lists. Our readers responded in remarkable fashion, the votes flooding in from all parts of America, from Mexico, Cuba, Canada, Australia, Japan and England.

Admirable Consensus of Opinion

SCREENLAND looks upon the vote as presenting an admirable consensus of opinion. The final vote is the list of ten as selected by the men who make the movies, the writers who criticise them and the people who go to see them. No list could be more satisfactory [illegible] more definite in its findings.

Until the very last vote was counted it was impossible to tell definitely whether David Wark Griffith's *The Birth of a Nation* or Rex Ingram's *The Four Horsemen* had won first place. The Griffith epic finally [illegible] Mr. Ingram's film version of the Blasco Ibanez novel. *The Four Horsemen* [illegible] *The Kaiser, The Beast of Berlin, Hearts of the World, Intolerance, Broken Blossoms, Way Down East, Orphans of the Storm, The Miracle Man, Hoodoo Ann, Hearts of the World, Way Down East, Broken Blossoms, Orphans of the Storm, Intolerance, The Miracle Man, Hoodoo Ann, The Birth of a Nation, The Four Horsemen.*

Griffith "America" again stamps him as the daddy of all directors, foreign and American. His picture is so far above the alleged great ones that to start to compare them is a joke. Griffith, and Griffith alone, has the knack of raising his audience to fever pitch excitement and creating suspence that is marvelous, to say the least. "America" is a picture no one should miss, if they want entertainment. It is a sure cure for [illegible] circulation.

my Star March 7 1924

that the great film public is steadily advancing in its tastes and likings.

Very close behind the first twenty were *The Christian, Foolish Wives, The Golem, Where the Pavement Ends* and *The Green Goddess*. In fact, but a few votes separated them from the last of the lucky twenty.

The Griffith Productions Honored

THE final vote presents some interesting food for thought. David Wark Griffith is the only director represented by more than two productions. Griffith has four screenplays in the first ten and one in the second. Rex Ingram, James Cruze, Allan Dwan and Charlie Chaplin each have one in the first and one in the second ten, and Fred Niblo has two in the second ten.

Stars played an amazingly small part in the voting. Only two stars are present in more than two of the first twenty selections. Both Richard Barthelmess and Lillian Gish were in three of the first ten and Miss Gish was in one of the second ten. Which would seem to augur well for the forthcoming Barthelmess-Gish production of *Romeo and Juliet*. Rudolph Valentino, Douglas Fairbanks, Charlie Chaplin, Marion Davies and Mac Marsh are represented in one of the first and one of the second ten selections.

Some Interesting Votes

IT is not too late to present some of the interesting final votes. Anna [illegible] known to SCREENLAND readers for her crisp and [illegible] entered the following list of ten:

1. *Blood and Sand*. 2. *Dr. Jekyll and Mr. Hyde*. 3. *Sins of the Fathers*. 4. *The Prisoner of Zenda* and *The Girl I Loved*. 5. *The Merry-Go-Round*. 6. *Nanook of the North*. 7. *The Cabinet of Dr. Caligari*. 8. *The Three Musketeers*. 9. *Hell's Hinges* and *It Happens to Every Man*. 10. *The Woman of Paris*, *Lorna Doone*, *Under Two Flags*, *Little Old New York*.

The Second Ten

1. *Blood and Sand*. 2. *Dr. Jekyll and Mr. Hyde*. 3. *Sins of the Fathers*. 4. *The Prisoner of Zenda* and *The Girl I Loved*. 5. *The Merry-Go-Round*. 6. *Nanook of the North*. 7. *The Cabinet of Dr. Caligari*. 8. *The Three Musketeers*. 9. *Hell's Hinges* and *It Happens to Every Man*. 10. *The Woman of Paris*, *Lorna Doone*, *Under Two Flags*, *Little Old New York*.

Which would indicate that [illegible] thinks well of comedy and particularly of [illegible] Ben Turpin.

[illegible] Bidwell Ave., Jersey City, N. J. [illegible] including *The Wonder of Wife*, [illegible] Biograph [illegible] Clare [illegible] Biograph [illegible] Mae Marsh, Bobbie Harron [illegible] *The Birth of a Nation*, *Gloria Swanson*, *The World to Live In*, *Restless Passion*, *The Half Breed* [illegible] Doug Fairbanks Triangle production, and *Hoodoo Ann* [illegible] Charles Ray [illegible]

[illegible] continued on page [illegible]

¶ Watch for Upton Sinclair's sensational article in next month's issue of Screenland—
"Money and the Movies"
Out April 1st

Boston (Mass) Traveler March 8 1924

LIFE

Silent Drama

"America"

Right off the Reel

By [illegible]

"America" Too Big to Be Appreciated at First Viewing

Post [illegible] March 9 1924

Screen Gossip

Boston American 3/2/24

my Post 3/9/24

RK REVIEW, SATURDAY, MARCH 8, 1924 New York Review

GRIFFITH'S "AMERICA"

THE SCREEN'S GREATEST ACHIEVEMENT

By Colgate Baker

That the American Revolution could ever be used to make a screen masterpiece probably no one but D. W. Griffith ever dreamed, and that he did is, after all, not extraordinary, for his "dreams"—or, rather, the realization of them in motion pictures—are among the most important things that have happened in the cinema world the past decade.

I felt, after seeing "America," at the Forty-fourth Street Theatre, that the Revolution must have been staged by George Washington and the rest of the patriots of '76 for the special purpose of giving Mr. Griffith an opportunity to make a picture which not only surpasses as an achievement in production all his previous master films in magnitude, in artistic values, in heart interest and in service to our country, but which will probably inaugurate a new epoch in film production, for it shows that a historical subject properly treated is more interesting than the greatest imaginative story ever screened.

"America" is the biggest hit as a film that Broadway has ever seen. It is a hit, in my opinion, not because the masses of people feel the patriotic urge that the subject invokes so keenly, but because it is so thrilling and absorbing as a story and as a panorama of action, battle scenes, horseback rides, fights, retreats, love episodes, tragic deaths, heroism, fortitude and suffering in which our revolutionary forefathers took part.

Griffith to Rescue

It has come to the theatre at the psychological moment, just when it is needed and calculated to do the most good. The movies had commenced to grope in the dark again for leadership. Producers have been going to extreme lengths to obtain profitable literary material for the screen. They have impressed into service every likely author from her to Timbuctoo; have paid fabulous sums to novelists who do not understand the requirements of the screen, but, for all that, have not advanced a single step, either commercially or artistically, the past five years.

If you will recall the tremendous impetus that the success of Griffith's first great picture, "The Birth of a Nation," gave the industry, you will be able to appreciate what the success of "America" means to the movies, for it means something just as big.

That is one angle of the matter, and another side is the patriotic service that Griffith has rendered. Our biggest national problem is the assimilation and Americanization of the vast horde of foreigners that have emigrated and settled here the past twenty years. How to make good citizens out of them, imbue them with the traditions which we cherish, to give them the ideals of the noble men and women who founded the United States of ours, is the big problem of the day. "America" will do more for this cause than all the text-books on American history ever written. It will convert the mature and enthuse the youth, for no one, not even a red anarchist, can resist its appeal.

Historically Accurate

As history it is about as flawless a piece of work as has ever been achieved. Even the English historians can take no exception to any scene or incident on the ground that it is historically inexact. You will learn more about the Revolution by seeing this picture than you could by reading every book there is on the subject, and even a professor of history gets a better understanding of the causes and efforts of the revolt of the thirteen colonies and the motives of the participants in the struggle for liberty than he had before.

For the first time the great figures of the Revolution—Washington, Patrick Henry, Samuel Adams, John Hancock, Thomas Jefferson, Paul Revere and the minute men of Lexington are vitalized and real human beings, and the incidents that moved them move us. It is wonderful, this thing—illusion, you may call it. The magic of the power of the screen never more astounding.

This brings us right back to the point of the marvellous power of the motion picture art—something that only a few people, even in Hollywood, of all the producers who have been head of the movies, to realize that there is no limit to what the film can do. And the end is not yet. The sky is more limitless in scope, etc., etc.

Why Its Produced It

Frankly, what was it that impelled Griffith to produce "America"? I asked him, and he said a present situation, a situation so unlike any other that it seemed to him the duty of the American people, and of the world, to be given a great lesson in Americanism. He said he felt that the time was ripe for such a picture, that the time was right, and that he had to do it.

He said that he had wanted to do it for years, but that every time he had to postpone attempting to picturize it. Then last year I decided that the time was ripe for a picture dealing with the Revolution and I ressurected my play. After consideration I decided not to use the play, but to have another story written and I secured Robert W. Chambers to write this story for me, and went to work on "America."

Necessary Corporation

"I am glad that I waited all those years before trying to produce this picture, because I doubt whether in the early days I could have enlisted such valuable assistance from the historical organizations, the authorities the War Department and other people of distinction in making the production. I har the time and means to do justice to the subject, and every facility of the War Department, the various historical societies, such as the Sons of the Revolution, the Lexington Historical Society etc, was placed at my disposal. It was necessary, of course, to have every detail absolutely correct, so that no learned historian could find fault with it. This called for a vast amount of work, but my staff was organized to deal with the matter efficiently and everything progressed smoothly up to the day we began to photograph our first scenes.

"The actual work of taking the picture on location proved to be extremely difficult. There were new problems to be solved in handling the army of extras that probably could not have worked out if I had not had so much experience before in this kind of work.

"In many scenes you will notice that we had to include a large number of people all of whom were vitally concerned in the central action and every individual does something important in the making of the whole scene. To get this all done on time, in the proper way at the proper time, to get views at the right angles and synchronize it all, was a tremendous labor, calling for endless rehearsals, but I am happy to say that it was all done satisfactorily.

"I am very much pleased with the manner in which the production has been received by the public. We have not done much advertising and yet we have been playing to capacity audiences and I have never seen so much applause before at a film showing on Broadway.

Absorbing Situation

"The audiences seems to forget that they are seeing something which happenned two hundred and fifty years ago. They even appear to forget at times the historical significance of the picture and to be completely absorbed in the development of the love story and the pathetic episodes in it, such as the death of young Montague, and the tragic situation of his sister, in love with the young patriot Holden who she thinks has shot her father. Mr. Chambers romantic story of the love affair between Nancy Montague and Holden, the Yankee express rider, has been worked out by him in a series of very powerful scenes which certainly grip the audience, for I hear, for the first time in my life, an audience cry at every performance.

"The Montague family, by the way, was suggested by the Fairfaxes of Virginia. George Washington, in his youth, as you know was a friend of Lord Fairfax and a visitor at his home in Virginia very frequently. Washington as a young man was not a fashionable youth. Although of high birth, he was just a plain young surveyor, without much social polish, but greatly admired for his fine, upright character and was received at the homes of the aristocracy of Virginia and cordially welcomed there rather because he was man, but not because he belonged to the 'smart set' of the day.

"The fashionable folks of the time were pretty nearily all Tories and it is a fact that a good many of them were converted, like the Montagues were to the cause of Independence before the war over by their disgust at the manner in which such British officers as Captain Walter Butler and his Indian allies behaved, as shown in the picture.

The Opening Guns

"I have tried to be perfectly fair to the British at all stages of the picture. It seems that the Battle of Lexington was largely an accident. The most careful historical reserch into every detail of this first engagement of the war has been made. Paul Revere's ride could not have been directer better had I done it myself. It is established that there were only seventy-seven Minute Men assembled to oppose the regiment of 800 British soldiers that General Gage sent to the village to put down the uprising and arrest Hancock an accidental discharge of a gun by and Adams. However it does seem as if an expert scenario writer had staged the whole affair. It could not have been framed up better for movie purposes.

"The first shot fired, you know, was some excited soldier and the first volley fired by the British was in the air, after the officer in command had ordered the Americans to lay down their arms. It was only after the Minute Men had fired into the ranks of the British, because they thought that they were being fired on, that the British shot to kill. **It does seem strange that 'the shot was heard around the world' was an accident, but it is true.** If that accident had not occurred at that second, the Revolution might have been postponed indefinitely, but of course it was bound to come sooner or later in view of the insensate policy of George III towards the colonists. Yet we do not know what might have been. Do we?

"I have taken great care to show how British opinion was divided at the time as to how the colonists should be dealt with. King George certainly was not supported by a majority of his people in his politics. If the movies had been in existence at the period there would have been no War for Independence.

How to Prevent War

"You know I think that war is caused by a comparatively small group of people in authority, always and that the masses if given a voice and knowledge of the issues would always prevent war. The great antidote for war, in my opinion, is the enlightenment of the masses by means of motion pictures. I firmly believe that the movies will be the means of preventing war, perhaps not immediately, but surely at no distant future time.

"The education of the people of this country and every other country by means of just such films as 'America' will be the means of preventing kings and presidents and small groups of politicians from plunging their countries into war. There are always two sides to a question. The trouble in the past has been that the masses have had only one side presented to them by their own government.

The movies as an educational force, properly used, will be the most potent instrument in making one country deal fairly with another and that holds out the hope that every international question which might precipitate a war will be settled b ythe force of public opinion. No country's politicians would dare to provoke a war if the people were solidly against it.

"For example, if the entire body of the English people were fully informed of the injustice of King George's policy towards the American colonies, the King would not have dared to pursue them to the point of making Americans rebel.

English New Today

"As a matter of fact it was the realization on the part of the English people of the injustice of their case against the American colonies that was a big factor in bringing the War for Independence to an end. The average Englishman today in discussing the Revolution says this very frankly. The Englishman prefers to think that England practically gave us our independence, rather than admit we won it.

"Perhaps England hoped that we would grow weary of struggling along as an independent nation and seek to come back into the mother group of English speaking nations as a prodigal son.

"It seems as if Washington himself sensed this hope and feared that it might be realized because the colonies had been for our country in particularly the prime factor that kept them together. Washington knew that if a factor in its history, the glorious cause of holding our land if we be prime cohesive in European politics. The genius of the whole has enough brought home to all of us, and I think in Washington, too. By knowing this factor we have become the greatest and most powerful nation in the world, and, had Washington not foreseen the dangers that would arise if the colonies were to be divided, we might not have had the United States of America. Washington was the greatest statesman of his day, and I think that he was the greatest statesman of all time.

The Minute Men

The story of America is bound up in a series of events, subsequent to the signing of the Declaration of Independence, and putting in practice the rights and freedom of the United States of America. The Minute Men of Lexington and Concord, the battle of Bunker Hill, the crossing of the Delaware, the battle of Trenton, the battle of Princeton, the battle of Saratoga, the battle of Yorktown, the battle of Cowpens, the battle of Guilford Court House, the battle of Eutaw Springs, the battle of Kings Mountain

D. W. G. MAKES ANOTHER STAR—MEET MR. NEIL HAMILTON

All-American Film Star Tells His Story

David Wark Griffith doesn't do it often, but when he does it, he DOES it.

You get what we're talking about, of course? You don't? Well, you oughta. Make movie stars is what we mean—make them out of human beings—even as you or I—who besides being very, very human are also possessed of certain and varied dramatic capabilities.

And now with Mary Pickford, Doug Fairbanks, Dick Barthelmess, Lillian Gish and Colleen Moore heading his made famous list, D. W.'s gone and done it again. Neil Hamilton, tall, handsome with deep penetrating brown eyes and luxurious brown locks, just now grown almost to shoulder length because of his part in "America," flashing white teeth, gorgeous dimple and—yes, girls, it's too bad, we know—a wife whom he adores, is Mr. Griffith's latest find.

If D. W. Griffith and an interviewer on the world's greatest morning newspaper have any sort of luck in predictions of the future, Neil Hamilton is mighty soon going to win his way to the hearts of the most exacting and particular of movie fans. In plain words, he's gonna get YOU.

Real American.

Rudy Valentino and Ramon Novarro are all very well—perfectly grand, in themselves. So is Dick Barthelmess who happens to be a Griffith find—but they're of the Latin type, the two former being absolutely foreign and the latter of Latin descent. Even Tommy Meighan lays claim to Bonny Ireland. And right now comes a grand and glorious American boy, with the good old name of Hamilton to make movie thrillers truly thrilling.

If you've seen "America," there's no doubt but that you've already fallen for the handsome Neil. Indeed, you must have fallen for him when you saw "The White Rose," for it was then that D. W. made the discovery.

Neil Hamilton has, despite his youth—he's only twenty-four—posed for everything under the sun from tooth-paste ads to overcoat, collar and hat ads. Then, besides this, he has been used as magazine cover and illustration model by artists of no less distinction than Harrison Fisher, James Montgomery Flagg, May Wilson Preston, James Preston and W. W. Browne.

Indeed, it was one of these prominent artists who first saw a film career for Neil—but this story's all his, and we've been telling it all without quotes. Here's to do our stuff in Neil's own words with our own many, many interruptions:

Eight Subtitles in Neil's Life.

Here are sidelights on the career of Neil Hamilton, D. W. Griffith's newest star:

1. Born in Lynn, Mass., in September, 1899.
2. Moved to New Haven, Conn., at seventeen. Lost job in factory.
3. Left for New York with $50 Liberty Bond, to seek stage career.
4. Got job in stock at $25 per week.
5. Posed for ads and illustrations.
6. Played extra parts in movies.
7. Married Mrs. Hamilton. Received employment with D. W. G. in "White Rose."
8. Played leading man part in Griffiths "America."

Worked Hard.

Neil: I was born in Lynn, Mass., and brought up in the one-horse town of Athal. Went to high school there and soon after my graduation we moved to New Haven, Conn., where my mother and father still live.

I took up my fifty dollar Liberty bond then—this was seven years back, you know—and made my way for New York. I really believe if my parents had urged me on I would have gone straight back home within a week, but as it was, mother said, "We're having chicken for dinner on Sunday, Neil. Be sure you're back early." When she said that I swore that the only way I'd be brought home Sunday was plain dead. I had always had a great hankering for the stage, and after gathering up sufficient nerve I applied for and to my astonishment was given a job with a Brooklyn stock company. After a couple of months I was made juvenile second to the leading man who was drawing $250 per week. I was getting $25. When all sorts of commendations came to me through the mail and in person I determined to ask for a raise, and I got one—$5.

Neil: Well, it was at about this time that somebody in the cast urged me to go to see some of the famous artists. I did and since then I've posed for everything under the sun—and it's a funny thing, but I've met many of the prominent movie stars through this field of endeavor. May McAvoy and myself—neither of whom wear glasses—made a public appearance together in an eye-glass ad that has been posted all over the country.

Us: How did you get in with Mr. Griffith?

Neil: Well, that makes a story, too. This happened a year and three months ago. I had just lost my job in the stock company because the next two plays required an older man. In one week's time I was going to be married to the lady who is now Mrs. Hamilton. So, of course, I had to get busy. I applied for jobs in two pictures—one with another company, one with Griffith, who was about to make the "White Rose." Friday night came, and I hadn't heard a word from either company and my marriage was scheduled for the following Monday. I can tell you I was worried. Well, on Saturday night, just as fate would have it, I received offers from both companies. Mr. Griffith requested that I see him that night, but I told him it was impossible as I was expecting the lady whom I was about to marry, and couldn't leave her alone. Just imagine me—out of employment, about to be married—putting off the great D. W. Griffith—till the following Thursday, but that's what I did. And after that, I was accepted for the part of the grocer boy in "The White Rose." (Other picture on page 1)

CAROL DEMPSTER in "AMERICA" 44TH ST. THEATRE

"AMERICA" MONTH'S BEST FILM

Comedy and Adventure in Current Movie Diet

By McELLIOTT.

A man on a horse. Dust in the quiet country road. Britishers waiting the man in a quiet covert. Thump! thump! hoofbeats on the bridge. Rat-a-tat on the colonial door, with startled householders spilling over the sill to answer Paul Revere's summons. This is one of the reasons—the horseman, I mean—why "America" is the best picture of the month. If you get no thrill from the ride of Revere through that benign countryside you are hopeless, and I give you up. But, of course, you did—or will, depending on your status so far as the Griffith film is concerned.

There was something of the same breath-taking spirit, as I remember it, in "The Birth of a Nation." A sense that you, yourself, in a prosaic enough theatre chair, were helping to make history and gain freedom. This is the hold the maker of "America" has on his optiences. He supplies nine-tenths of the action, and lets the people who pay for admission supply the remaining tenth. You are player as well as spectator. You are a friend to the lovers and a mourner for the gallant dead. You may be ashamed of your tears, but they are shed before recollection overtakes you.

Lionel Barrymore

It must be very satisfying to Mr. Griffith to sit on the sidelines and observe average fan's reaction to this picture. It must be worth all the tiresome detail work of the battles, the endless cutting, the waiting for snow to take the Valley Forge scenes.

I hear they have been retaking some bits and cutting some of the excess footage for "America," and that is good news. It was, by far, too long at the first view. There were a few too many battles, too much riding to save the stockade. Some of the same wearinesses which adorned "Orphans of the Storm."

Here's Comic Relief.

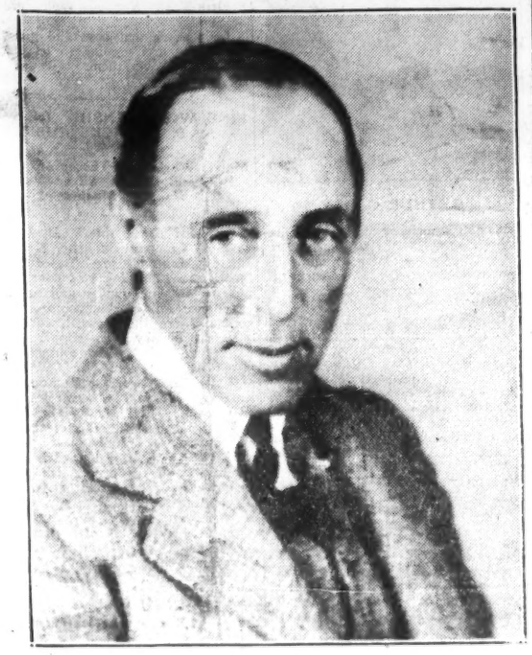
For Carol Dempster, as the lovely lady in the tale, I have only admiration. Hers is a warm, vivid and delicate drawing. Lionel Barrymore's blustering soldier stands out with a fine arrogance, and Charles Emmet Mack as the courageous dandy presents a portrait which carry with them a quite continuous reminder and flavor of their own. In the hearts of our youth America is, so to speak, born over again, so that almost in a literal sense the dawn of the Revolution becomes immortal, even as, we trust, the sun of Americanism will never set. The sanctity and inspiration of birth, like the symbolic inspiration of ever-recurring spring, leavens the whole period, and the dewy freshness of the morning is upon it.

The American Revolution had its tragic and heartrending features and episodes, of course; but somehow it does not recur to us with colors of sadness. But far differently does the Civil War affect our imaginations. No less triumphant for liberty than was the Revolution, that tremendous struggle yet contains a deep sadness—a sadness perhaps reflected in Lincoln's melancholy countenance and almost, one can fancy, prophetically limned in the wonderful and majestic face of Webster. It is as if America, having at that time attained to the full stature of manhood, manfully acknowledged moral responsibility for the evil done to Negro and Indian. The sole meaning the Revolution [illegible] making to any [illegible] and smoothly [illegible] the world transgressions of the Revolutionary struggle. But the sole basis of the civil war, the compromises of the Constitution, the compromises of the Revolutionary period, that weakened [illegible] and monstrous growth, more remembered by American humanity and [illegible] [illegible] the sacrifices made to expiate the sins of America. [illegible] [illegible] and smoothly [illegible] the world transgressions of the Revolutionary struggle. But the sole basis of the civil war, the compromises of the Constitution, the compromises of the Revolutionary period, that weakened [illegible] and monstrous growth, more remembered by American humanity and [illegible] [illegible] the sacrifices made to expiate the sins of America. [illegible] [illegible] of [illegible] [illegible] [illegible]

CAMBRIDGE SCHOOL CHILDREN CAN SEE "AMERICA" FREE

The Cambridge Tribune Will Give Fifty Tickets to the Majestic Theatre Each Week For the Best Essays by the Youth of This City on "The High Lights of American History and What They Have Meant to Our Country"—Contest Open to All the School Children of Cambridge.

Commencing with next week's run at the Majestic, of "America," the thrilling picture by David Wark Griffith, tracing the American Revolution from its inception to the surrender of Cornwallis at Yorktown, the Cambridge Tribune will give fifty tickets a week to Cambridge school youth who send to this paper the best essays—not exceeding 500 words—on "The High Lights in American History and What They Have Meant to Our Country."



DAVID WARK GRIFFITH, Producer of "America"

The contest will be open to all school children of Cambridge, those over 12 who win, receiving one ticket, and those under 12, two tickets, in order to conform to Majestic Theatre rules requiring parent with child.

Dean Chester N. Greenough of Harvard has kindly consented to judge the essays and a sub-committee under the Dean will pass on grammar, punctuation, and legibility so look out, boys and girls, everything counts.

This gives Cambridge school youth a chance to see the best American picture yet made, at its only showing in New England for some time at the finest theatre in Boston—at orchestra seats.

The Tribune undertakes this contest in its educational works of the screen.

Unless the Tribune is mistaken the note struck by the school children of Cambridge in these essays on Griffith's play "America," and the reviews by these youths run in this publication will result in some serious thinking in New York and Hollywood studios. At any rate the contest is unique in that it "starts something" in motion picture promotion.

"America" was shown for the first time in Boston at the Majestic theatre this week. It shows the rise of rebellion against the tyranny of George III, the first call to arms, the ride of Paul Revere, the stand of the patriots against British regulars at Lexington and Concord Bridge, the Battle of Bunker Hill and the Signing of the Declaration of Independence.

It shows Washington and his tattered army at Valley Forge, and at the end, the surrender of Cornwallis at Yorktown. All these dark but glorious days are here again in Griffith's picture and George Washington, Patrick Henry, Samuel Adams, John Hancock, Thomas Jefferson and the Minute men of Lexington live again on the screen.

The Tribune will give fifty tickets a week to Cambridge school youth to see this picture. Send essays to "America" editor Cambridge Tribune, Harvard Square. We will publish the best essays and reviews of the picture by boys and girls who see it.

JOHN L. S. POLL
Who Made Historical Arrangements

ROBERT E. LEFFLER
Who Made Musical Arrangements

THE CAST

Nathan Holden.....Neil Hamilton
Justice Montague.....Erville Alderson
Miss Nancy Montague.....Carol Dempster
Charles Philip Edward Montague
Charles Emmett Mack
Samuel Adams.....Lee Beggs
John Hancock.....John Dunton
King George III.....Arthur Donaldson
William Pitt.....Charles Bennett
Lord Chamberlain.....Downing Clark
Thomas Jefferson.....Frank Walsh
Patrick Henry.....Frank McGlynn, Jr.
George Washington.....Arthur Dewey
Richard Henry Lee.....P. R. Scammon
Captain Walter Butler..Lionel Barrymore
Sir Ashley Montague.....Sidney Deane
General Gage.....W. W. Jones
Captain Montour.....E. Rosenfan
Chief of Senecas, Hiakatoo, Harry Semalls
Paul Revere.....Harry O'Neill
Captain John Parker.....H Van Bousen
Major Pictairn.....Hugh Baird
Jonas Parker.....James Milaidy
Colonel Prescott.....H. Koser
Major General Warren..Michael Donovan
Captain Hare.....Louis Wolheim
Chief of Mohawks, Joseph Brant
Riley Hatch
Marquis de Lafayette....H. Paul Doucet
Edmund Burke.....W. Rising
Personal servant of Miss Montague
Daniel Carney
Household servant at Ashley Court
E. Scanlon
Lord North.....Emil Hoch
A Refugee Mother.....Lucille La Verne
(By special courtesy)
Major Strong.....Edwin Holland

CAMBRIDGE YOUTH DIED FOR FLAG

Private Manuel A. Gill, Rindge boy, gassed in action, died March 9, 1923, after years of suffering in the hospitals. This Cambridge school boy, who "did his bit" for America, was the son of Mr. and Mrs. L. P. Gill, long residents of this city. He graduated from Kelly school and the evening high school, went to Rindge Technical school for a year, and was one of the first American volunteers, joining the

MANUEL A. GILL

French Motor Corps, afterwards the United States forces. He now lies buried in the soldiers' lot, Cambridge Cemetery. Thus this lad, responding, at 19, to the nation's call, and laying down his life for our country after years of suffering, at the period of life when most young men are fitting themselves for life, becomes the modern prototype of the heroes of the Revolution pictorized in Griffith's great film, "America."

Paul Revere

CAROL DEMPSTER
as Nancy Montague

NEIL HAMILTON
As Nathan Holden

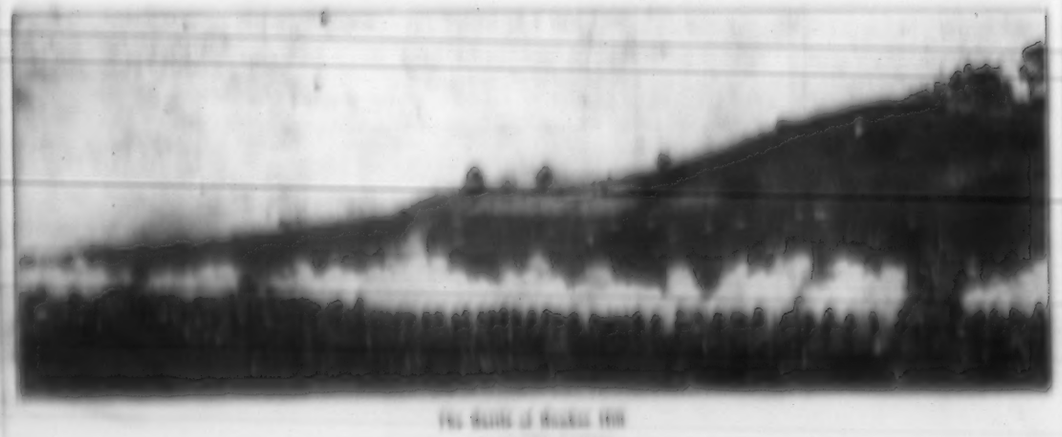
Minute Men

The Battle of Lexington

Patrick Parker

Surrender of Cornwallis at Yorktown

ROBERT E. LEFFLER
Who Made Musical Arrangements



The Battle of Bunker Hill

LLOYD'S
SPECIALISTS IN THE ART OF FITTING
EYEGLASSES and SPECTACLES
Prompt and Efficient Service
1 BRATTLE STREET
HARVARD SQUARE
ANDREW J. LLOYD COMPANY
OPTICIANS, INC.

My Picture Play Magazine March 1924

Mr. Griffith's Next Production

It is to be called "America" and it will treat the American Revolution in somewhat the same way that "The Birth of a Nation" treated the Civil War.

By James Randall Elliott

Miss Irma Harrison, who will play a Colonial belle.

FOR several months D. W. Griffith has been traveling up and down the Atlantic seaboard, taking scenes in historic locations for his forthcoming picture, "America," which is to treat the Revolutionary War in a manner similar to that in which "The Birth of a Nation" pictured the Civil War.

Predicting that a picture in the making will be a "masterpiece" is a hazardous business, but in view of the effort that is being expended on this undertaking, its outcome will be awaited with more than ordinary interest, for there is every reason for anticipating that it will be a significant contribution to the screen. "We believe that it is going to outbirth the 'Birth' and uncover the 'Wagon,'" one of Mr. Griffith's associates said enthusiastically, in commenting to me about it recently. Mr. Griffith, naturally, is making no such boastful comparisons as this, but his remarks about the theme of the picture indicate its possibilities.

Carol Dempster plays "The Girl."

"What we hope to do," he told me, some months ago, between the scenes on which he was working at the little village of Somers, New York, "is to show through what heroic efforts this great continent was settled and freedom was won by the American colonists, and how that freedom which they secured laid the foundations for the peace and prosperity which we now enjoy *and which we so little appreciate.*"

That is a big theme. It is a theme as big as that of "The Birth of a Nation." And Griffith's aim undoubtedly is to make this picture, if possible, as great, or even greater than "The Birth."

As a historical record it can scarcely fail to be of great value. Months were spent in research work before a single location was visited. Every possible aid has been extended to all the American historical societies by the government, and by individuals. Scenes have been shot in every available historic spot where [illegible] landmarks have been preserved, and where these have changed, sets were erected on locations bearing a semblance to the [illegible] which the [illegible] unearthed in museums and libraries.

Neil Hamilton will be the hero of the picture.

Such a location was the one shown on the opposite page—the one at Somers, New York, where the Indian attack upon a colonial settlement, and the retreat from the Battle of Concord, were filmed last summer.

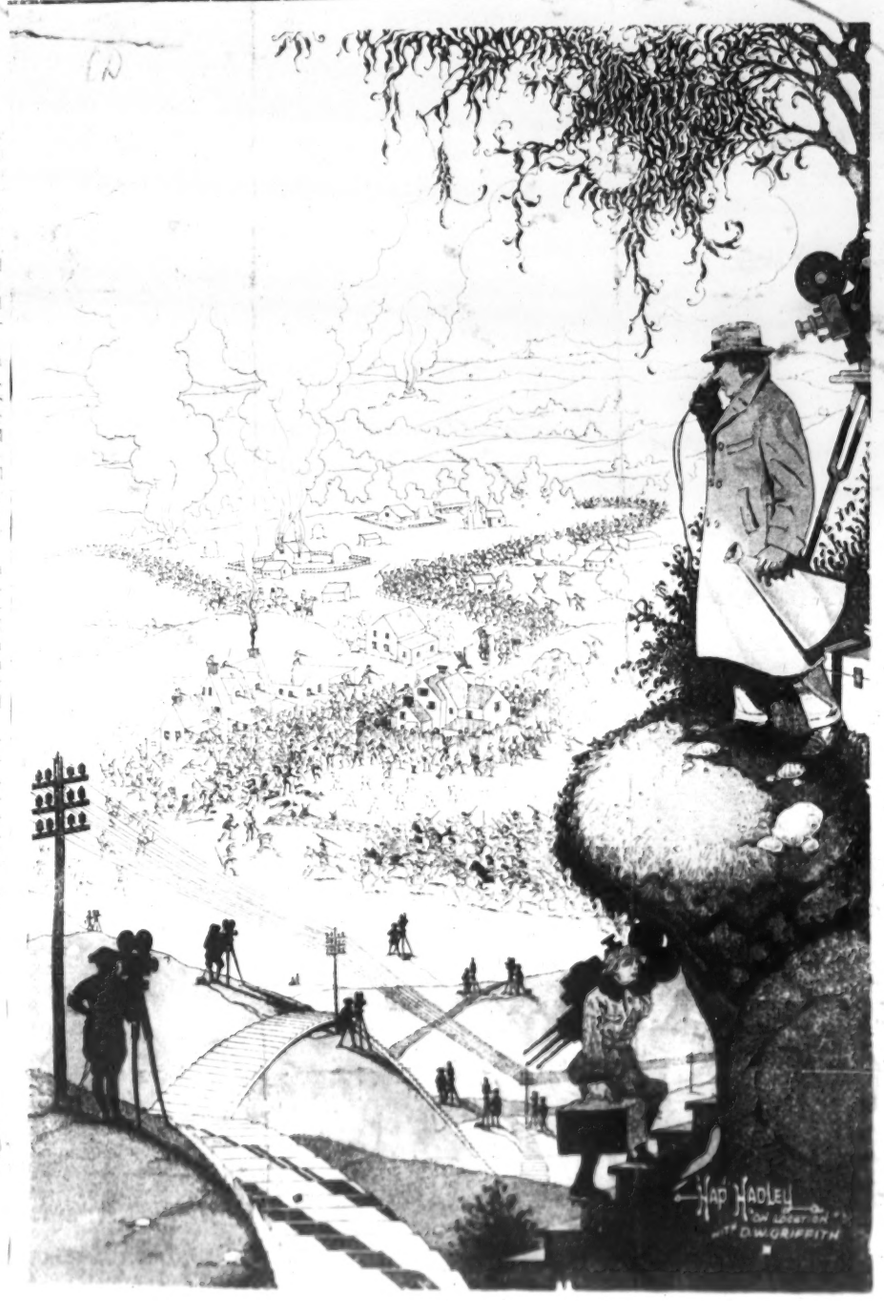
This drawing, which was made from sketches done on the spot, shows Griffith's method of directing one of the big scenes. Like a general directing a battle, he was stationed high up on a hillside, where he could communicate with some of the near-by camera men by megaphone, and with his assistant directors, stationed at different points on the location, by means of a specially installed telephone system.

The filming of scenes at this location alone was a huge undertaking. Before the company went there, every available room in every near-by farmhouse was engaged, as well as all of the rooms in the historic "Elephant Inn." In addition several camps were erected. Some three hundred workmen, most of them skilled mechanics, carpenters, painters, and the like, arrived first to build the necessary roads, erect the sets, and install the various equipment necessary.

Then came the company, and with them some four or five hundred soldiers from Fort Meyer, whose military discipline and training made them the ideal type of extras to represent the British troops. Several weeks were spent on this location, and on the last day they staged the big scene, in which sets erected for miles around were burned.

And this was but a small part of the entire undertaking, for a list of the locations visited would read like an index to a history of the Revolution. At this writing Mr. Griffith is doing interiors at his Mamaroneck studio, where he has reproduced the British House of Lords, where bits of the historical debates that took place at the time of the Revolution will be enacted. And a little later, when snow has fallen, he will set out again to old scenes at Valley Forge.

There will be, of course, a love story running through the picture, in which Carol Dempster will play "The Girl" and Neil Hamilton "The Boy." But in addition to these romantic and fictitious characters there will be a long list of historic ones including Washington, John Adams, John Hancock, Alexander Hamilton, Patrick Henry, Paul Revere, Mad Anthony Wayne, General Gage, [illegible] Charlotte Burke, King George, the Earl of [illegible], Sir Guy Carleton, Baron de Kalb, Count Pulaski, Count Rochambeau, Baron de Grasse, and others.



Real Life (page) April 1921

THE SCREEN MIRROR 1/19/24

Carol Dempster

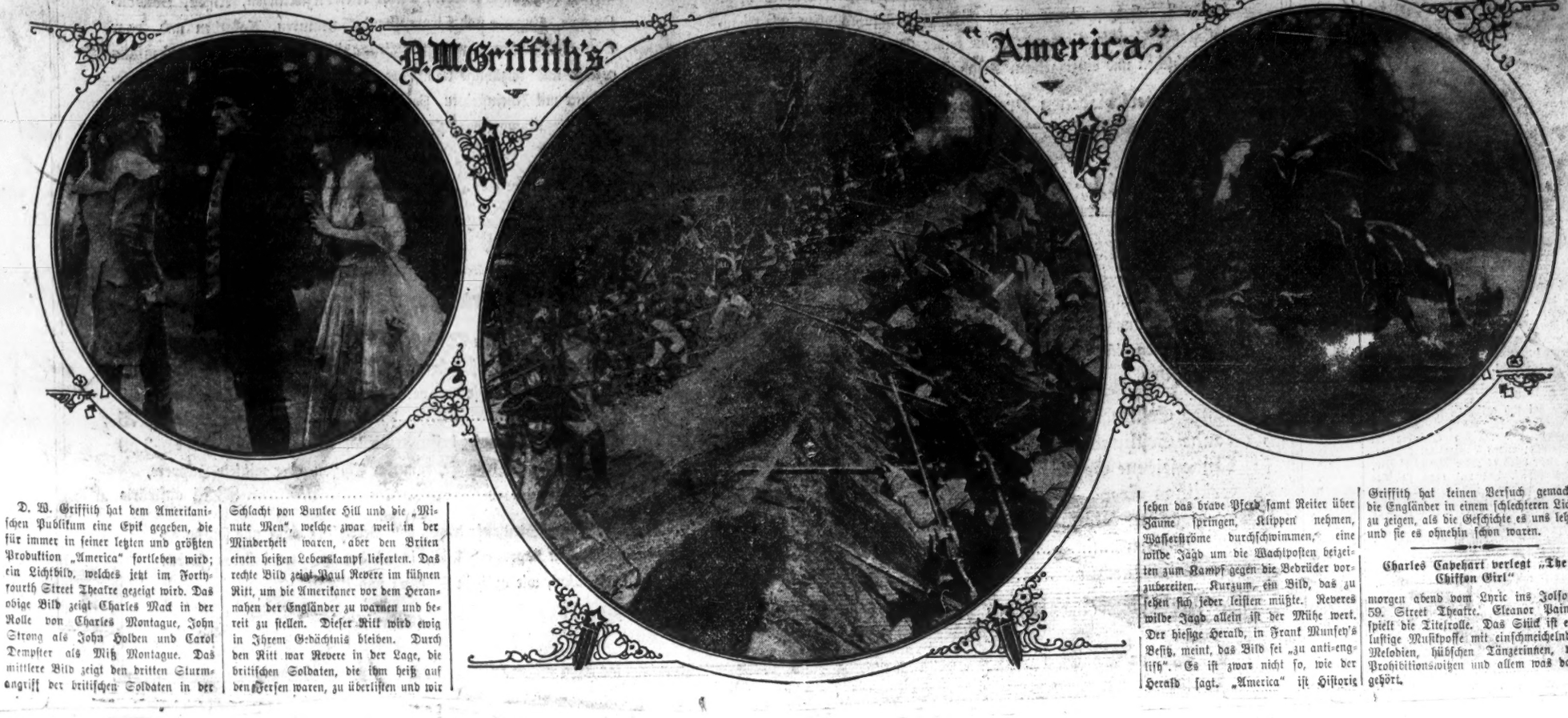
Who will have the leading feminine role in AMERICA, D. W. Griffith's next picture.

—Photo by Frank Bees

"AMERICA"

Sonntagsblatt Staats-Zeitung und Herold.

ang. No. 9. Section B New York, Sonntag, den 2. März 1924. Trade-mark Registered in U. S. Patent Office Sonnta



D. W. Griffith hat dem Amerikanischen Publikum eine Epik gegeben, die für immer in seiner letzten und größten Produktion „America" fortleben wird; ein Lichtbild, welches jetzt im Forty-fourth Street Theatre gezeigt wird. Das obige Bild zeigt Charles Mack in der Rolle von Charles Montague, John Strong als John Holden und Carol Dempster als Miß Montague. Das mittlere Bild zeigt den dritten Sturmangriff der britischen Soldaten in der Schlacht von Bunker Hill und die „Minute Men", welche zwar weit in der Minderheit waren, aber den Briten einen heißen Lebenskampf lieferten. Das rechte Bild zeigt Paul Revere im kühnen Ritt, um die Amerikaner vor dem Herannahen der Engländer zu warnen und bereit zu stellen. Dieser Ritt wird ewig in Ihrem Gedächtnis bleiben. Durch den Ritt war Revere in der Lage, die britischen Soldaten, die ihm heiß auf den Fersen waren, zu überlisten und wir sehen das brave Pferd samt Reiter über Zäune springen, Klippen nehmen, Wasserströme durchschwimmen, eine wilde Jagd um die Wachtposten beizeiten zum Kampf gegen die Bedrücker vorzubereiten. Kurzum, ein Bild, das zu sehen sich jeder leisten müßte. Reveres wilde Jagd allein ist der Mühe wert. Der hiesige Herald, in Frank Munsey's Besitz, meint, das Bild sei „zu anti-englisch". Es ist zwar nicht so, wie der Herald sagt. „America" ist Historie. Griffith hat keinen Versuch gemacht, die Engländer in einem schlechteren Licht zu zeigen, als die Geschichte es uns lehrt und sie es ohnehin schon waren.

Charles Cayehart verlegt „The Chiffon Girl"

morgen abend vom Lyric ins Jolson's 59. Street Theatre. Eleanor Painter spielt die Titelrolle. Das Stück ist eine lustige Musikposse mit einschmeichelnden Melodien, hübschen Tänzerinnen, viel Prohibitionswitzen und allem was dazu gehört.

"AMERICA", Griffiths' latest, makes History live again

Lionel Barrymore and Carol Dempster represent the opposing forces of Britain and the Colonies in D. W. Griffith's screen epic, "America."

New film is masterpiece of dramatic and historic art—"Happiness," "The Unwelcomed Guest" and "Damaged Hearts" among other pictures of the week

Reviewed by John W. Vanderveer

"AMERICA"

Griffith Recreates a Nation's Dreams

The spectator is caught up in an emotional cyclone which deposits him three hours later, gasping, back again in a time which, for the nonce, has ceased to exist—the present.

The acting responsibilities fall upon Carol Dempster, Lionel Barrymore and Neil Hamilton. Each is incomparably fine. Barrymore, in a remarkably interesting part, is brilliantly decisive and forceful. Miss Dempster convinces us, after duly calm consideration, that she is the one finely gifted and *really* beautiful woman on the screen.

It is needless to advise you to see "America." We might make ourselves useful, however, by suggesting a second and a third, and perhaps, a fourth trip to it. You will tire of it only when you tire of romance in its greatest sense.

Springfield (Ill) Journal 3/2/24

Keeps Faith With Facts In Producing New Film "America"

DAVID WARK GRIFFITH

Photoplay Magazine Chicago Apr 1924

Cambridge Tribune March 1 1924

TRIBUNE OFFERS FIFTY PRIZES TO CAMBRIDGE SCHOOL CHILDREN

"The High Lights in American History and What They Have Meant to Our Country"—Contest Closes March 30—Fifty Tickets to Griffith's New Play "America," Auspices Daughters of the American Revolution, the Prizes

Commemorating the first serious attempt to pictorially visualize American history—running true to fact and American traditions—and helping to prepare the way for this nation's celebration of the third century of its existence in 1930, and the second centennial in 1926 of the signing of the Declaration, the Cambridge Tribune will give 50 tickets to the picture "America" created by David W. Griffith for the Daughters of the American Revolution which commences a run at the Majestic Theatre March 6th.

The contest will be open to all school children in Cambridge. The judges will be the officers of the Cambridge Historical Society, who will be asked to serve, and there are no restrictions except each essay must be 500 words or under.

Now here you are, boys and girls, grab it. All the contestants will have the same chance and the essays will be published in the Tribune so you can see what wins the most. No fancy words or fancy ideas, the greatest stress will be placed on knowledge of history and good judgment will probably be shown by the judges in awards of the prizes to winners.

The great picture marks the first attempt to create genuine educational motion picture—a reproduction of the great events that go to make up the history of the United States. Mr. Griffith, though the general idea of the picture belongs to the Daughters of the American Revolution, has put real life into it.

In the prize essays will be asked questions of the history of America, the meaning and the spirit of this country, the men and women who made this country, the great events in the history of this country, the great men and women who made the history of this country, the great events in the history of this country, the great men and women who made the history of this country, the great events in the history of this country, the great men and women who made the history of

Canton (Ohio) News March 2 1924

Detroit Mich Saturday Night March 1 1924

GRIFFITH IS MAKING "AMERICA" FOR D. A. R.

NEW YORK: — When the Daughters of the American Revolution suggested to David Wark Griffith that he make a photoplay based on the American Revolution, they started something.

As a result of this suggestion Griffith is not only making the desired film, but leading historians, patriotic societies, society women, descendants of Revolutionary heroes, and the United States army itself is helping him, and if everything goes according to schedule "America," as the new film has been named, should surpass even the "Birth of a Nation."

Probably no other film during its making ever created such widespread interest as that upon which Griffith is now working. This is due in part to its patriotic nature, which has already caused a revival of interest in Revolutionary times in the regions where the great conflicts of our first war were fought; and in part to the unusual way in which Griffith is making the picture.

Instead of building replicas of the historic buildings which must figure in any drama written about the Revolution, Griffith and his entire company of players, technicians and advisers, are traveling from place to place in special trains, and taking their scenes on the actual sites, with thousands of the general public as spectators, and society belle, Revolutionary descendants and the enlisted men of the United States army as "supers."

So far this experiment of "letting the public in" to view the actual filming of a motion picture is working out admirably, even though in several cases—notably, in reproduction of big battle scenes—giant movie cameras were attempted to take "shots" of the scenes which Griffith staged at great expense, in order to tell them in small companies, for sale in moderate pictures. A number of such attempts were stopped by state troopers in New York, and the pirated scenes and films confiscated until the new Griffith picture has been released.

The complexity of Griffith's undertaking in "America" can, perhaps, best be understood by the fact that he aims to reproduce the early battles of the War of Independence with exact fidelity to historical accuracy; that he can not, as he has been used at ready, do more than shadow outline these scenes in the manner that thousands of camera men photographed the battle of Gettysburg, and that when completed the film will actually have cost more than a hundred times as much as a feature of a full reel should to produce in order to be a full reel, and that when completed the film will actually have cost more than a hundred times as much as a feature of a full reel should to produce in order to be a full reel.

The Minutemen Prepare To Protect Historic Buckman Tavern

Miss Irma Harrison with the Drum Actually Used at the Battle of Lexington

Samuel Adams Greets a Visitor to the Hancock-Clarke House, Lexington, Mass.

Indeed the production of "America" may be said to have taken on the aspect of a national revival of patriotism, and particularly of a renaissance of interest in the ideals and traditions of Revolutionary days. Whole townships have turned out to watch the rehearsing and the taking of scenes, and thousands who never saw a motion picture camera, and who had forgotten there ever was a War of Independence, have had an opportunity to see a dozen cameras in action and to learn through watching a faithful reproduction of scenes in the struggle for liberty something of the stuff of which the Minutemen were made.

Some idea of the interest with which the filming of "America" is being followed may be gained from the fact that historical societies and descendants of Revolutionary heroes in sections where scenes were being taken, brought forth the one from the same and treasure chests of their museums, the other from family vaults, invaluable relics of the Revolution, ranging from pistols, swords and drums, to epaulets and costumes resembling with age, and offered them to Griffith for use in his picture. Because of this authenticity it has been possible to use as "supers" in "America" historical relics never before photographed instead of pirated for the screen.

Griffith's aim in presenting his historical narrative, "America," has been to present through the medium of the motion picture, the story of the birth of our country, in contrast to the presentation of a single episode in the history of the country, as in the case of the "Birth of a Nation," and "Intolerance," and "Orphans of the Storm," and "Hearts of the World," and "Way Down East," and "Broken Blossoms," and "Dream Street," and "Isn't Life Wonderful," and "Dream Street," and "Isn't Life Wonderful," and "Dream Street," and "Isn't Life Wonderful

Springfield (Ohio) News March 2 1924

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Instead of building replicas of the historic buildings which must figure in any drama written about the Revolution, Griffith and his entire company of players, technicians and advisers, are traveling from place to place in special trains, and taking their scenes on the actual sites, with thousands of the general public as spectators, and society belles, Revolutionary descendants and the enlisted men of the United States army as "supers."

So far this experiment of "letting the public in" to view the actual filming of a motion picture is working out admirably, even though in several cases—notably in reproduction of big battle scenes—pirate movie camera men attempted to take "shots" of the scenes which Griffith staged at great expense, in order to sell them to small companies, for use in outdoor pictures. A number of such attempts were stopped by state troopers in New York, and the pirates' cameras and films confiscated until the new Griffith picture has been released.

The magnitude of Griffith's undertaking in "America" can, perhaps, best be understood by the fact that he aims to reproduce the entire battle of the War of Independence with strict fidelity to historical accuracy; that this and other of his films have been cited officially, and more than one has been used as a textbook in the schools, and that thousands of copies of his films have been crated and shipped to the country of Italy through the courtesy of the United States War Department, and a fortnight in Paris was devoted to a few showings of his films, which sometimes have caused actually have caused riots in the theaters where they were shown.

Although Griffith's "America" is not a film of his photoplay, he is using a cast of thousands of people, and has spent months in preparing the production of scenes in the struggle for liberty something of the stuff of which the Minutemen were made.

Some idea of the interest with which the filming of "America" is being followed may be gained from the fact that historical societies and descendants of Revolutionary heroes in sections where scenes were being taken, brought forth the cue from the cause and treasures chests of their ancestors, the other from family vaults, invaluable relics of the Revolution, ranging from plates, spoons and drums, to carbines and muskets, something with sage, and offered them to Griffith for use in his picture. Because of this enthusiasm it has been possible to use as scenes in "America" historical relics never before photographed, and never, of course, they replicas.

Griffith's aim in preparing his current screen play has been achieved several months through the assistance of a special bureau of research. This bureau, which for years has been connected with the motion picture industry in personnel, including a similar bureau for Cecil B. DeMille's "Ten Commandments" and "Manslaughter" which was here for the Rialto last week, has been flooded with requests from historical organizations which wish to aid with historical data or to appear in the picture; with valuable historical information from students of the Revolutionary period; with requests from municipalities which figured as the sites of Revolutionary incidents for him to bring his company and take pictures in their cities, towns and hamlets.

Indeed the production of "America" may be said to have taken on the aspect of a national revival of patriotism, and particularly of a renaissance of interest in the ideals and traditions of Revolutionary days. Whole townships have turned out to watch the rehearsing and the taking of scenes, and thousands who never saw a motion picture camera, and who had forgotten there ever was a War of Independence, have had an opportunity to see a dozen cameras in action and to learn through watching a faithful reproduction

FREE to Watertown Boys & Girls -- Absolutely FREE

Reprint from THE WATERTOWN SUN

"SUN" WILL GIVE BOYS AND GIRLS 50 TICKETS A WEEK TO "AMERICA"

— E. H. Packard —

Boys and girls of Watertown!

Here's a good chance for you to earn, without much trouble—and right in line with your school work—a complimentary ticket to see perhaps the best motion picture ever made, at the best theatre in Boston—the Majestic. Just listen!

THE WATERTOWN SUN has made arrangements with David Wark Griffith's Boston manager so that each week from 25 to 50 Watertown school boys and girls can see Griffith's great picture "America," now showing at the Majestic Theatre.

This picture is a story of the American Revolution from the Battle of Lexington to the surrender of Cornwallis at Yorktown. It shows the gathering of the Minutemen, the ride of Paul Revere, the Battle of Lexington, the Battle of Concord Bridge, the Battle of Bunker Hill, Washington's Army at Valley Forge, the conflicts with the Indians, the British Parliament, the British Court and King George III, the American Congresses and signing of the Declaration of Independence, the acceptance by Washington to command the Colonial troops, the stirring speeches and leadership of Washington, Samuel Adams, John Hancock, Patrick Henry, Thomas Jefferson in the Colonies, and Edmund Burke and William Pitt in the British Parliament.

In fact we have here for the first time some reviews of the film by Watertown boys and girls.

Mr. Griffith is personally very much interested in this contest. With the exception of Cambridge it is the first thing of the kind ever attemped in connection with motion picture productions. He is deeply interested in what he terms his life-work, namely motion pictures that will make better citizens, better boys and girls and greater love for our country and its institutions.

Your essays, boys and girls, will be published in the SUN. Mr. Griffith will read every one of them. He will not only read your essays but also your criticisms of "America," after you have seen the picture. The SUN will publish the pictures of some of the boys and girls taking part, so if you have a picture of yourself, send it to the SUN with your essay.

Now, boys and girls of Watertown, "put your best foot forward"—AND GET BUSY. Remember that you hail from old Watertown, the "Mother Town" of New England; that here two Provincial Congresses met, and here the greatest men of the Revolution debated and took action which committed our country to the greatest events of all time. Here Washington addressed the patriots in stirring words; here President Coolidge's ancestors settled on their arrival from England.

We shall mail copies of the SUN con-

DAVID WARK GRIFFITH, Producer of "America"

Paul Revere

NEIL HAMILTON
As Nathan Holden

CAROL DEMPSTER
as Nancy Montague

Capt. Parker and the Minute Men

The Battle of Lexington

Patriots of Massachusetts in Parliament

March 8 1924

THE HARVARD CRIMSON

THE CRIMSON PLAYGOER

AMERICA: A SUPER FILM

D. W. Griffith Presents His Greatest Picture Since "The Birth of a Nation", at the Majestic

In its general effect "America" is the most powerful moving-picture that has been seen since the production if "The Birth of a Nation", many years ago. And once again D. W. Griffith is responsible. His film is probably the most highly emotional, vivid and grandiose spectacle that theatre goers have ever seen. It bristles with a spirit of the fighting patriotism of the Revolution, and blends with it an intense love story of one Massachusetts Captain and the daughter of a Virginian Tory; adding battle-scenes, breathless rides, and hair-breadth rescues. It is high melodrama with the power which Mr. Griffith knows how to give.

Pictures Historical Scenes First

The first part of the picture is hardly more than a succession of historical scenes, vividly pictured, and joined together by a thin thread of actual plot. The beauty of the photography and the turbulence of the action carry it through. George III is pictured as the king "who ever warred with freedom and the free," George Washington is remarkably acted by Arthur Dewey without undue exaggeration; and Samuel Adams and John Hancock are brought forth as the guiding spirits of the Northern Colonies. Paul Revere's ride and the Battle of Lexington are as vivid as screen art can make them. And finally, the Battle of Bunker Hill, and the winter spent at Valley Forge picture the indomitable spirit of "America."

Second Part Produces Great Affect

But in the second part the Drama opens out, freeing itself from the strictness of absolute history. Nathan Holden—acted by Neil Hamilton, and Nancy Montague (Carol Dempster) hold the chief interest. Neil Hamilton proves by his work in this picture that he is worthy of being classed with the greatest of cinema actors. This film should make his fame, as "The Four Horesmen" made that of Rudolph Valentino. Then, besides the leading couple, Lionel Barrymore is effective as the cruel Captain Butler, who directs the froquois raids, and ravages the American outposts. About these three a rapidly shifting melodrama of death, passion, and mad action revolves with bewildering intensity. Indian raids, banquets, panoramic rides of rescue, fort-storming, and cavalry charges of fighting patriots succeed each other. Deep touches of pathos, and fleeting moments of humor—some ridiculous, some gruesome—are mixed through. The scenes are all emotional to the extreme. When the play is over there is hardly a normal heart in the theatre. The effect is much the same as that of a football game, leaving every spectator limp from exhaustion.

The two elements which stand out most vividly in later perspective are the perfect photography, and the fine acting of Neil Hamilton. But the effect of the whole is what makes the picture the "super-film" that it is.

Indianapolis (Ind) Star 3/9/24

The Master of Mamaroneck, so-called, fared little better than Mr. Hearst at the hands of the first-nighters. The critics found Griffith's film of the American revolution, "America," an "average movie melodrama," and some were puzzled "to understand how a director of Griffith's experience and perception could have gone so far wrong." Others noticed that he suffered from the Hirshfield influence and succumbed to the temptation to paint the British the blackest black.

That Griffith has not turned out another "Birth of a Nation" one might easily deduct from the following account by Robert E. Sherwood in the New York Herald:

"'America' is incoherent from the start; its scenes are choppy and disconnected. But for a long time no one minds this. Mr. Griffith has only to display the one word, 'Concord,' on the screen to conjure up in the minds of his audience a picture of a rude bridge arching a flood and of an embattled farmer firing the shot heard 'round the world.

"Through these scenes of authentic American history he weaves his fictional story, and does it well. No one can resent the introduction of romance as long as it keeps its place. But then this romantic scene begins to dominate the whole revolution, and 'America' moves further and further away from the main issue. Washington and his battles move off into the dim distance. The very scene changes from the center of activity to little known battlefields in upper New York state, and the characters who move about on the screen are people who are unknown to the audience. In an era which produced such exciting figures as Nathan Hale, Benjamin Franklin, Lafayette, Alexander Hamilton, Israel Putnam, Maj. Andre, John Paul Jones, Gen. Burgoyne and Benedict Arnold, it seems silly to concentrate attention on anonymous individuals like Nathan Holden, Capt. Walter Butler and Capt. Hare.

"He started out with the most magnificent struggle for independence that the world has ever known, and then resolved it into a private quarrel between Lionel Barrymore and several other actors."

D. W.'s Fight.

The blame for the flatness of "America" should not fall entirely upon Griffith's shoulders. Joe Dannenberger, mainstay of the Film Daily, condoles with the director: "What between the Daughters of the American Revolution, the Colonial Dames, at least 3,423 historians and every descendant of the revolution who lives in New England, Griffith must have had his troubles in deciding just what to do with 'America.'"

The chances are that, if the truth were known, D. W. added gray hairs to his collection, and the chances are that 'America' as made is far different from what D. W. would like to have had it."

Griffith's production of "America" recalls, incidentally, that the last time a man made a similar picture he was thrown in prison. About seven years ago Robert Goldstein, a Los Angeles theatrical costumer, decided to make a film called "The Spirit of '76." His movie experience was limited to providing costumes for films, but he lacked no confidence in his abilities and made his own version of what occurred in 1776.

Mr. Goldstein had the misfortune to release his film during the war and after it had been shown a few times he was charged with circulating propaganda detrimental to the cause of the allies, England specifically, and was subsequently sentenced to spend ten years in San Quentin prison. He is probably still there unless he has won a discharge by virtue of good behavior.

If any more of Griffith's prodigious undertaking the experience of "America," "Dream Street," "One Exciting Night" and "The White Rose," a reaction is bound to set in to his disadvantage. Already Rex Ingram has been groomed to succeed to Griffith's high place in the estimate of Singapore and Arthur H. Weave puts in a word for Cecil B. DeMille in the Philadelphia Public Ledger: "We're going to go on record as believing that DeMille, with all his 'Adam's Ribs' and 'Manslaughters' is potentially a far greater artist than Griffith ever thought of being. DeMille's bokum—and it is terrible bokum, we will admit—is somebodies bokum, but Griffith's bokum is international. To the man himself it is the finest article

Ft. Wayne (Ind) Journal-Gazette 3/9/24

Dreamy D. W. Griffith Comes Forth with Realistic Film of "America"

By MAURICE HENLE
NEA Service Writer

NEW YORK, Mar. 8.—D. W. Griffith brought his long-awaited picture, "America"—Series One: 'The Sacrifice'—to the Forty-fourth street theater a few nights ago. It is an accurate, faithful reproduction of those events that led to the birth of this country.

The faith Mr. Griffith kept with his public is in my mind the most complimentary thing one can say about that dreamy, whimsical, will-o'-the-wisp director.

* * *

Some months ago the Daughters of the American Revolution asked Griffith to make a picture of the Revolution. Griffith had had the same idea since his "The Birth of a Nation," and so their offer to give him their indorsement and help, if needed, met with instant action. The one thing they asked was that he should stick to facts, an admonition hardly necessary.

Well, Griffith "stuck to facts." From the very beginning the spectator senses it is no longer the twentieth century. The spectator is living once more in the colonies. He catches the tenseness of the people he sees on the screen. He feels a rising anger within him against injustice. He knows something is going to happen.

Then Griffin plants his camera on the banks of the Charles river across from Old North church (he took as many scenes as possible on their exact location).

It is nightfall and Paul Revere waits for the signal that will tell whether the British are coming by land or sea. Soon two burning spots glow from the far-off darkened tower.

And then commences the most dramatic episode this writer ever has seen on a screen. No mob scene. No band of blood-thirsty Indians. Just a lone rider astride a beautiful specimen of horse flesh, tearing along a lonely moon-bathed road.

The outwitting by Revere of two British officers (an actual incident according to history) was enough to send the first night audience to its feet.

Just one uncomfortable thought came to me concerning that ride. The roads over which the film Paul Revere rode looked like smooth macadam highways. I wondered if the real Revere had that much luck!

* * *

The midnight ride isn't the only thriller. Concord, Lexington, Bunker Hill are words that mean a lot to Americans. D. W. has actually reproduced those events.

Through the picture runs the thread of a love tale. Nathan Helden (Neil Hamilton) and Nancy Montague (Carol Dempster) were chosen

to supply the romance and they do their parts well. We can't reconcile ourselves to the absence of Lillian Gish from Griffith pictures, but Lillian's gone and Carol's here and that's that.

* * *

As the film was shown on opening night, it was too long, the superfluous part coming near the end. It seems Griffith places too much emphasis on the devilish activities of Captain Walter Butler (Lionel Barrymore), whose bloody acts kept the middle west in terror. Undoubtedly there will be generous cuts made.

Barrymore is splendid and so is Louis Wolheim as Butler's aid.

The photography was masterly. Griffith threw at times a sort of hazy vignette about the picture, producing a softened, warm effect.

Lowell (Mass) Leader March 12, 1924

NEWEST FILM STAR IS A LOWELL BOY

Neil Hamilton, Star of "America" Attended St. Patrick's Boys' School.

With a good deal of pride Lowell may look up D. W. Griffith's latest big film "America" now showing in Boston, for in the leading role is Neil Hamilton, product of the Acre district and of St. Patrick's Boys school.

Young Hamilton—for he is only 23

NEIL HAMILTON

years of age at the present time—is on his way to be one of the biggest of the country's screen stars and Griffith, who found him playing on the legitimate stage, has predicted that his success will be as great as that of Rudolph Valentino. At the present time he is under a three-and-half years' contract with the great director and the latter is considering plans to lend him to an international company, making a film in Paris.

Hamilton's rise to the leading role in "America" reads like a fairy story. For some time he was connected with "The Better Ole" company and played later as leading man to Grace George. He was later connected with a stock company in Brooklyn and from there he broke into the moving picture game, in minor parts to be sure.

His success in the movies was assured after he had taken a couple of parts and it was not long before he was doing a second part in "The White Rose." It was in this venture that the young man came under the watchful eye of D. W. Griffith who is eternally on the watch for screen-star possibilities. Griffith made him an offer which he accepted and right away he was given the leading role in "America" which is declared to be among the biggest films Griffith has ever made.

Mr. Hamilton was born in Lynn but moved to Lowell when but a couple of years of age. The family settled in Willie avenue, near the North common and the boy was sent to St. Patrick's school where he was a great favorite.

His mother is a Lowell girl, who might well be rememebered for her maiden name of Lizzie O'Neill, sister of "Jerry" O'Neill, janitor of the Normal school and living at Waugh and Willie streets. The father is a Lynn man, Alexander Hamilton, and the family is now living in West Haven, Conn.

Mrs. Hamilton has been visiting in Lowell over the week-end, staying with Mrs. Joseph D. Lannan at 119 Bowers street. She was enthusiastic at her boy's success and predicts a brilliant future for him.

"Neil got his start in dramatics in Lowell," said Mrs. Hamilton in discussing the boy's talents. "You see we were all inclined that way when we lived in Lowell and we used to put on many entertainments for the orphanages and Catholic societies of the city.

"At that time Neil was going to St. Patrick's school and the brothers loved him very much. He was a bright scholar and when we left Lowell and went to West Haven he showed a desire to follow his vocation and enter into the dramatic world. For a few years he was connected with small companies but gradually he broadened out and today he has been signed by Mr. Griffith for the lead in his new picture.

We all saw the opening of this picture in New York a few weeks ago, said Mrs. Hamilton in discussing the boy's debut in the big picture. We all had tremendous pride in the showing and with Neil on the screen we felt a lump in our throats. We didn't expected when I saw the picture I knew the picture would be a success. We felt that it was only a matter of time when Neil would be in demand to take leading parts in pictures. We are very happy in the success of our boy and we are confident that he will be a great success in the movies."

Toronto (Canada) World March 9 1924

ENGLISH ATTACKED BY D. W. GRIFFITH

According to the New York papers D. W. Griffith has been busy tail-twisting in his new picture, "America." Regarding his attacks on the British, the reviewer of the New York Herald has this to say:—

There was undoubtedly a motive in Mr. Griffith's selection of a scene for the enactment of the latter part of his drama, and it is not a creditable motive. He diverted his characters to the grain fields of New York State, presumably because it was there that the British perpetrated their most ferocious atrocities. Co-operating with the Indians, the soldiers of King George waged ruthless warfare on the defenceless inhabitants. They performed deeds of cruelty as frightful as any of those blamed on the Germans in Belgium. "Wipe out the American wolves," is Captain Butler's command to his men. "Spare none of them. The little wolves will grow into big ones." To carry out such brutal orders many of the British soldiers disguised themselves as Indians so that they might commit acts which would be considered beyond the pale for white men.

Mr. Griffith rubs these episodes in with all the relish of a Hirshfield erasing British propaganda from American history books. He represents the English in the same black tones that he used to paint the negroes in "The Birth of a Nation." He gives them no quarter.

I don't attempt to dispute the truth of these representations. But I do question their usefulness in the picture, and I violently condemn their exaggeration. This phase of the Revolution was a relatively unimportant one as compared with the activities at Lake Champlain, Bennington, Saratoga, Long Island, Princeton, Monmouth and in the Southern States. In calling his picture "America," with the implication that he will set forth the principal facts concerning the birth of this nation, Mr. Griffith promises far more than he gives.

Thus, "America" is entirely lacking in the significance of its title.

Buffalo (NY) Times March 10 1924

THE FILM FLAPPER

By INEZ KLUMPH

"Do you realise that the motion picture industry is changing rapidly?" demanded the Flapper as if an earthquake were imminent.

I shook my head.

"Bigger and better pictures?" I asked hopefully.

"No—that is, perhaps, but that isn't what I'm talking about. I mean the way the big people work nowadays.

"For instance, take Lionel Barrymore. When Mr. Griffith was making 'America' he wanted Lionel Barrymore for one part. Barrymore was doing 'Laugh Clown, Laugh' on the stage, and was awfully busy, but also wanted to do the picture. So he did it, piecemeal. That is, he'd work by the day. That meant that all his scenes had to be made during the few days that he worked. They'd take scenes right up to his, and then he'd come out and do his, you see. The price they paid him was simply stupendous, of course, but isn't it characteristic of the great D. W. that he'd rather work under those conditions and pay that salary, to have the right man for that part, than engage someone else, who couldn't play it so well and would be cheaper, and could work under ordinary conditions.

"Then along came Elliott Dexter. He was wanted for an important part of a picture, that was to be specially made, but he didn't want to give much time to it. So finally he said he'd give it a day—that he'd arrive at eight, but must be through by six-thirty.

"And the people who were making the picture wanted him enough to pay the whooping salary he asked, and do his part in a day. They were wise, of course.

"Now, what I want to know is this. Isn't this going to change the old system entirely? The first thing we know, everyone will be doing it. Actors will be engaged just for short terms and then will work three times as hard while they do work. Why, there won't be any more long-term contracts."

"I don't see that that matters," I returned. "Any man who can get over a thousand dollars for working one day would be silly not to take it—and why shouldn't he work that way, instead of weeks at a time? If the industry is affected, it will be change for the better. They won't have time for so many meaningless close-ups."

"I never thought of that," murmured the Flapper, delightedly.

Huntington (W Va) Advertiser 2/14/24

"America" Seen On N. Y. Screen

D. W. Griffith Realistically Reproduces Scenes of Country's Founding.

By Maurice Henle

New York, Mar. 1.—D. W. Griffith brought his long awaited picture, "America"—Series One: "The Sacrifice"—to the Forty-fourth Street Theatre a few nights ago. It is an accurate, faithful reproduction of those events that led to the birth of this country.

The faith Mr. Griffith kept with his public is in my mind the most complimentary thing one can say about that dreamy, whimsical, will-o'-the-wisp director.

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Syracuse (NY) American March 11 1924

GRIFFITH FILM PLAYS UPON EMOTIONS

"America," However, Shows "D. W." Played Up Many Historical Incidents.

By LOUELLA O. PARSONS.

NEW YORK, March 11.—"America" has a most devastating effect upon one's nervous system. David Ward Griffith, with his extraordinary combination of artist and showman, lets his P. T. Barnum tendencies so far run away with the film in the last half that the emotional tug at one's heart-strings is actually unbearable.

In the first moment of passing through this stage of interest enhancer we are inclined to judge Mr. Griffith's epic of the Revolutionary War solely on its audience appeal. We can only speak of his picture as it relates to our feelings, not from the critical standpoint that usually measures the merits of a motion picture review.

We can only speak in the spirit of Paul Revere's ride, which brought the most glorious hours of our early, we can only respond to the patriotism of the great young Atlanta Man, who thought and dreamed of the freedom of these days, who fought and died in the early battles of Bunker Hill and Lexington and who spent that long and cold winter at Valley Forge.

[illegible]

Lowell (Mass) Courier-Citizen March 13 1924

LOWELL BOY STAR OF NEW FILM, "AMERICA"

Neil Hamilton, Product of "Acre," Now Griffith's Leading Man.

Neil Hamilton, star in D. W. Griffith's great film, "America," is Lowell's latest addition to the hall of fame.

This young star, who is one of Griffith's latest finds, is now away up in the movie world and it is said that he will be a second Valentino for popularity. He is a Lowell product, having lived for many years in the Acre district and having attended St. Patrick's Boys school. His parents lived in Willie avenue, off the North common, and later moved to West Haven, Conn., where they now reside.

Hamilton's rise to the leading role in "America" reads like a fairy story. For some time he was connected with "The Better Ole" company and played later as leading man to Grace George. He was later connected with a stock company in Brooklyn and from there he broke into the moving picture game, in minor parts to be sure.

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We all saw the opening of this picture in New York a few weeks ago, said Mrs. Hamilton in discussing the boy's debut in the big picture. We all had tremendous pride in the showing and with Neil on the screen we felt a lump in our throats. We didn't expected when I saw the picture I knew the picture would be a success. We felt that it was only a matter of time when Neil would be in demand to take leading parts in pictures. We are very happy in the success of our boy and we are confident that he will be a great success in the movies."

Cleveland (Ohio) Times 3/13/24

D. W. Griffith Honored by Minute Men for "America"

For his work in making "America," D. W. Griffith has been made an honorary member of the Minute Men of Lexington, the oldest military organization in this country.

At the first showing of the film in Boston the Minute Men were present to weigh the historical accuracy and dramatic truth of the pictured event.

When convinced of the faithfulness and realness of the scenes at the Common, when 77 Americans met 800 British regulars, the Minute Men voted the honorary membership.

The famous bronze button of membership, worn only by direct descendants of the men who fought in the battle, was presented by Capt. E. F. Breed of Lexington.

In his presentation, Capt. Breed said: "With your film, 'America,' you have done the impossible, Mr. Griffith, in adding greater luster to the memory of the Battle of Lexington."

My Telegraph 3/14/24

Griffith a "Minute Man"

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Harrisburg (Pa) Telegraph March 13 1924

GRIFFITH CONSIDERS MAKING FILM IN ROME

[illegible]

My Film Daily March 13 1924

Girls Make Offers

[illegible]

My Film Daily 3/14/24

Griffith Cuts Force

Reduces Studio Organization to Skeleton Pending Development of Future Plans

D. W. Griffith has discharged a number of employees at his Mamaroneck studio and has cut his force there down to the bone. Over 50 have been let out pending future production plans.

As pointed out in previous news items Griffith is very uncertain over future plans. It is more or less of an open secret that the problem of proper financing is an element and it is known in the trade that he experienced some difficulty in securing money on his "America" and that when the production had progressed very considerably he found a necessity to turn to outside help for funds.

The reduction at the studio has therefore been a logical move as economy must and undoubtedly should prevail. It is pointed out that Griffith is strongly in favor of making a big drive to make a big picture, but he has other problems to meet in this country.

Lord Beaverbrook and Sir Harry Lauder are also interested in the Griffith project and it is said that the Scotch comedian will be seen in a Griffith production if the plans do not miscarry.

My Review March 15 1924

D. W. GRIFFITH SIGNS TO PRODUCE PICTURE ON ROMAN HISTORY

Will Direct Filming of Big Historical Subject for the Italians

Boston (Mass) Advertiser March 9, 1924

GRIFFITH REVIVES PATRIOTIC FERVOR

His "America" Stirs Enthusiasm Like that of World War Film Days—Now Comes DeMille and His Famous "Ten Commandments"—Barbara Bennett's Dancing Debut

By H. T. PARKER

[illegible]

THURSDAY, MARCH 13, 1924

NATIONAL FAVORITE OF MR. GRIFFITH

[illegible]

Exhibitors Trade Review March 15 1924

DAVID WARK GRIFFITH, returning from Boston to New York following his great triumph there with "America," brought with him the bronze button of membership of the oldest military organization in the country, the Minute Men of Lexington. The honorary distinction was conferred upon the producer for the faithfulness with which he portrayed the battle of Lexington. The button was presented by Captain Breed, who was accompanied by fifteen members of the famous organization, on the stage of the theatre.

my American March 15 1924

Griffith Going to Rome to Make Picture for Italian Interests That Have Visions of a Hollywood; Closes Mamaroneck Studios

By LOUELLA O. PARSONS.

DAVID WARK GRIFFITH will sail on the Aquitania April 2 to make a picture in Italy. For several weeks representatives of G. Andrea Serrao, wealthy Italian banker, have been holding out tempting inducements, but it was not until last night that a cable containing the American producer's acceptance was sent to Rome.

LOUELLA O. PARSONS

"The Last Days of Pompeii" and "Cleopatra" are being considered possible vehicles, although Mr. Griffith has said that he will not make any definite plans of production until he gets to Rome and looks the situation over.

The studios at Mamaroneck have already been closed down and more than thirty persons dismissed. Rosie and James Smith, cutters, and Billy Bitzer, his camera man, will accompany him. Neil Hamilton and Charles Mack, under contract, will be farmed out to other companies.

Famous Players-Lasky, it is said, have already made an offer for young Hamilton of $1,000 a week, and this has been topped by another company, offering $1,250. The contract is due to be signed any day. The plans for Carol Dempster have not yet materialized, although it is not unlikely that she may go to Italy. It depends on whether Mr. Griffith uses an all American company.

The Griffith offer is said to be inspired by a hope of making Rome the Hollywood of Europe. Charles Duell is already located there with the Lillian Gish company and other producers see the possibilities because of the climate. Before the war the Cines Company was an important factor in international motion picture production, and to-day it is said that the Italians are ambitious to make their pictures rank with the finest in the world.

MR. GRIFFITH'S acceptance of the Serrao offer will not affect his status with the United Artists Company. Albert Grey, general manager of the Griffith company, will represent him in any conferences relative to a reorganization of the company. Mary Pickford, Douglas Fairbanks, Charles Chaplin and Mr. Griffith are all said to be in accord over the plans of expansion to take care of the special productions.

Boston (Mass) Transcript 3/15/24

PHOTOPLAYS NEXT WEEK

Majestic—America

DAVID WARK GRIFFITH'S newest historical romance, "America," now tenants the Majestic Theatre. The film summons as background the earlier battles of the Revolution of '76—Concord, Lexington, Bunker Hill—reveals the suffer-ings of Valley Forge, and goes into details of the fighting against British and Indians in western New York. A slender thread of sentimental adventure holds the piece together; yet it prevails most in the moments when it ranges widest over Colonial legend and far-flung skirmish-line. The ride of Paul Revere makes the most thrilling incident in the whole; the rescue of the heroine by the hurrying horsemen—incidental interlude in a Griffithian work—brings conclusion. Neil Hamilton, Carol Dempster, Lionel Barrymore and a lengthy cast are pliable and expressive material to the director's purposes. Rounding out the second week.

Newark (NJ) Star-Eagle March 15 1924

FOR his work in making "America," D. W. Griffith has been made an honorary member of The Minute Men of Lexington, the oldest military organization in this country.

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When convinced of the faithfulness and appeal of the scenes at the Common, when seventy-seven Americans met 800 British regulars, The Minute Men voted the honorary membership.

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In his presentation, Captain Breed said: "With your film, 'America,' you have done the impossible, Mr. Griffith, in adding greater lustre to the memory of The Battle of Lexington."

my Journal March 15 1924

CAROL DEMPSTER, "America," Fourty-fourth Street.

my Review March 15, 1924

D. W. GRIFFITH SIGNS TO PRODUCE PICTURE ON ROMAN HISTORY

Will Direct Filming of Big Historical Subject for the Italians

D. W. Griffith accepted an offer today from Italian bankers to go to Rome within three weeks to plan an elaborate motion picture production. The Italian group, headed by Commissioner G. Andrea Serrao, K. C. B. E., negotiated for the Italians, who say a successful Griffith production would help to establish Italy as the Hollywood of Europe. The theme to be filmed will be of a national character as "America," Griffith's patriotic film of the Revolutionary War.

Buffalo Express Commercial March 15 1924

Lee Shubert intends to send Artists and Models to London in June. The production will make a tour of the principal cities, headed by Boston, before it leaves this country.

"America is the biggest hit as a film that Broadway has ever seen."—Colgate Baker in New York Review. D. W. Griffith made it.

my Telegraph March 15 1924

D. W. Griffith, Who Sails on April 2 for Rome to Confer With Syndicate Over Picture Which Will Restore National Prestige in Film Industry.

Boston Morning Globe March 15 1924

MOVIE FACTS AND FANCIES

NEIL HAMILTON

Times Sq Daily (New York City) 3/15/24

HISTORICAL VOGUE IN FILMS

"America" Starts State Righters Digging for Old Pictures

my Herald March 16 1924

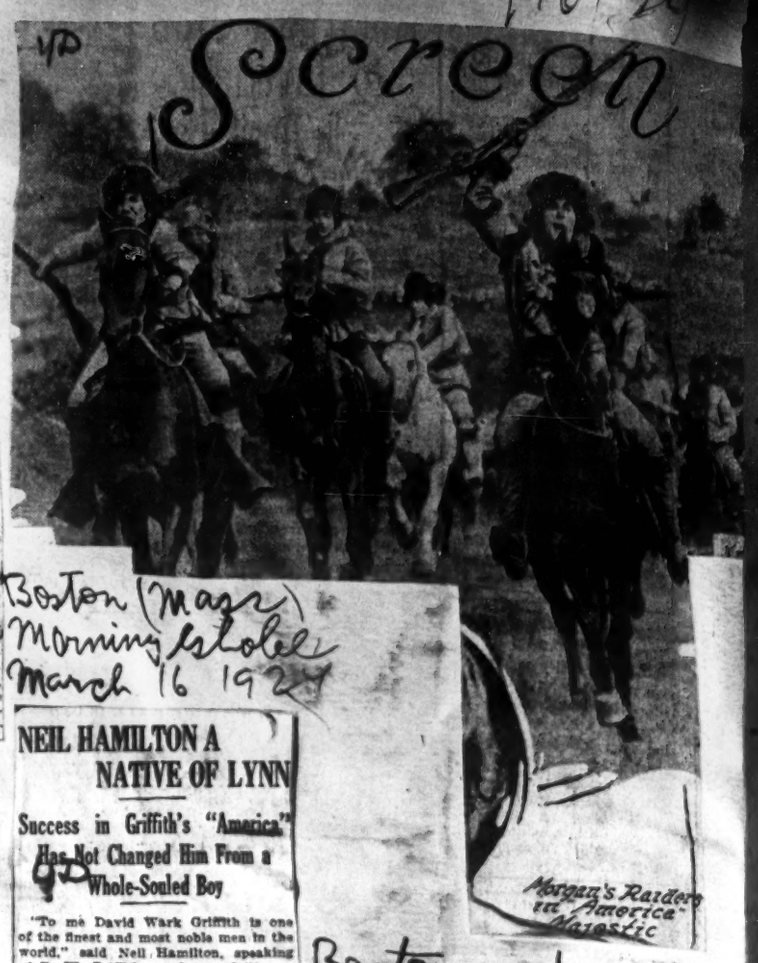
my Telegram March 16 1924

GRIFFITH'S FILM AT 44TH ST. THEATRE

my Tribune March 16 1924

GRIFFITH'S FILM AT 44TH ST. THEATRE

Boston (Mass) Morning Globe March 16 1924


Morgan's Raiders in "America" Majestic

NEIL HAMILTON A NATIVE OF LYNN

Success in Griffith's "America" Has Not Changed Him From a Whole-Souled Boy

"To me David Wark Griffith is one of the finest and most noble men in the world," said Neil Hamilton, speaking of D. W. Griffith, producer of "America."

The hero of the film at the Majestic Theatre, who has been called a "second Rudolph Valentino" by Mr Griffith, has a deep respect for the man who has advanced him to his present status of leading man for one of the greatest photoplays of the decade.

Hamilton, born in Lynn, and educated in Athol, this State, has nothing of the screen star about his manner. He is a simple, whole-souled boy, whose every act and word reveal an unusually beautiful nature. And he is sincerity itself.

Characteristic of him was his remark when, following the premiere of "America" in New York, he was told that he had "arrived," in the movie world.

Where the average boy of his age would have thought of how success meant a new automobile, plenty of spending money or similar things, Hamilton, tears glistening in his eyes, exclaimed: "Then I can have Mother and Dad take a nice long trip and enjoy themselves."

Theological Student

And as one talks with him, one realizes more and more that the big "kick" Hamilton is getting out of his success, is not so much personal satisfaction, as the happiness of bringing joy to his white-haired parents.

His theological studies have left their mark on him. His voice is low and vibrates as he discusses these nearest his heart, and there is about his personality a suggestion of the ecclesiastic.

"I gave up theology because I was convinced I was not fitted for such a career," he explained. "It may sound foolish, but the stage and the pulpit were the only careers I desired—so I finally tried the stage. I had always been a movie fan. In Athol, and later in New Haven, I went to every picture that came to town, and I read everything I could find about movies. I could tell you the color of the eyes of every star and all their history.

So it was natural that instead of trying to get on the stage in the beginning I should try to break into the movies. I will never forget the day when I left New Haven to take New York by storm, leaving the old folks at home to await my triumphant and brilliant return.

Getting His First Job

"It was the first time I had ever been away from home. When we reached Jersey at the great pier of the nationally famed ferry, I found that there was only one way to get from Jersey City to New York, that was by the ferry, and I was such a 'hick' that I went into the ferry office at the entrance of Broadway and did it to see where Broadway was.

"I did not know anyone in New York, but I had decided I was in New York to stay, and I was determined to make good. I had my ambition, my determination and my good looks, and I was sure I could get a job. I had decided I would be a leading man, and I was sure I could get a job. I had decided I would be a leading man, and I was sure I could get a job. I had decided I would be a leading man

Boston Post March 16 1924

Theatre-Goers

Carol Dempster in the gorgeous part of Nancy Montague in "America." Here she is hesitating between her loyalty to the old country and her love for Nathan. Needless to say love conquers. Patriotism and love, the two great life forces, have been marvelously welded into D. W. Griffith's great film of Revolutionary days now running for the first time at the Majestic Theatre.

My Telegraph March 16

It's a ... for Snow.

No one ever desired snow, particularly in the old days, except small boys and lumbermen. Nowadays it is in some instances a most important asset to a certain branch of industry; that is, motion pictures.

The year in the East has been most pleasantly spared from heavy snowfalls and no one has regretted it except certain producers. For instance, there was Griffith's "America" which had to rush about seeking for sufficient snow to depict the sufferings of Valley Forge. Then there was "Icebound" which had to show some New England scenes. Such were weather conditions that director William De Mille had to send forth scouts seeking enough snow to put his picture across.

Now up in Northern New York where ordinarily there may be found six to eight feet of the "beautiful," Marion Davies, the Janice Meredith Company and several battalions of United States revolutionaries are trying to discover enough snow to enable them to show some more revolutionary scenes. Although there were blizzards in Boston and snowfalls in other sections of the country reported, it only rained up around Plattsburg.

The last report was that Director E. Mason Hopper has sent scouts as far north as Canada looking for fields of snow. He may have to show the Battle of Trenton on English territory and Washington crossing the St. Lawrence instead of the Delaware. No doubt in another season or so, the prop men will have a reserve supply in cold storage to fit any kind of picture ...

My American March 16 1924

DAVID WARK GRIFFITH was the first producer to realize that he must employ exploitation if he wished to get results. Up to the time "The Birth of a Nation" was heralded as a great film drama, very little was done to promote motion pictures. Even advertising in the daily papers was done very sparingly and without much encouragement from the publishers, who did not look upon the films as anything on which to spend either time or space.

My Telegraph March 16 1924

EMBATTLED FARMERS WHOSE SHOTS WERE HEARD AROUND THE WORLD.—Desperate struggle of the American colonists against the final charge of the red coated British at Bunker Hill as portrayed in one of the thrilling scenes of Griffith's historic photoplay "America."

Detroit Mich March 16 1924.

My Telegraph Sunday March 16 1924

"Big Four" to Dissolve THOSE CANINE ACTORS

By HAROLD HEFFERNAN.

HIGH cost of distribution and unsatisfactory exploitation of their past pictures has led Douglas Fairbanks, Mary Pickford, D. W. Griffith and Charlie Chaplin to renounce the United Artists organization and go their own separate ways hereafter. Within a week it is expected these four stars will announce plans for a readjustment of their distributing affiliations. The probabilities are that the 26 branch exchanges of the United Artists will be scrapped or consolidated with some other organization that may attend to distribution for the "Big Four."

The final disposition of the future pictures of these four players is very likely to be as follows:

Doug and Mary are expected to enter upon a producing alliance with Famous Players-Lasky.

Charlie Chaplin is expected to continue his present method of sporadic production, paying little attention to actual distribution until his films have been completed.

D. W. Griffith may go abroad to produce there for a time. His future plans are perhaps the furthest from settlement of any of the "Big Four" group.

When the United Artists combine was organized four years ago, each of the four players agreed to deliver nine pictures. To date, Griffith, Fairbanks and Miss Pickford have delivered seven each. Chaplin has made only one, "A Woman of Paris."

The now-and-then policy of Chaplin is believed one of the essential reasons for the disintegration of the organization.

GRIFFITH TO MAKE GREAT FILM FOR ITALY

Director to Go to Rome to Consult With Syndicate Which Will Back Him in It.

'VE TO REHABILITATE INDUSTRY HURT BY WAR

Promoters Would Restore Trade Mark of Their Nation Throughout the World.

Negotiations have been completed and steamship passage booked whereby D. W. Griffith will sail for Rome on the Berengaria on April 2 to confer with a syndicate of Italian financiers for an elaborate motion picture production to be made in that country. The Italian group, which is headed by Comm. G. Andrea Serrao, K. C. B. E.—prominent in the municipal government at Rome and an attorney for the British embassy in Italy—has been engaged in consultation with Mr. Griffith for several months through A. Serrao, his nephew, who has been in this country.

Mr. Griffith is expected to be in Rome on the 12th of April to begin the conferences. He has been assured already of ample financial support, which some rumors place as high as $1,000,000 American gold. The object of the syndicate, it is understood, is not to make a profit so much as it is to rehabilitate the motion picture industry of Italy, which was so badly crippled by the war. It is believed that an American director of the prominence of Mr. Griffith, working with an American cast of principals, in the perfectly appointed studios of the country will be able to restore the prestige of Italian films throughout the world.

While no definite picture has been selected for Mr. Griffith's effort abroad, it is known that a number of them are under consideration, namely: "Faust," "L'Aiglon," "The Last Days of Pompeii," "Antony and Cleopatra" and "The Quest of the Holy Grail." The subject, however, will be decided during the conferences in Rome.

The fact of A. Serrao in prevailing upon Mr. Griffith to go to Rome for the conferences is regarded as an unusual one, for it is known that for more than four years representatives of governments and of private syndicates of different countries of Europe, especially Italy, have been vainly trying to induce the director to make an alternative picture for their purposes instead. He has turned all these down, saying that he "was most fortunate," said Mr. Serrao, recently, following a conversation in Rome in which he was informed that the world should be informed of the progress of motion pictures are in an infancy, yet seem to develop and mature with such a rapid bound that we may feel as if we were only on the fringe of the concrete and practical. I feel that the Italian people are in the mood to see the Italian trade mark throughout the world with the dignity it had attained before the war.

I feel sure that the Parliament will be influenced to do all in its power to help us to get the Italian film industry on a firm basis. We have the talent, we have the ability, we have the history, we have the scenery, we have the ... Italy is ready to respond affirmatively to all in this effort to put the Italian trade mark throughout the world with the dignity it had attained before the war.

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Boston American March 16 1924

SCENE FROM 'AMERICA' AT MAJESTIC THEATRE

CAROL DEMPSTER AND LIONEL BARRYMORE

Boston (Mass) Advertiser 3/17/24

Why Griffith "Cut" Boston Tea Party

One of the several dramatic incidents started by D. W. Griffith while he was making "America," and then dropped to make way for scenes that would lend more variety to the picture, was the famous Boston Tea Party.

That daring exploit would not fit in with the sacrificial character of the picture. Many other great adventures by patriots of '75 and '76 were considered and then put aside for the same reason. Carol Dempster

Mr. Griffith continues to emphasize the fact that this new production at the Majestic Theatre, with Carol Dempster and Neil Hamilton in romantic roles, is mainly a depiction of patriotic, though crowned with triumphs.

The complete story of the Revolution, says Griffith, is "too tremendous to be told by many pictures ..."

Boston Telegram 3/17/24

OLD STATE ST. OF 1775 IN 'AMERICA'

There is a scene in D. W. Griffith's "America," the photodrama of the War of Independence, at the Majestic Theatre, which shows State street—then King street—Boston, as it appeared in 1775. It lasts but a minute. But it took six months to take it.

To begin with Griffith's research department had to search through voluminous masses of old documents to find an accurate description of the street and its stores. Griffith insisted that the signs over the shop windows be the same as they were in 1775, and that the windows be stocked with the same merchandise.

When the research department had finished the construction department began. Brick as exact in size and look like the bricks of the street and the shops. Lamposts were made from pictures of those that were used on the street when the Revolution was on. Hundreds of dollars and months of time for a few seconds of picture. Nothing is found in the city of Boston.

Pictures of Boston scenes were made available to their respective ... by the Boston Historical Society, the Bostonian Society, the Massachusetts Society of Colonial Dames, the Massachusetts Society of Colonial Wars

Moving Picture World (my) March 22 1924

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Boston (Mass) Transcript March 17 1924

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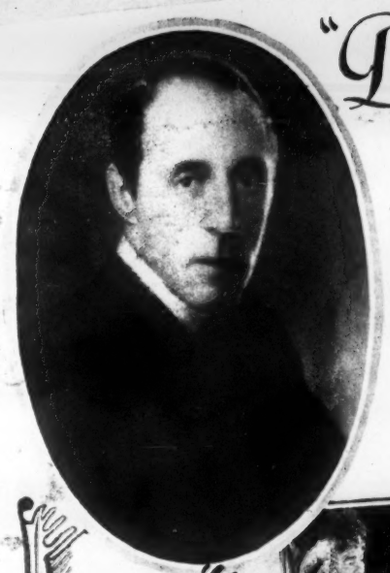

David Wark Griffith, who directed and produced "America."

George Washington, the "father of his country," who appears in "America."

A dramatic scene from "*America*," with *Dorothy Mackaill*, as the girl, and *Riley Hatch*, as *Brant*, the *Indian* chief.

The surrender of *Cornwallis* at *Yorktown*—one of the fine spectacular effects of the new *Griffith* film.

The ride of *Paul Revere*—only not the midnight one, apparently, of the famous poem.

A battle scene from "*America*," in which *British regulars* and *Continental soldiers* meet.

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FOUR years Mr. Griffith has toyed with attractive offers from various foreign film companies. Now he seems definitely to have accepted a commission to Italy. On April 2 he will sail on the Berengaria. G. Andrea Serrao, K. C. B. E., prominent in the municipal government of Rome and an attorney for the British embassy in Italy, is head of the group of cinema folk who will seek to have him supervise an Italian-made picture. Short conferences in Rome will be followed by a return trip to America, where the director will select American principals and an American technical staff to aid him in the work of filming abroad. No choice of subject is yet announced. "Faust," "L'Aiglon," "The Last Days of Pompeii," "Antony and Cleopatra" and "The Quest of the Holy Grail" have been tentatively considered. The rehabilitation of "the industry" in Italy is a chief object of the authors of the scheme. Mr. Griffith will bring a skilled hand and a high reputation to the task, but his methods are those of the older cinema, and he is scarcely the man to acquaint Mediterranean régisseurs with the newer and more plastic technique.

The report that Max Reinhardt will work for Mr. Hearst cannot be downed. Again the New York offices state that he will oversee five "super" films, one of which will be "The Miracle." The Cosmopolitan company even gives assurance that Lady Diana Manners will act the Madonna, and Miss Marion Davies the Nun, but as before there is no corroborating word from Professor Reinhardt himself.

It had seemed that with the possible exception of Miss Pickford's version of "Dorothy Vernon of Haddon Hall," Mr. Fairbanks's "Thief of Bagdad" was to be the most ambitious "road-shown" film to reach Boston during the current season. Now however, the Warner Brothers are latest [illegible] opened runs for "Beau Brummel," their film picture with John Barrymore in the principal part. All the "key cities" are in it.

As in the early years of the movies, there are still actors of high repute and taste who [illegible] the camera for all purposes save that of extracting pin money to tide them through the dull season. Mr. Lionel Barrymore, who would doubtless refuse to act in a motion play unworthy his talents, will [illegible] share the dubious honors of a pretentious picture to be called "Washington Square." Mr. Arliss, who is scarcely [illegible] in his choice of scripts [illegible], will appear in a comedy to be called "Hit a Week," based on a novel by [illegible] Wright. Marion Wright, who was responsible for the creation of the [illegible] atmosphere in which Mr. Arliss had part, will assume charge of the production.

"Hurricane" is now in process of [illegible] Thomas Meighan will be the principal [illegible] and Mr. Meighan will be [illegible] Mr. Meighan's [illegible] will be [illegible] Mr. Meighan's [illegible] Mr. Meighan's [illegible] Mr. Meighan's

LETTERS - AND - ART

LITERATURE DRAMA MUSIC FINE-ARTS EDUCATION CULTURE

REDCOATS AND REDSKINS IN THE VALLEY!

Settlers at Fort Sacrifice holding the granary of our Revolution against Butler's Tories and Mohawks. Sacrifice is the keynote of "America."

GALLOPING THROUGH THE REVOLUTION

A GALLANT WHITE-FACED CHESTNUT named *Leaping Danger* (or *Laugh-a-Ballagh* in his native hunting county in Ireland) appears to be the star of David Wark Griffith's first instalment of "America." Next to him comes his imperturbable rider, Harry O'Neil, who for his "Ride of Paul Revere" is placed by enthusiastic movie critics ahead even of such horsemen as Tom Mix and William S. Hart. Longfellow's "hurry of hoofs in the village street, a shape in the moonlight, a bulk in the dark," is visualized under the alchemy of Mr. Griffith, in a superb Irish hunter, beautifully ridden, who has brought every first-night audience of the film up shouting with excitement.

More daring feats, says one critic, may have been seen upon the screen, but none in which the audience seemed so swept away, as horse and rider went tearing to Lexington and Concord to warn the patriots. Another critic in the New York *Times* adds that no one who views this marvelous section of the production will ever forget Paul Revere's ride, or how man and horse took stone walls and hedges, leaped clean of nasty ravines, and won in the end, by a real exhibition of nerve and skill. Practically every other critic comments on the peculiar thrill of this "perfect movie episode." The effect of this spectacular dash, suggests the New York *Herald* critic, lies in the combination of artistry with tremendous historical significance. He terms it "perhaps the most thrilling episode the silent drama has ever achieved." Motion-pictures have been featuring wild rides for years, but nothing, other critics agree, has ever had quite the same heart-shaking effect on an audience. It only goes to show, points out one, the grasp of psychology shown by the director in realizing that just as Longfellow said:

> Through all our history to the last,
> The people will waken and listen to hear
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So much for the big episode of what is regarded by many newspaper writers as Mr. Griffith's most ambitious attempt to recreate on a panoramic scale one of the great periods of American history. The obvious comparison, of course, is with this same director's "Birth of a Nation" of ten years ago. "America," say many of them, is a far greater picture (tho there is little improvement in the battle scenes) and, indeed, it has a better right to be called the "Birth of a Nation" than the other.

"A living, breathing document of the sacrifice and idealism of the men who freed America," is the New York *Evening Journal's* characterization of the result. In the same vein, the critic of the New York *Evening Telegram and Mail* says that "to the student of history, America, will bean inspiration; to the school boy, it will be an education, and to the man ignorant of his country's early struggles, it will be a revelation." Mr. Griffith comes in for the usual bouquets, and one critic in the New York *World* even goes so far as to say that with this production he "passes definitely into the ranks of those whom we think of as being immortals."

The most comprehensive summary of the film as a whole, from this same laudatory angle, is given by Thomas B. Hanly in the New York *Morning Telegraph*. After adding to the nosegays with the statement that "America" is a "masterpiece of exquisite photography and flawless direction," he goes on to say:

"Upon a screen of well-nigh limitless dimensions the man has projected the immortal story of the sacrifices of the American Colonists to win freedom from the British Crown, and he or Robert W. Chambers, the author, has interwoven in it all the love romance of a Tory maid for a patriot soldier and officer as it was beset by the machinations of Walter Butler.

"Around this story he has thrown the great scenes which brought cheers from the audience. You see Patrick Henry defying King George at Williamsburg, and a meeting of the Sons of Liberty in Boston. George Washington, John Hancock, Samuel Adams, Jefferson, John Adams pass before you, and you shift to England, the palace of King George III, or Parliament with Pitt and Edmund Burke pleading for moderation in dealing with the Colonies.

"You have Paul Revere's ride and the wonderful fight at

Lexington and Concord. There is Bunker Hill and Valley Forge, the first Continental Congress and the Declaration of Independence, the march of the Washington Army south and the surrender of Cornwallis.

"Mr. Griffith introduces his audience to a company of very effective, most efficient players, even if he does not disclose any who seem likely to rank with the stars he has made in the past. Lionel Barrymore, as *Butler*, does some of the best work of his career, and Louis Wolheim, as Captain Ross, a villainous Tory ally of *Butler*, is devilish enough to suit anybody. Words of praise, as a matter of fact, must be said for the entire large cast.

Quite another point of view is represented by Robert E. Sherwood, writing in the New York *Herald*. After adding his mead of praise for Paul Revere's ride which received such applause as he has never heard in a movie theater before—and still received applause, too, he continues as follows:

"In this instance, the Griffith formula has been reversed. Revere's magnificent ride comes at the very start of the picture, instead of at the finish. Usually, Mr. Griffith saves his horses for the climax, as he did in 'The Birth of a Nation,' 'Intolerance' and 'Orphans of the Storm.' It is safe to assume that, if D. W. Griffith had staged the Revolution, he would have forced Paul Revere to wait a few years.

"It's too bad he didn't. For, after the battles of Lexington and Concord, 'America' resolves itself into a mammoth and thoroughly honorable anti-climax. There are subsequent moments of greatness—notably in the scenes at Valley Forge—but the general trend of Mr. Griffith's spectacle is down-hill. The later reels are incoherent and wearisome and the finish extremely flat.

"During the course of 'America,' Mr. Griffith turns more and more from history to fiction. At the start he introduces a number of characters who are obviously destined to carry the story with its incidental love interest. For a while these romantic people do not intrude too heavily upon the vastly more important drama in which they are called upon to play a part. But their prominence increases steadily, and in the latter half of the picture George Washington has faded into the background.

"The picture is evidently the first of a series which will ultimately carry Mr. Griffith through the entire course of American history. We hope that next time he selects a war in which the punch is delivered at the finish."

Few critics are as harsh as this, but both the New York Times and The Tribune seem to feel that in the latter reels of this production the villainy of Walter Butler is shown to be too much detail, as is also the fighting in the Mohawk Valley. Both make considerable distinction between Part 1 of America and Part 2. Part 1 they characterize as superb, and admit that Mr. Griffith's method of obtaining suspense by cutting from one scene to another, from to a third scene, and eventually back to the first episode, is justified with the audience. But in Part 2, as The Tribune puts it, Mr. Griffith's enemy begins to whisper at the elbow suggesting: "Suspense—hold your spectators in suspense. Make that scene longer—keep going back to it—make your characters suffer a lot, and your spectators will suffer with them. Only, says the critic, "they didn't." The Boston Globe also regretfully wishes that Mr. Griffith had made the second part "as really great in the annals of motion-pictures as the story of the fight against the British in Massachusetts."

In addition to the Paul Revere incident certain features of the pictures seem to stand out in the minds of most critics. The

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"Hell's Hinge" is now in process of [illegible] Thomas Meighan has left the production of Paramount's "Tom Sawyer" to take the part of Mr. Hugh Fraser in "Hell's Hinge." Mr. Fraser is to be directed by Mr. Wallace Worsley, who directed "The Hunchback of Notre Dame" and "The Penalty." Mr. Worsley is now in Hollywood, California, where he is directing Miss Lila Lee in "Anna Ascends," a production of Cecil B. DeMille. Mr. Fraser is a graduate of the Chicago Theatre, in America, and he has been starring in Chicago, Philadelphia, St. Louis and Los Angeles. Mr. Fraser has had a great deal of experience in the film business, and he is now in the production of Mr. Cecil B. DeMille's "Fool There Was" and "Cecil B. DeMille's Production." Mr. Fraser is a graduate of the Chicago Theatre, in America, and he has been starring in Chicago, Philadelphia, St. Louis and Los Angeles. Mr. Fraser has had a great deal of experience in the film business, and he is now in the production of Mr. Cecil B. DeMille's "Fool There Was" and "Cecil B. DeMille's Production."

film, and Mae Crane is getting [illegible] creased emoluments of all kinds.

Big Boys Don't Bother

The big boys who have arrived don't bother about arbitrary "per cent. size of type" in their advertising. Look at Griffith's 24-sheet poster on "America," for instance. It will also be noted that Paramount has put out block 24-sheet posters in New York on which Cecil De Mille's name appears in smaller type than "The Ten Commandments." Both men have sufficient business acumen to realize that their productions' success is their success and they are not so short-sighted as to ruin their advertising by arbitrary "per cent. size of type."

WHEN "per cent. size of type" is eliminated from contracts, and not before, can we hope for twenty four sheets which will be as good as the commercial posters. Look at any row of billboards and see how far the commercial advertiser outstrips us in getting the public eye. Our twenty-four-sheets should beat the soap and cigarette stands in attractiveness because we are advertising drama, which is vastly more interesting and appealing. But "per cent. size of type" and valueless names make our posters a mess of type, none of which can be large enough or prominent enough to compete with the commercial poster.

Exhibitors "Wise"

Exhibitors know this and will not buy posters which they know are practically valueless. They don't use the useless names in their own advertising. The result is the "per cent. size of type" space-grabber loses out all around, and where in the old theatrical road show days the billboard was the amusement guide of the masses, the soap and cigarette is driving our paper off the boards.

Either "per cent. size of type" must go or the motion picture poster will languish and disappear. And billboards are one of the best forms of motion picture advertising known because men, women and children read them. The same is not true of any other advertising medium to anything like the same extent.

The Bookman

"It isn't the Cost of Clothes that Counts!" says Carol DEMPSTER

It's their appropriate selection and choice for the personality of the individual wearer made your own style

An Interview with Ruth Mahoney

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"Upon a screen of well-nigh limitless dimensions the man has projected the immortal story of the sacrifices of the American Colonists to win freedom from the British Crown, and he or Robert W. Chambers, the author, has interwoven in it all the love romance of a Tory maid for a patriot soldier and officer as it was beset by the machinations of Walter Butler.

"Around this story he has thrown the great scenes which brought cheers from the audience. You see Patrick Henry defying King George at Williamsburg, and a meeting of the Sons of Liberty in Boston. George Washington, John Hancock, Samuel Adams, Jefferson, John Adams pass before you, and you shift to England, the palace of King George III, or Parliament with Pitt and Edmund Burke pleading for moderation in dealing with the Colonies.

"You have Paul Revere's ride and the wonderful fight at

Lexington and Concord. There is Bunker Hill and Valley Forge, the first Continental Congress and the Declaration of Independence, the march of the Washington army south and the surrender of Cornwallis.

"Mr. Griffith introduces his audience to a company of very effective, most efficient players, even if he does not feature any who seem likely to rank with the stars in his cast in the past. Lionel Barrymore, as Butler, does some of the best work of his career, and Louis Wolheim, as Captain Rice, a villainous British ally of Butler, is devilish enough to suit anybody. Words of praise, as a matter of fact, must be said for the entire large cast.

Quite another point of view is represented by Robert E. Sherwood, writing in the New York *Evening Post*. After adding his mite of praise for Paul Revere's ride which received such applause as he has never heard in a movie theater before—and well-earned applause, too, he continues as follows:

"In this instance, the Griffith formula has been reversed. Revere's magnificent ride comes at the very start of the picture, instead of at the finish. Usually, Mr. Griffith saves his horses for the climax, as he did in 'The Birth of a Nation,' 'Intolerance' and 'Orphans of the Storm.' It is safe to assume that, if D. W. Griffith had staged the Revolution, he would have forced Paul Revere to wait a few years.

"It's too bad he didn't. For after the battles of Lexington and Concord, 'America' resolves itself into a tremendous and thoroughly honorable anti-climax. There are subsequent moments of greatness—notably in the scenes at Valley Forge—but the general trend of Mr. Griffith's spectacle is down-hill. The later reels are incoherent and wearisome and the finish extremely flat.

"During the course of 'America,' Mr. Griffith turns more and more from history to fiction. At the start he introduces a number of characters who are obviously destined to carry the story with its incidental love interest. For a while these romantic people do not intrude too heavily upon the vastly more important drama in which they are called upon to play a part. But their prominence increases steadily, and in the latter half of the picture George Washington has faded into the background.

"The picture is evidently the first of a series which will ultimately carry Mr. Griffith through the entire course of American history. We hope that next time he selects a war in which the punch is delivered at the finish.

Few critics are so harsh as this, but both the New York *Times* and The *Tribune* seem to feel that in the later reels of this production the villainy of Walter Butler is shown to far too much detail, so as to slow the fighting in the Mohawk Valley. Both make considerable distinction between Part I of America and Part II. Part I they characterize as superb, and admit that Mr. Griffith is entitled of obtaining suspense by cutting from one scene to another. This to a third scene, and eventually back to the first episode, is justified with the audience. But in Part II, as The *Tribune* puts it, Mr. Griffith's enemy begins to whisper in the ear suggesting: "Suppose—hold your spectators in suspense. Make that scene longer—keep going back to it—make your characters suffer a bit, and your spectators will suffer with them." Only, says the critic, "they didn't." The Boston Globe also regretfully wishes that Mr. Griffith had made the second part "as really great in the annals of motion-pictures as the story of the fight against the British in Massachusetts."

In addition to the Paul Revere incident certain features in the pictures seem to stand out in the minds of most critics. The

WHY WE HAVE SO FEW FRENCH BOOKS

THE CURIOUS INABILITY of French publishers to sell their books in America has serious consequences, we are told, as it prevents the development of an intellectual entente between the two countries. The other day a Frenchman traveling in America, called the attention of the Paris *Temps* to the situation, as follows:

"While the economic relations between the United States and France are important, it is my belief that to-day the intellectual relations between the two countries are even more important. Sentiment is a power in America, and the friendship that binds the Americans to us is based upon expressions of the mind and the heart much more than it is upon material considerations.

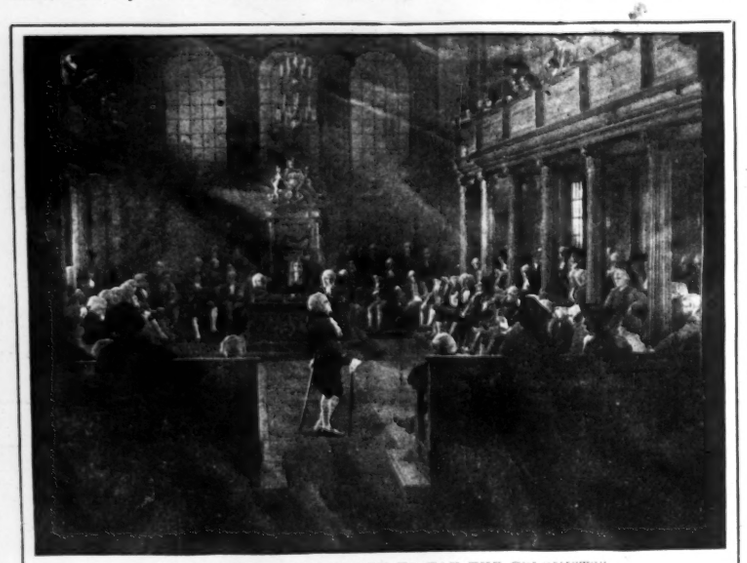
"Naturally, this leads me to speak of our books. Many of the great book stores have departments for foreign books. French books are to be found there, but they are not so conspicuous as we could wish them to be, and that is because our publishers don't send their men to put them there. Our books have paper covers. In a week's time a book that is picked up and examined several times a day is no longer in a condition to invite the purchaser. So why not send out our books in board covers to start with—or at least do so in the case of those to be shipped to America? And why not stop sending books with uncut leaves? We are behind the times. We must learn to make classified catalogs, listing our books by subjects—medicine, law, etc.—and bearing in mind a catalog listing French works on America.

"Many of our contemporary writers are still unknown in America. We must make them known through lectures and by means of short biographies widely circulated."

Meanwhile, there is another way of reaching the Americans, thinks the traveler. The American Library Association, brings out a monthly bulletin of new books, and with that as a basis at least eight hundred American public libraries make their purchases. So the writer observes:

"Fifteen French books can be put on that list every month, provided only that the selection is made and the books sent over.

"What I say about French books applies also to French music and to French decorative art—furniture, ceramics, interior decoration. The demand is eager. Will Paris wake up?"



"NO RIGHT UNDER HEAVEN TO TAX THE COLONISTS"

The dying William Pitt makes his fiery protest against George III, in Griffith's film.

THE HUMILITY OF A GREAT MUSICIAN

FRITZ KREISLER FEELS that he is a long way from the realization of his ideal. "I often feel that the artist who thinks he is a success is a monumental failure!" This is what he told Basanta Koomar Roy recently in an interview which is published in *Success*. He tells how his first trips to America were failures, and the philosophy they taught him. It is true that at this time he was only fourteen, but at ten years he had won first prize (the Prix de Rome) and a gold medal at the Vienna Conservatory of Music in competition with the best European musicians. Nevertheless to Americans he was only a prodigy—an object of curiosity. They all seemed convinced, he told Mr. Roy, that such a prodigy could not last long.

Back he came a few years later. Money was scarce, musical critics were severe, friends few. "I can assure you," said Kreisler, "I did not win popularity over night. I built it by gradually getting acquainted with my scanty audiences. I had to fight hard for every inch. But the tragedy of the whole situation is this: that I played then just as well as I play now." Asked what his present success means, Kreisler said:

"It means an opportunity to serve humanity. I receive messages from men and women located in many quarters of the globe telling me that my music gives them happiness. If that is so, then I am happy—happy that I can bring cheer to a few at least in this sad world of ours. As for the financial end of my art—to be quite truthful, I must admit that, as my dear father did not believe in selling his medical knowledge, so it nauseates me to have to sell my musical ability.

"I was born with music in my system. I knew musical scores instinctively before I knew my ABC's. It was a gift of Providence. I did not acquire it. So I do not even deserve thanks for my music.

"Do you thank birds for flying in the sky, or do the birds charge you fees for singing in the woods? *Music is too sacred to be sold.* And the outrageous prices the musical celebrities charge to-day! Truly, it is a crime against society.

"Well, I have my own way to solve this problem for myself, and to keep my conscience free from contamination: *I never look upon the money I earn as my own.* It is public money. It belongs to the public. It is only a fund entrusted to my care for proper disbursement.

"So I never spend the money I earn in high living or for my personal pleasure. If I did, I should feel guilty of a heinous crime. How can I squander money on myself while there is so much misery, so much hunger in the world? As a matter of fact, to be perfectly healthy the human body does not need much. We artificially create and increase our needs; develop costly habits; then feel miserable when we can not have things.

"I am constantly endeavoring to reduce my needs to the minimum. I feel morally guilty in ordering a costly meal, for it deprives some one else of a slice of bread—some child perhaps, of a bottle of milk. So many people go hungry in the world, every day—yes, even in this big, bountiful America! You know where I live; you know what I eat; you know what I wear. My beloved wife feels exactly the same way about these things as I do.

"In all these years of my so-called success in music, we have not built a home for ourselves. Between it and us stand all the homeless in the world!

"I have played in many lands, but I have earned the most in America. So I thank America for what little good I have been

The New York Times Magazine Section

Section 4

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WHAT THE PUBLIC WANTS

A Jury of Experts Faces the Problem and—Disagrees

The Jury Disagrees.

By GEORGE MacADAM

GO into Times Square any evening at 8:30, again at 10:30, and you will see one of the wonders of the world—compact masses of people, like slow-moving ribbons, covering the sidewalks, stretching out on to the roadways, near a mile long—the theatregoing crowd in the amusement hub of America.

Watch how it passes by the doors of one theatre and, at the doors of another, masses like bees at the entrance of a hive.

What is it that influences the tides of popularity? Has the public definite, though elusive, desires? Can the experienced person reduce the matter to a formula? Or is the public a fickle jade who likes what she likes simply because she likes it?

Whenever criticism is made of the stage or the screen it is inevitable that some one makes answer: "The public is simply getting what it wants."

Is it?

THE TIMES has submitted the question to a jury of eight experts—David Belasco, dean of American theatrical producers; David W. Griffith, producer of that classic of the screen, "The Birth of a Nation"; George M. Cohan, actor, playwright, producer, often called "Broadway's favorite son"; John Golden, the producer who gave us "Lightnin'"; Morris Gest, the man who stakes fortunes on the production of great spectacles like "The Miracle"; Harry Lauder, whose popularity is such that he can make a "farewell tour" every year; Fannie Hurst, popular short-story writer, and Irving Berlin, the song writer who gave us "Alexander's Ragtime Band," music publisher, popularly known as "The King of Tin Pan Alley."

The jury disagrees.

Judgment 1.

DAVID BELASCO

IF I wanted to treat the theatre as a commercial enterprise, if I wanted to be a restaurant offering for sale only such goods as I know the public will buy, I could make more than a million a year.

There is the formula for a popular success:

'Love interest.
'Have as heroine, or both, prevaricated.
'A villain that outrages all intelligence.
'Anything and everything done to hold the interest in suspense until after the end of the first act.
'Now here and heroine (though the villain gained at roulette).
'Let villain almost succeed in his diabolical efforts.
'Then, just before the final curtain, show virtue triumphant, the hero and heroine left in such a situation that there is every indication they will live happily forever after.

'To these ingredients add:

"Machine-made dialogue. Whenever the audience laughs, immediately squeeze in a tear. Whenever the audience weeps, make them laugh. The public enjoys nothing so much as an emotional alternating current.

"Female morality is an excellent theme. All the world loves a reformed woman. Have the Scarlet Woman turn lily white, let Little Eva blush before the curtain; and (put emphasis on this) if it has all been done with good stagecraft, the 'Standing Room Only' sign can be hung out.

"But if a producer treats the theatre as (though it were) a somewhat different place from a delicatessen shop, then the problem becomes more difficult.

"My experience has been that the public will accept anything if it is interesting, appealing. That is a general statement. When the problem narrows down to a specific play, it is very difficult to prophesy whether or not it will hit the public fancy. We may say, 'This play has a fine love interest.' 'This play has suspense.' 'This play has strong human interest,' &c., but the real test is the play itself and not our discussion of it.

"Before a play is submitted to the public the best producer can only make a possible success. Success is only a matter of conjecture. No producer intentionally risks a play he thinks will be a failure. To produce a play properly costs a small fortune. When a man puts up that stake, it is needless to say he hopes for the best. We miss many times. There are more failures than there are successes. Sensational successes are few and far between. It is an unusual season that sees more than one.

"Unfortunately, a sensational success always breeds a flock of sheep—the imitators, the trailers. The effort to climb aboard the bandwagon is just as popular a sport in the theatrical field as it is in the political. Milk is good, but it isn't good when it is watered—neither is whisky. The producers who imitate only give watered goods.

"My test of a play is: Does this strike my fancy? Then come the practical questions: Has it acting possibilities? Does it suit one of my stars, or can I bring together a group of actors that it will suit?

"Let a play meet these conditions; it may be on any subject, the scene laid in any land. I'll produce it."

* * *

Judgment 2.

DAVID W. GRIFFITH

NOT one knows what the public wants. Go the public's desire for entertainment is like a man's desire for food—one time he takes fish, another time meat—it's all a question of mood.

"But, with I do not think any one can be specific in answering the question, 'What does the public want?' I think there is a basic desire (if I may use so formal a phrase in giving my very informal thoughts). People want to have their dreams visualized. It is simply to get an ideal projection of themselves that people read a book or go to the theatre or to the movies.

"It's a workaday world, and few, if any, are able to play the part in it they would like to, or think they would like to. We are all dreamers; if the world doesn't give us our dream, then we want to find it in the world that the book, the stage or the screen gives us. There we want to have pictured for us the romances, the adventures, that life has denied us.

"I think that all normal people have the same dreams, the same ideals. I don't think there is a human being who, dimly, hasn't thought the same things that Shakespeare did. That's why he has his universal appeal. A writer is great in the ratio that, with his stronger mind, he makes the average man see what otherwise he sees dimly.

"Despite the cynics, the underlying thing that makes for enduring success is wholesomeness. The reason for this was well put by a poet. He said that though our feet are in the mud, our eyes are on the stars. Take the plays and the books that have won enduring popularity, or what we call 'fame'—their drift is wholesome.

"There is more contentment in doing right than in doing wrong. That may sound like a phrase from a copybook; but don't blame the copybook: it has been said over and over again, from time immemorial, by men whom the world regards as its greatest. Confucius and Dickens say the same thing. All of which means that humanity recognizes it as a truth.

"And so, when we turn to our ideal world, whether we seek it in a book or on the stage or screen, we find a satisfaction in seeing the decent thing. The book or play that presents something else may have a flash success, but it will never find a place among the books or the plays that humanity refuses to let die.

"To my way of thinking 'Lightnin'' is one of the greatest plays ever written. You much did you cry with 'Lightnin'.' He brings your fellow-humans closer to you, makes you feel somehow that the world, after all, isn't such a hard, cold world.

"No, I have no formula—at least, I've never been conscious of having one. If I read or hear or see something that interests me as a story, it may make a good theme for a play. Success is only a matter of conjecture. No producer intentionally risks a play he thinks will be a failure. To produce a play properly costs a small fortune. When a man puts up that stake, it is needless to say he hopes for the best. We miss many times. There are more failures than there are successes. Sensational successes are few and far between. It is an unusual season that sees more than one.

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"My test of a play is: Does this strike my fancy? Then come the practical questions: Has it acting possibilities? Does it suit one of my stars, or can I bring together a group of actors that it will suit?

"Let a play meet these conditions; it may be on any subject, the scene laid in any land. I'll produce it."

* * *

Judgment 3.

DAVID WARK GRIFFITH

Iowa in Great Photoplay

By FREDERICK ROCHE

Miss Zinita Graf, Iowa girl, as a court lady of King George Third in D. W. Griffith's "America," the photodrama of the War of Independence, recently completed for the D. A. R.

Fourth Street Theatre, New York, on February 21, marked her debut in pictures.

A duchess, three countesses, and numerous "Ladies" of European title were among the applicants for the role given Miss Graf, that of a duchess at the royal court of King George Third. As practically everyone taking part in the film is of American revolutionary extraction, however, Griffith preferred to have an American girl in the role.

"America," tells in dramatic form of the early struggles of this country for freedom, and is intended by the D. A. R. to be one of the big features of the ten-year celebration of the sesquicentennial of the Revolution. In making the picture, in which hundreds of Revolutionary descendants appear, Griffith has enjoyed the aid of leading historians and patriotic societies, which aided in the difficult research work, and also provided invaluable relics as properties, and of the United States Army, several units of which, costumed and made up as British grenadiers, Indians, Minutemen and members of the Colonial Army, took part in the massive battle scenes.

a Filmed

DAVID WARK GRIFFITH.

thriller. Concord, Lexington, Bunker Hill are words that mean a lot to Americans. D. W. has accurately reproduced those events.

Through the picture runs the thread of a love tale. Nathan Holden (Neil Hamilton) and Nancy Montague (Carol Dempster) were chosen to supply the romance and they do their parts well. We can't reconcile ourselves to the absence of Lillian Gish from Griffith pictures, but Lillian's gone and Carol's here and that's that.

As the film was shown on opening night, it was too long, the superfluous part coming near the end. It seems Griffith places too much emphasis on the devilish activities of Captain Walter Butler (Lionel Barrymore), whose bloody acts kept the middle west in terror. Undoubtedly there will be generous cuts made.

Barrymore is splendid and so is Louis Wolheim as Butler's aide.

The photography was masterly. Griffith threw at times a sort of lace vignette about the picture, producing a softened, warm effect.

DREAMY GRIFFITH MAKES REALISTIC FILM OF "AMERICA"

"The Sacrifice" Faithful Reproduction of Events Before Country's Birth.

By MAURICE HENLE

NEW YORK, March 8.—D. W. Griffith brought his long-awaited picture, "America" — Series One: "The Sacrifice"—to the 44th Street theater a few nights ago. It is an accurate, faithful reproduction of those events that led to the birth of this country.

The faith Mr. Griffith kept with his public is in my mind the most complimentary thing one can say about that dreamy, whimsical, will o'-the-wisp director.

* * *

Some months ago the Daughters of the American Revolution asked Griffith to make a picture of the Revolution. Griffith had the same idea since his "The Birth of a Nation," and so their offer of aid, which gave him their endorsement and help, he needed, met with instant action. The one thing they asked was that he should stick to facts, an admonition hardly necessary.

Well, Griffith "stuck to facts." From the very beginning the spectator sense it is no longer the 20th century. The spectators begin once more in the colonies. He catches the tenseness of the people he sees on the screen. He feels a rising anger within him against injustice. He knows something is going to happen.

Then Griffith plunge his camera on the banks of the Cherise river across from Old North church (the top of the spire scene at sunset on the exact location.)

It is nightfall and Paul Revere waits for the signal that will tell whether the British are coming by land or sea. Soon two burning lights flash from the belfry tower.

Then commences the most dramatic episode this writer has seen on a screen. He will never forget the band of Minutemen hurrying from a free plot across a meadow, through woods and over high embankments to Concord.

The story of America is written in Robert W. Chambers' novel and in the Revolution, it is not the story of a people rising as one man against a tyrant, but of a people being forced into the Revolution by the tyranny of Great Britain.

The story of America is written in the blood of Nathan Hale, Paul Revere, Ethan Allen, Francis Marion, Daniel Morgan, Nathanael Greene, Lafayette, Pulaski, Kosciusko, Washington, Lee, Jackson, Sherman, Grant, Sheridan, Pershing and Foch.

The story of America is written in the Revolution, in the Civil War, in the World War, and in the Peace of Nine Powers

Ft Wayne (Ind) News & Gazette March 9 1924

Cleveland (Ohio) Times 3/13/24

Passaic (N.J.) March 13 1924

Mich Christian Science Monitor (Mass) March 7 1924

Journal March 2 1924

DREAMY GRIFFITH COMES OUT WITH REALISTIC FILM

Sticks to Facts in His Long Awaited Picture, "America."

By NEA Service.

NEW YORK, March 1.—D. W. Griffith brought his long awaited picture, "America"—Series One: "The Sacrifice"—to the Forty-fourth Street theater a few nights ago. It is an accurate, faithful reproduction of those events that led to the birth of this country.

The faith Mr. Griffith kept with his public is in my mind the most complimentary thing one can say about that dreamy, whimsical, will-o-the-wisp director.

* * *

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Well, Griffith "stuck to facts." From the very beginning the spectator senses it is no longer the Twentieth century. The spectator is living once more in the colonies. He catches the tenseness of the people he sees on the screen. He feels a rising anger within him against injustice. He knows something is going to happen.

Then Griffith plants his camera on the banks of the Charles River across from the Old North Church (he took as many scenes as possible on their exact location.)

* * *

IT is nightfall and Paul Revere waits for the signal that will tell whether the British are coming by land or sea. Soon two burning spots glow from the far-off darkened tower.

And then commences the most dramatic episode this writer ever has seen on a screen. No mob scene. No band of blood-thirsty Indians. Just a lone rider astride a beautiful specimen of horse-flesh, tearing along a lonely moon-bathed road.

The outwitting by Paul Revere of two British officers (an actual incident according to history) was enough to send the first audience to its feet.

Just one uncomfortable thought came to me concerning that ride. The roads over which the film Paul Revere rode looked like smooth macadam highways. I wondered if the real Revere had that much luck!

* * *

THE midnight ride isn't the only thriller. Concord, Lexington, Bunker Hill are words that mean a lot to Americans. D. W. has dramatically reproduced those events.

Through the picture runs the thread of a love tale. Nathan Helden (Neil Hamilton) and Nancy Montague (Carol Dempster) were chosen to supply the romance and they do their parts well. We can't reconcile ourselves to the absence of Lillian Gish from Griffith pictures, but Lillian's gone and Carol's here and that's that.

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As the film was shown on opening night, it was too long, the superfluous part coming near the end. It seems Griffith places too much emphasis on the devilish activities of Captain Walter Butler (Lionel Barrymore), whose bloody acts kept the middle west in terror. Undoubtedly there will be generous cuts made.

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The photographs was masterly. Griffith threw at times a sort of hazy vignette about the picture, producing a softened, warm effect.

MOTION PICTURES

D. W. Griffith's "America"

If all directors were honest with their material as often as D. W. Griffith, the art of the motion picture, about which so much has been said and so little has been seen, would soon arrive. He knows the difference between truthfulness and fake, but most of the others do not. Hokum is their only stock in trade. Griffith, Seastrom, Lubitsch (in "The Marriage Circle") and Chaplin (in "A Woman of Paris") are pulling against the sheer weight of the bunk that most of the others regularly indie out. Mr. Griffith has compromised neatly between truthfulness and movie conventions in his latest picture, "America," which began a Boston engagement last evening at the Majestic Theater. Compared to the work most other directors are doing it is a masterpiece.

Mr. Griffith, using a story provided by Robert W. Chambers, with historical verifications by John L. E. Pell, has set forth some of the main incidents of the American Revolution, illustrating the sacrifices that were made in the struggle to form the new Nation. Through the whole runs the thread of romance provided by the story of the love of Nathan Holden, an American soldier, for Nancy Montague, daughter of a Virginia royalist.

The efforts of Nancy and Nathan are so closely woven into the first half of the film, which deals with the rise of George Washington to leadership, the Patrick Henry speech, Pitt's plea, the ride of Paul Revere, the battles of Lexington, Concord and Bunker Hill, that the audience must perforce accept the last half of the film, which is "just another movie" in itself, depicting the conclusion of the love story among the encampments of battles with the British-Mohawk allies who are seeking to cut off grain supplies for Washington's army. The leader of these allies is Captain Butler (acted by Lionel Barrymore), who, like all his henchmen—Indians and Hessians alike—behave in regulation movie fashion. Now and then the impish idea crops up among one's impressions, that the Revolutionary War was fought that Nancy might be cured of automatic Toryism and so made to feel free to marry Nathan. For this impression Mr. Griffith is not to blame. He is doing the best he can with an existing convention, and is only waiting at the next corner for other directors to catch up. Then he will be off again, surpassing anything he has done in "America," as this film for two-thirds of the way surpasses his previous pictures.

History is made real in the first two hours of this picture. The audience applauded almost every one of the subtitles, which are patriotic without flapdoodle, and followed the course of Paul Revere's ride with handclapping and cheers. There were shouts and whistling when his steeplechaser leaped a four-barred gate that the pursuing British horsemen could not top and a continuous murmur of approving excitement as he jumped walls, brooks, and ravines, escaping across fields and through underbrush on his way to warn the countryside that the British were coming. Here is a thrill to match the parting of the ways in "The Covered Wagon," a thrill with the thrust of a nation's history behind it, the sort of universal throb one gets hardly once a year in a house of entertainment.

The scenes of the gathering of the undrilled continentals, their brave but hopeless stand against the well-schooled British soldiers at Lexington, and their victory at Concord bridge, when they drove the invaders back, are told with a scrupulousness for probable fact and an avoidance of claptrap horror that are altogether admirable. So, too, the Battle of Bunker Hill, the winter scenes at Valley Forge, and the episode of Cornwallis' surrender. There is dignity in the scenes in the House of Commons, in the Virginia courthouse where Henry makes his incendiary speech, and in Independence Hall when the Declaration is signed. The role of Washington is discreetly handled, with Arthur Dewey looking the part strikingly. The other patriot leaders are as satisfyingly represented, and no-fleet pains have been taken to clothe the hundreds of extra people appropriately, and make them behave as though they were makers of history, not mugging before a camera.

Mr. Griffith knows all sides of his job. The photography in this show probably betters anything yet shown on the screen. By means of skillful camera work and manipulation of the film in development, the artificial settings are blended with the real scenery to reality. By the use of multiple exposures, the sky and the landscape backgrounds are made to take their due place in the picture, so that all the human actors, in every scene, are kept centralized and perfect, while the necessary settings are created all into one. The marvelous art is heightened by the unrestricted artistic fact that you have the country of old Virginia, the city of old Boston, the fields that Paul Revere rode, the woods through which Washington's army marched, the banks of old Charles River, the Old North Church, the Old State House, the Old South Church, the Old Hancock House, the Old Faneuil Hall, the Old Independence Hall, the Old Capitol, the Old Mount Vernon, the Old Valley Forge, the Old Yorktown, the Old Bunker Hill, the Old Concord Bridge, the Old Lexington Green, the Old Boston Common, the Old Boston Harbor, the Old Boston Tea Party, the Old Boston Massacre, the Old Boston Massacre, the Old Boston Massacre

Piqua (Ohio) Call-Press Dispatch March 12 1924

D.W. Griffith Makes "America" for D.A.R.

Patriotic Societies, Historical Experts and the U. S. Army Aid In Making An Unusual Picture.

Walter Butler (Lionel Barrymore) and Nancy Montague (Carol Dempster)

Carol Dempster and Neil Hamilton In a Love Scene

The Minutemen Prepare To Protect Historic Buckman Tavern

Samuel Adams Greets a Visitor to the Hancock-Clarke House, Lexington, Mass.

Miss Irma Harrison with the Drum Actually Used at the Battle of Lexington

(Center) United States Regulars in Homespun, Refight The Battle of Bunker Hill

WHEN the Daughters of the American Revolution suggested to David Wark Griffith that he make a photoplay based on the American Revolution, they started something.

As a result of this suggestion Griffith is not only making the desired film, but leading historians, patriotic societies, society women, descendants of Revolutionary heroes, and the United States Army itself is helping him, and if everything goes according to schedule "America" as the new film has been named, should surpass even the "Birth Of A Nation."

Probably no other film during its making ever created such widespread interest as that upon which Griffith is now working. This is due in part to its patriotic nature, which has already caused a revival of interest in Revolutionary times in the regions where the great conflicts of the first war were fought, and in part to the unusual way in which Griffith is making the film. Some idea of the interest with an opportunity to see a dozen cameras in action, and to learn through watching a faithful reproduction of scenes in the struggle for liberty something of the stuff of which the Minutemen were made.

Griffith is now known as an author of love stories, has written a number of historical novels, and is generally regarded as one of the best posted men in the country on the Revolutionary period. He as an exact reproduction of the with Lexington Common, the famous bridge at Concord, and the ramparts hastily thrown up at Bunker Hill in the background.

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Piqua (Ohio) Call March 12 1924

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Patriotic Societies, Historical Experts and the U. S. Army Aid In Making An Unusual Picture.

Christian Science Monitor (Mass) March 7 1924

Ft Wayne (Ind) News & Gazette March 9 1924

Cleveland (Ohio) Times 3/13/24

Passaic (N J) Herald March 13 1924

DREAMY GRIFFITH COMES OUT WITH REALISTIC FILM

Sticks to Facts in His Long Awaited Picture, "America."

By NEA Service.

NEW YORK, March 1.—D. W. Griffith brought his long awaited picture, "America"—Series One: "The Sacrifice"—to the Forty-fourth Street theater a few nights ago. It is an accurate, faithful reproduction of those events that led to the birth of this country.

The faith Mr. Griffith kept with his public is in my mind the most complimentary thing one can say about that dreamy, whimsical, will-o-the-wisp director.

* * *

SOME months ago the Daughters of the American Revolution asked Griffith to make a picture of the Revolution. Griffith had had the same idea since his "The Birth of a Nation," and so their offer to give him their endorsement and help, if needed, met with instant action. The one thing they asked was that he should stick to facts, an admonition hardly necessary.

Well, Griffith "stuck to facts." From the very beginning the spectator senses it is no longer the Twentieth century. The spectator is living once more in the colonies. He catches the tenseness of the people he sees on the screen. He feels a rising anger within him against injustice. He knows something is going to happen.

When Griffith plants his camera on the banks of the Charles River across from the Old North Church (he took as many scenes as possible on their exact location.)

* * *

IT is nightfall and Paul Revere waits for the signal that will tell whether the British are coming by land or sea. Soon two burning spots glow from the far-off darkened tower.

And then commences the most dramatic episode this writer ever has seen on a screen. No mob scene. No band of blood-thirsty Indians. Just a lone rider astride a beautiful specimen of horse-flesh, tearing along a lonely moon-bathed road.

The outwitting by Paul Revere of two British officers (an actual incident according to history) was enough to send the first audience to its feet.

Just one uncomfortable thought came to me concerning that ride. The roads over which the film Paul Revere rode looked like smooth macadam highways. I wondered if the real Revere had that much luck!

* * *

THE midnight ride isn't the only thriller. Concord, Lexington, Bunker Hill are words that mean a lot to Americans. D. W. has actually reproduced those events.

Through the picture runs the thread of a love tale. Nathan Helden (Neil Hamilton) and Nancy Montague (Carol Dempster) were chosen to supply the romance and they do their parts well. We can't reconcile ourselves to the absence of Lillian Gish from Griffith pictures, but Lillian's gone and Carol's here and that's that.

* * *

As the film was shown on opening night, it was too long, the superfluous part coming near the end. It seems Griffith places too much emphasis on the devilish activities of Captain Walter Butler (Lionel Barrymore), whose bloody acts kept the middle west in terror. Undoubtedly there will be generous cuts made.

Barrymore is splendid and so is Louis Wolheim as Butler's aid.

The photography was masterly. Griffith threw at times a sort of hazy vignette about the picture, producing a softened, warm effect.

MOTION PICTURES

D. W. Griffith's "America"

If all directors were honest with their material as often as D. W. Griffith, the art of the motion picture, about which so much has been said and so little has been seen, would soon arrive. He knows the difference between truthfulness and fake, but most of the others do not. Hokum is their only stock in trade. Griffith, Seastrom, Lubitsch (in "The Marriage Circle") and Chaplin (in "A Woman of Paris") are pulling against the sheer weight of the bunk that most of the others regularly ladle out. Mr. Griffith has compromised neatly between truthfulness and movie conventions in his latest picture, "America," which began a Boston engagement last evening at the Majestic Theater. Compared to the work most other directors are doing it is a masterpiece.

Mr. Griffith, using a story provided by Robert W. Chambers, with historical verifications by John L. E. Pell, has set forth some of the main incidents of the American Revolution, illustrating the sacrifices that were made in the struggle to form the new Nation. Through the whole runs the thread of romance provided by the story of the love of Nathan Holden, an American soldier, for Nancy Montague, daughter of a Virginia royalist.

The scenes of Nancy and Nathan are so closely woven into the first half of the film, which deals with the rise of George Washington to leadership, the Patrick Henry speech, Pitt's plea, the ride of Paul Revere, the battles of Lexington, Concord and Bunker Hill, that the audience must perforce accept the last half of the film, which is "just another movie" in itself, depicting the conclusion of the love story among the excitements of battles with the British-Mohawk allies who are seeking to cut off grain supplies for Washington's army. The leader of these allies is Captain Butler (acted by Lionel Barrymore), who, like all his henchmen—Indians and Hessians alike—behave in regulation movie fashion. Now and then the impish idea crops up among one's impressions, that the Revolutionary War was fought that Nancy might be cured of automatic Toryism and so made to feel free to marry Nathan. For this impression Mr. Griffith is not to blame. He is doing the best he can with an existing convention, and is only waiting at the next corner for other directors to catch up. Then he will be off again, surpassing anything he has done in "America," as this film for two-thirds of the way surpasses his previous pictures.

History is made real in the first two hours of this picture. The audience applauded almost every one of the subtitles, which are patriotic without flapdoodle, and followed the course of Paul Revere's ride with handclapping and cheers. There were shouts and whistling when his steeplechaser leaped a four-barred gate that the pursuing British horsemen could not top, and a continuous murmur of approving excitement as he jumped walls, brooks, and ravines, escaping across fields and through underbrush on his way to warn the countryside that the British were coming. Here is a thrill to match the parting of the ways in "The Covered Wagon," a thrill with the thrust of a nation's history behind it, the sort of universal throb one gets hardly once a year in a house of entertainment.

The scenes of the gathering of the undrilled continentals, their brave but hopeless stand against the well-schooled British soldiers at Lexington, and their victory at Concord bridge, when they drove the invaders back, are told with a scrupulousness for probable fact and an avoidance of claptrap horror that are altogether admirable. So, too, the Battle of Bunker Hill, the winter scenes at Valley Forge, and the episode of Cornwallis' surrender. There is dignity in the scenes in the House of Commons, in the Virginia courthouse where Henry makes his incendiary speech, and in Independence Hall when the Declaration is signed. The role of Washington is dignified, handled with Arthur Dewey looking the part strikingly. The other patriot leaders are as authentically represented, and so that none have been taken to clothe the kindredly extra people appropriately, and make them behave as though they were makers of history, not mugging before a camera.

Mr. Griffith knows at odds of [illegible] The photography in this picture is [illegible] anything we have seen on the screen. By means of skillful lighting and manipulation of the lens he has produced effects [illegible] the middle west in terror, [illegible] there will be generous cuts made.

Barrymore [illegible] splendid and so is Louis Wolheim as Butler's aide. The photography was masterly. Griffith threw at times a sort of hazy vignette about the picture, producing a softened, warm effect.

Dreamy D. W. Griffith Comes Forth with Realistic Film of "America"

By MAURICE HENLE
NEA Service Writer

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Regular sailings from New York, Boston, Montreal. WEDNESDAY'S Fastest mail service to Southampton and Cherbourg. SATURDAYS to Cobh (Queenstown), Londonderry, Liverpool, Glasgow, Plymouth, London and Hamburg.

See your local agent

Cunard & ANCHOR LINES

Randolph & Dearborn Streets, Chicago, Ill.

D. W. Griffith Honored by Minute Men for "America"

For his work in making "America," D. W. Griffith has been made an honorary member of the Minute Men of Lexington, the oldest military organization in this country.

At the first showing of the film in Boston the Minute Men were present to weigh the historical accuracy and dramatic truth of the pictured event.

When convinced of the faithfulness and appeal of the scenes at the Common, when 77 Americans met 800 British regulars, the Minute Men voted the honorary membership.

The famous bronze button of membership, worn only by direct descendants of the men who fought in the battle, was presented by Capt. E. F. Breed of Lexington.

In his presentation, Capt. Breed said: "With your film, 'America,' you have done the impossible, Mr. Griffith, in adding greater luster to the memory of the Battle of Lexington."

Griffith Produces a New Star

GRIFFITH'S NEWEST FIND.—Famous for ability to dig up embryonic film stars, D. W. Griffith has added another to his discoveries in Neil Hamilton, who does much to make "America" the spectacle it is. Hamilton (above with wife) had posed for toothpaste and collar ads until Griffith found him.

Watertown (Mass) Sun March 13 1924

THURSDAY, MARCH 13, 1924

WATERTOWN FAVORED BY MR. GRIFFITH

Watertown is signally honored by being chosen as one of the few communities in which David Wark Griffith, the famous motion picture producer, will seek to stimulate an interest in American history among the younger generation.

Fifty tickets are to be given away each week through THE WATERTOWN SUN to the boys and girls who prove they know something of our nation's history by writing a 400-word essay. Perhaps you have a young American in your home. If so we trust he will be stirred by a desire to be one of the winners of an honorary seat in the big auditorium which are now applauding "America" at the Majestic theatre in Boston.

There are no strings of any sort attached to this contest. Every boy or girl in the Watertown schools can take part. It is a great opportunity for youth to "tell the world" the imperishable facts connected with the founding of this great Republic.

NEW YORK EVENING JOURNAL America's Greatest

Emotional Motion Picture Audience Saw Thrills in "America"

Paul Revere's Ride, Exciting Battles and Love Scenes Stirred Spectators.

By ROSE PELSWICK.

Children whistled and shouted; flappers cheered; men and women laughed, wept and applauded. Paul Revere jumped over hedges and fences, dashed through towns, galloped over roads and rivers; Lexington was warned—and an emotional motion picture audience saw the thrill of a nation.

"You see," said D. W. Griffith, who was standing in back of the theatre, watching the reaction of his latest picture, "America," upon the audience, "what appeals to everyone, always, is romantic sweep of action. And the beauty of romance—all romance—is that it is based on truth. Every incident in this picture is taken from fact—and it is by sheer, compelling force of fact, that the theme becomes romantic."

The story unfolded on the screen. Carol Dempster, with the piquant, wistful expression of all Griffith heroines, went through a love scene with Neil Hamilton that, by its delicacy and restraint, brought sighs from the audience—sighs and tears and memories that no hoodlum movie drama love scene ever could bring. A throbbing silence gripped over the men and women in the theatre. Girls gazed sidelong at and rightnearly at Hamilton, whose profile, breathless reader, hundred are standing up through the entire picture.

A lot of practical people, though, [illegible] to the house and rode away. Carol looked out after him and sighed transparently. People signed and moved in their chairs. The curtain gathered.

Talk about magnificent acts! Paul Revere's ride—thrilling enough—but all the sentiment in the world didn't do any good. Paul Revere's ride was good, very good, but it was not romance in the Paul Dempster sense of the word and in the place of that one of the scenes, Carol in the arms of Neil Hamilton, Carol in the arms of Neil Hamilton, Carol in the arms of Neil Hamilton

Piqua (Ohio) Call-Press Dispatch March 12 1924

D.W. Griffith Makes "America" for D.A.R.

Patriotic Societies, Historical Experts and the U. S. Army Aid In Making An Unusual Picture.

Walter Butler (Lionel Barrymore) and Nancy Montague (Carol Dempster)

Carol Dempster and Neil Hamilton In a Love Scene

The Minutemen Prepare To Protect Historic Buckman Tavern

Samuel Adams Greets a Visitor to the Hancock-Clarke House, Lexington, Mass.

Miss Irma Harrison with the Drum Actually Used at the Battle of Lexington

(Center) United States Regulars in Homespun, Refight The Battle of Bunker Hill

WHEN the Daughters of the American Revolution suggested to David Wark Griffith that he make a photoplay based on the American Revolution, they started something.

As a result of this suggestion Griffith is not only making the desired film, but leading historians, patriotic societies, society women, descendants of Revolutionary heroes, and the United States Army itself is helping him, and if everything goes according to schedule "America" as the new film has been named, should surpass even the "Birth Of A Nation."

Probably no other film during its making ever created such widespread interest as that upon which Griffith is now working. This is due in part to its patriotic nature, which has already caused a revival of interest in Revolutionary times in the regions where the great conflicts of the first war were fought, and in part to the unusual way in which Griffith is making it.

Some idea of the interest with an opportunity to see a dozen cameras in action, and to learn through watching a faithful reproduction of scenes in the struggle for liberty something of the stuff of which the Minutemen were made.

most widely known as an author of love stories, has written a number of historical novels, and is generally regarded as one of the best posted men in the country on the Revolutionary period. He

as an exact reproduction of the famous bridge at Concord, and the ramparts hastily thrown up at Bunker Hill in the background.

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Generalissimo Griffith, surrounded by his staff, some in the smart uniforms of U. S. regulars, some

And another scene has been added to "America."

Although, because the march of years and events, bringing modern surroundings to the battlefields of the Revolution, forced Griffith to take many of his larger scenes in this manner, he and his company have travelled through the country in special cars, taking the less massive scenes on the actual sites.

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Boston American 3/8/24 Jewish Daily News March 13 1924 Jewish Freiheit March 14 1924 Arlington (Mass) Advocate 3/14/24

MR. GRIFFITH, IN "AMERICA," GIVES HOME FOLK GLIMPSE OF REVOLUTIONARY BOSTON

THERE is probably no greater faith in the glory of the film than that nursed by David Wark Griffith, whose newest spectacle of love, intrigue and war, "America," enters upon its first full week at the Majestic on Monday. Among the notables in the field of motion picture directing, and there are many of high artistic quality, Mr. Griffith unquestionably holds a firmer grip on his public than any of his companions in the field. It is easy to trace this public confidence back to its beginning, for it was not until Griffith produced "The Birth of a Nation" that feature photoplays moved into distinguished society. Griffith, the pioneer in big pictures and in good pictures, set a fashion that will be followed for some time to come. Mr. Griffith's place in filmdom is assured, for through his own efforts he has pointed the way to others. His own triumphs have been the inspiration that has brought forth many notable screen creations. In "America" Mr. Griffith has visualized the romance and drama of the Revolutionary War; he has given Boston and its surrounding regions the dress and color of the early days of the nation's history and has done it with that deft dramatic touch that made "The Birth of a Nation" and "Way Down East" productions of gripping power and marvelous beauty. "America" shows the nation at its beginning, and no good American can afford to miss it.

D. W. GRIFFITH

N.Y. Sun March 12 1924

Humor, Vital as the Air We Breathe, Elusive as Quicksilver

"But Women as a Whole Have Not Learned to Appreciate It," Says David Wark Griffith.

"HUMOR—few powers in life are so great—few so little understood and appreciated," David Wark Griffith prefaced his remarks on women's sense of humor by saying. "It is as vital as the air you breathe, and the elements of which it is made up are as intangible as the air. It is everywhere around us, but to the person who wishes to capture and display it, say in motion picture or on the stage, it is as elusive and uncertain as quicksilver.

"Women as a whole have not learned to appreciate humor justly. Here I make the exception of the women of the stage because the greatest actresses know that an appreciation of humor is as necessary to them as any phase of their art.

"Paradoxical though it may seem, humor is more necessary to the tragedienne than to any other actress. There will never be a great tragedienne who has not a sense of humor. There has never been one who has not had a vast capacity for humor, because it has been this sense of humor which has helped to make her great. It is her humor which teaches the great actress restraint, which warns her of the peril of carrying her tragic scenes over the border into melodrama.

Too True, Alas.

"One of the great failings of the European actresses, from our standpoint, is that they carry their tragedy too far. They heave their chests, roll their eyes and clench their hands and carry on with a lot of heavy, melodramatic stuff which an American audience simply will not take seriously. If these Europeans there with us expect before an American audience they will have to look at the developments of this sense of humor, which will have them to contend, this fine, wholesome humor.

productions will be directed toward the feminine element of the audience, and the comedy toward the masculine. So it is to be expected that slapstick and other varieties of horseplay will remain because men enjoy them. In regard to genuine humor on the screen, leaving out slapstick, exaggerated burlesque and comedies, there is no positive distinction that can be made between what amuses men and what amuses women. However, if it is genuine humor its appeal will be universal.

"To women in general I would say, cultivate a sense of humor. Unfortunately, it is lacking in most women now, but it is a quality which can be developed with the inclination to do so. Cultivate it for your own enjoyment; cultivate it for the sake of men.

"She" Takes Life Seriously.

"No man is attracted to the solemn woman who takes life with unvaried and intellectual earnestness. The conversation which is devoted entirely to a discussion of Liszt's rhapsodies as rendered as the last Symphony, or what the public can see in So-and-So's latest essays, or what the Woman's Club is planning for the lecture course this season, is a conversation which will die young, and there will be no coming back for more from the man.

"It is quite natural that men should prefer a woman who has smiles and wit as well as ideas; cleverness, humor and charm as well as intellect. These qualities combined produce a woman who will attract any man who is looking for a companion who will never become tiresome to him.

"Cultivate humor not only for men but for your own enjoyment and profit. The perfectly balanced woman is the one in whom seriousness and humor are equally combined. Seriousness is the foundation of her character, giving her depth, thoughtfulness and poise. Humor gives to her character mobility, widening her range of interest and capacity for sympathetic understanding. Humor is lovely color against a shadow. Combine these two elements, seriousness and humor and you have the union of extremes; two natures blend in one; two women, the thoughtful and the gay become one; the perfect whole, the woman woman."

דער אנגריף פון די ענגלענדער אויף אמעריקאנער ארמיי

געשילדערט אין "אמעריקא"

דאס בילד וואס איהר זעהט דא פאר זיך איז איינע פון די פיעלע סצענען מיט וועלכע עס איז פול "אמעריקא", גריפיט'ס גרויסע פראדאקשאן, וואס ווערט איצט געוויזען אין 44טע סטריט טעאטער, 44טע סטרים, וועסט פון בראדוויי.

עס בעוויזט אן אנפאל פון דער ענגלישער ארמיי אויף א טייל פון דער אמעריקאנער רעוואלוציאנערער ארמיי. דער אנפאל איז צוריקגעשלאגען גווארען מיט גרויסע פאלגסטען פאר די ענגלענדער.

עס איז א בולט, פארבאפעלד בילד. עס איז אין "אמעריקא" פארן פיעלע אוויינע סצענען.

"אמעריקא" שטעלט פאר אונזער לאנד אין דער צייט פון דער גרויסער רעוואלוציע וואס אונזער לאנד האט געפיהרט פאר איהר אונאבהענגיגקייט.

"אמעריקא" ס'אויפרייצענדסטע וואס מאווים האבן געשאפן

דאס בילד, וואס מיר ווייזען אויך דא שטעלט פאר ווי פאול רעווירס לאזט זיך לויפען, אויפצוהעלפן דעם עולם צום קאמפף נעגען ענגלאנד. דאס בילד איז געגומען פון "אמעריקא", גריפיט'ס לעצטע פראדאקשאן, וועלכע באוויזט מיט וואונדערליכער קלארקייט די סצענען פון דעם גרויסען קאמפף, וואס אונזער לאנד האט געפיהרט מיט איבער הונדערט יאהר צוריק נעגען ענגלאנד.

ווענען דער סצענע אליין זאגט דער קריטיקער פון דעם "העראלד": פאול רעווירס גאלאפירען, איז דאס אויפרייצענדסטע און פערבאפענדסטע, וואס די מאווים האבען ווען עס איז בעשאפען. דאס בילד איז אונפערגלייכבאר.

"אמעריקא" איז די גרעסטע פראדאשאן, וואס ניו יארק האט געזעהען פאר יאהרען.

Indianapolis (Ind) Star March 14 1924 The Day March 14 1924

The SCREEN

OHIO	"Icebound"
COLONIAL	"The Next Corner"
CIRCLE	"A Woman of Paris"
APOLLO	"Mothers-in-Law"
CRYSTAL	"Shadows of Paris"
MR. SMITH'S	"The Song of Love"
IRIS	"A Breathless Moment"
REGENT	"The Cub Reporter"

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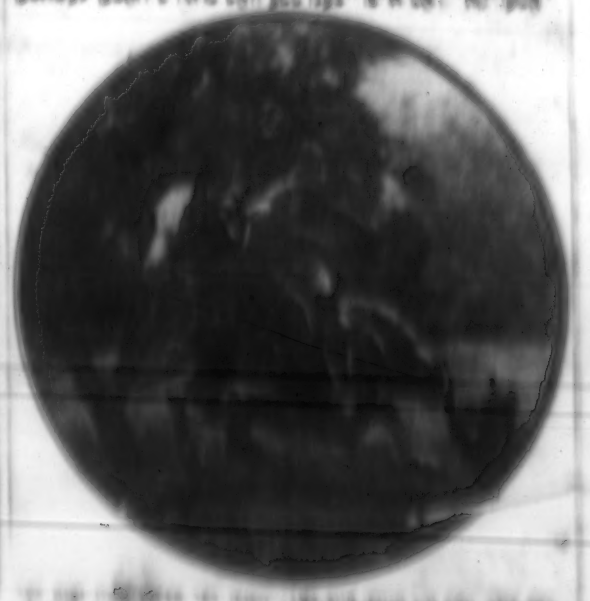
Boston Advertiser March 13 1924

WHY THE KING'S REDCOATS WERE BLUE

Jewish Morning Journal March 13 1924



Cambridge (Mass) Tribune March 15 1924

CAMBRIDGE SCHOOL CHILDREN CAN SEE "AMERICA" FREE

The Cambridge Tribune Will Give Fifty Tickets to the Majestic Theatre Each Week For the Best Essays by the Youth of This City on "The High Lights of American History and What They Have Meant to Our Country"—Contest Open to All the School Children of Cambridge.

Commencing with this week's run at the Majestic, of "America," the thrilling picture by David Wark Griffith, tracing the American Revolution from its inception to the surrender of Cornwallis at Yorktown, the Cambridge Tribune will give fifty tickets a week to Cambridge school youth who send to this paper the best essays—not exceeding 500 words—on "The High Lights in American History and What They Have Meant to Our Country."

This gives Cambridge school youth a chance to see the best American picture yet made, at its only showing in New England for some time, at the finest theatre in Boston—all orchestra seats.

Unless the Tribune is mistaken the note struck by the school children of Cambridge in these essays on Griffith's play "America," and the reviews by these youths run in this publication will result in some serious thinking

THE MINUTE MEN IN UNI[FORM] ATTEND FIRST PERFORM[ANCE] OF "AMERICA"

Lexington was represented [at the] opening night of the D. W. Gr[iffith] "America," photo-dramatic [story of the] war of Independence, which wa[s shown] Thursday evening of last week [at the] Majestic Theatre. Residents [were] interested in the production a[nd many] of them helped to make the s[cenes] of the picture, which dealt wi[th the] Hancock-Clarke house and the [events] enacted there on that mem[orable] 19th of April, 1775. Twelve [Minute] Minute Men of Lexington, at[tired] in uniform, headed by Captain [Parker,] Breed and occupied a box a[t the] right of the stage. Previous [to the] picture, Mr. Griffith entertaine[d the] Minute Men at dinner at [the] Touraine.

Edwin B. Worthen, preside[nt of] the Lexington Historical Society [was] among the interested spectato[rs. In] fact Mr. Worthen has enjoye[d the] performance so much that he h[as at]tended several times already. [Be]sides those already mentioned, [there] were fully twenty others who [were] present. The assistant editor o[f the] "Lexington Minute-Man" was ex[tend]ed the courtesy of a box by the [man]agement of the theatre for the [per]formance, and was proud of [the] group present from our fine old t[own] that holds so much of interest [and] importance of those first few [days] in the struggle for liberty which [the] colonists went through, before [victo]ry was theirs.

At the first night's performa[nce] Mr. Griffith came before the audi[ence] and made a speech. Captain Br[eed,] in the uniform of the original M[in]ute Man, planned the official bu[sines]s of the organization on the lapel [of] Mr. Griffith's coat, at the close of [the] picture. If one looks sharply [he] will discover in the picture, Edwin [B.] Worthen, Jr., and Virginia Lamon [in] the scene where Hancock and Ad[ams] figure at the Hancock-Clarke ho[use.] The picture will no doubt be seen [by] many of our readers.

Miami Fla Miami Metropolis 3/15/24

For his work in making "America," D. W. Griffith has been made an honorary member of the Minute Men of Lexington, the oldest military organization in this country. At the first showing of the film in Boston, the Minute Men were present to weigh the historical accuracy and dramatic truth of the pictured event.

When convinced of the faithfulness and appeal of the scenes at the Common when 77 Americans met 800 British regulars, the Minute Men voted the honorary membership. The famous bronze button of membership, worn only by direct descendents of the men who fought in the battle, was presented by Capt. E. F. Breed of Lexington. In his presentation, Capt. Breed said: "With your film 'America,' you have done the impossible, Mr. Griffith, in adding greater lustre to the memory of the Battle of Lexington."

Springfield Ohio Sun March 15 1924

Griffith Will Film Last Days of Pompeii

New York, March 14.—It is reliably reported that D. W. Griffith's next production will be the Bulwer-Lytton "Last Days of Pompeii." The director leaves for Rome April 1. Several of his staff will accompany him.

This adds rumors that his next production would be a follow-up of the current "America," and also that he would direct a Marion Davies film. With several other historical films issued for early release, it is said that a flood of them will inundate.

It is also rumored rumors abound that the backers of the Italian film are anxious to be rivalry.

Thomas Ince showed an Italian production of "Pompeii" some years ago successfully. It was not based upon the first long novel and was a big success. Exh.

Cleveland Post Telegram March 15 1924

GRIFFITH HONORED BY THE MINUTE MEN

W. Griffith Makes "America" for D.A.R.

Patriotic Societies, Historical Experts and the U. S. Army Aid In Making An Unusual Picture.

Walter Butler (Lionel Barrymore) and Nancy Montague (Carol Dempster)

The Minutemen Prepare To Protect Historic Buckman Tavern

Samuel Adams Greets a Visitor to the Hancock-Clarke House, Lexington, Mass.

Miss Irma Harrison with the Drum Actually Used at the Battle of Lexington

Carol Dempster and Neil Hamilton In a Love Scene

(Center) United States Regulars in Homespun, Refight The Battle of Bunker Hill

WHEN the Daughters of the American Revolution suggested to David Wark Griffith that he make a photoplay based on the American Revolution, they started something. As a result of this suggestion Griffith is not only making the desired film, but leading historians, patriotic societies, society women, descendants of Revolutionary heroes, and the United States Army itself is helping him, and if everything goes according to schedule "America," as the new film has been named, should surpass even the "Birth Of A Nation."

Probably no other film during the making ever created such widespread interest as that upon which Griffith is now working. This is due in part to its patriotic nature, which has already caused a revival of interest in Revolutionary times in the regions where the great conflicts of our first war were fought; and in part to the unusual way in which Griffith is making his picture.

Instead of building replicas of the historic buildings which must figure in any drama written about the Revolution, Griffith and his entire company of players, technicians and advisers, are traveling from place to place in special cars, and taking their scenes on the actual sites, with thousands of the general public as spectators, and society belles, Revolutionary descendants, and the enlisted men of the United States Army as players."

So far this experiment of "letting the public in" to view the actual making of a motion picture is turning out admirably, even though in several cases—notably the reproduction of big battle scenes—pirate movie camera men attempted to take "shots" of the scenes which Griffith staged at great expense, in order to sell them to small companies, for use in theatres as pictures. A number of such attempts were stopped by the censors in New York, and director cameras and films confiscated until the new Griffith picture has been released.

The magnitude of Griffith's undertaking in "America" can, perhaps, best be understood by the fact that he aims to reproduce the entire sector of the War of Independence with every ability to the actual historical authority that exists. Thus, for example, that famous battle of Bunker Hill, which occurred in Charlestown, Massachusetts, in 1775, and which was the first battle of the Revolutionary War, which lasted three days, and which cost the British 1,054 men killed and wounded, and the Americans 449 killed and wounded, and which was the first battle in which the Americans showed that they could stand up against the British regulars, and which was the battle which made George Washington, who was present, but not actually in command, realize that he had an army which could fight, and which was the battle which made the Americans realize that they could fight, and which was the battle which made the British realize that they could not fight, and which was the battle which made the world realize that a revolution was on, and which was the battle which made the Continental Congress realize that it was time to appoint a commander-in-chief, and which was the battle which made

Bakersfield (Cal) Californian 3/15/24

Brooklyn (NY) Herald March 15 1924

EMBATTLED FARMERS WHOSE SHOTS WERE HEARD AROUND THE WORLD.—Desperate struggle of the American colonists against the final charge of the red coated British at Bunker Hill as portrayed in one of the thrilling scenes of Griffith's historic photoplay "America."

Morning Telegraph March 15 1924

ALL THAT IS NEWS IN GRIFFITH TO DISCUSS PICTURE WITH RICH ITALIAN SYNDICATE

Director Sails on April 2 on Berengaria for Rome to Confer Over Epochal Photo-Drama Designed to Rehabilitate Industry Stricken by War.

A. SERRAO WON HIS CONSENT

By THOS. B. HANLY.

NEGOTIATIONS were completed yesterday and steamship passage booked whereby D. W. Griffith will sail for Rome on the Berengaria on April 2 to confer with a syndicate of Italian financiers for an elaborate motion picture production to be made in that country. The Italian group, which is headed by Comm. G. Andrea Serrao, K. C. B. E.—prominent in the municipal government at Rome and an attorney for the British embassy in Italy—has been engaged in consultation with Mr. Griffith for several months through A. Serrao, his nephew, who has been in this country.

Mr. Griffith is expected to be in Rome on the 15th of April to begin the conferences. He has been assured already of ample financial support, which some rumors place as high as $1,000,000 American gold. The object of the syndicate, it is understood, is not to make a profit so much as it is to rehabilitate the motion picture industry of Italy, which was so badly crippled by the war. It is believed that an American director of the prominence of Mr. Griffith, working with an American staff of principals, in the perfectly equipped studios of the country will be able to restore the prestige of Italian films throughout the world.

While no definite story has been issued for Mr. Griffith's show abroad, it is known that a number of films are in contemplation, namely "Faith," "Legend," "The Last Days of Pompeii," "Romany Love," "Hearts of the World," "The Idol Dancer," "The Mysterious Lady" and "The Birth of a Nation." The last three of these pictures will be started during the visit of Mr. Griffith in Europe.

The first of Mr. Griffith's productions will be "Faith" for which a number of Italian and American actors will be cast. "Faith" is a story of the Last Days of Pompeii, the Roman Empire and Christian Rome. The Idol Dancer" and "The Mysterious Lady" will be filmed during the stay of Mr. Griffith in Rome.

The idea of Mr. Griffith in producing these pictures is to make the world know that the Italian film industry is not dead, but that it is capable of producing films which will compare favorably with those of any other country. Mr. Griffith is known throughout the world as the greatest producer of motion pictures, and his name is a guarantee of success.

WILL MAKE FILM FOR ITALY.

D. W. Griffith, who sails on April 2 for Rome to confer over the Italian Epochal Photo Drama which will portray Italian Ideals in the world.

Morning Telegraph March 3, 1924

The Magic Lantern

by Sophie Merritt

Cast of Film Favorites Added to Griffith's Cast of 'America'

Denver (Colo) Post March 14 1924

Chattanooga Tenn. News March 15 1924

SPIRIT OF 177[illegible] IS PORTRAYED IN FILM

D. W. Griffith Uses Authentic History for Picture of Revolution

By MAURICE HENLE

(Special to The Californian)

NEW YORK, March 15.—D. W. Griffith brought his long-awaited picture, "America"—Series One: "The Sacrifice"—to the Forty-fourth Street theater a few nights ago. It is an accurate, faithful reproduction of those events that led to the birth of this country.

The faith Mr. Griffith kept with his public is in my mind the most complimentary thing one can say about that dreamy, whimsical, will-o'-the-wisp director.

Some months ago the Daughters of the American Revolution asked Griffith to make a picture of the Revolution. Griffith had had the same idea since his "The Birth of a Nation," and so their offer to give him their endorsement and help, if needed, met with instant action. The one thing they asked was that he should stick to facts, an admonition hardly necessary.

Is Authentic

Well, Griffith "stuck to facts." From the very beginning the spectator senses it is no longer the Twentieth century. The spectator is living once more in the colonies. He catches the tenseness of the people he sees on the screen. He feels a rising anger within him against injustice. He knows something is going to happen.

Then Griffith plants his camera on the banks of the Charles river across from Old North church (he took as many scenes as possible on their exact location).

It is nightfall and Paul Revere waits for the signal that will tell whether the British are coming by land or sea. Soon two burning spots glow from the far-off darkened tower.

Paul Revere's Ride

And then commences the most dramatic episode this writer ever has seen on a screen. No mob scene. No band of blood-thirsty Indians. Just a lone rider astride a beautiful specimen of horse-flesh, tearing along a lonely moon-bathed road.

The outwitting by Revere of two British officers (an actual incident according to history) was enough to send the first night audience to its feet.

Just one uncomfortable thought came to me concerning that ride. The roads over which the film Paul Revere rode looked like smooth macadam highways. I wondered if the real Revere had that much luck!

Portrays Famous Battles

The midnight ride isn't the only thriller. Concord, Lexington, Bunker hill are words that mean a lot to Americans. D. W. Griffith has accurately reproduced those events.

Through the picture runs the thread of a love tale. Nathan Helden (Neil Hamilton) and Nancy Montague (Carol Dempster) were chosen to supply the romance and they do their parts well. We can't reconcile ourselves to the absence of Lillian Gish from Griffith pictures, but Lillian's gone and Carol's here and that's that.

As the film was shown on opening night, it was too long, the superfluous part coming near the end. It seems Griffith places too much emphasis on the devilish activities of Captain Walter Butler (Lionel Barrymore), whose bloody acts kept the middle west in terror. Undoubtedly there will be generous cuts made.

Barrymore is splendid and so is Louis Wolheim as Butler's aide.

The photography was masterly. Griffith threw at times a sort of hazy vignette about the picture, producing a softened, warm effect.

Griffith To Film Italian Story.

D. W. Griffith seems to get along splendid with the officials of the Italian government. It is now reported that he will have the co-operation of that body in the filming of "The Last Days of Pompeii," which he intends to present in early fall.

GRIFFITH PICTURE CALLED "AMERICA"

Tale of Revolutionary War Romance Told on Screen at Opera House.

DIRECTOR MAKES SPEECH

Actors Among Spectators—Fox Theatre Has "The Heritage of the Desert."

D. W. Griffith's latest creation, "America," had initial Philadelphia showing last evening at the Chestnut Street Opera House. At the Fox Theatre there was seen "The Heritage of the Desert."

"AMERICA" IS TRIUMPH FOR PICTURE DIRECTOR

Griffith Acclaimed by Mayor and First Night Audience.

Mayor Kendrick, rising in his place in a box at the Chestnut Street Opera House last evening, voiced emphatically the sentiment of the large audience when he declared that D. W. Griffith's new picture, "America," which had just been shown upon the screen, spelled a greater Americanism and that in turn spelled a better world. At every hand were heard expressions of enthusiasm at this new triumph. "masterpiece" the Mayor called it—and there was not a dissenting voice. "America" presents the famous Griffith at the zenith of his powers, and, above all else, it is a worthy spectacle to associate forever with his fame. He has woven deftly into a background of the Revolutionary war a romantic story of the love of a heart-winning couple, and in masterly fashion has utilized history to present concisely and to advantage outstanding events in the early history of the nation. At all times there is the idea to be impressed that a great sacrifice was unhesitatingly made by every one of the founders of the nation, and, if one is willing to draw a lesson, there is a splendid example in that sacrifice for all those who today enjoy the blessings of the freest country of the earth.

Griffith has done big things in pictures, but it is doubtful if he has ever had so firm a grasp of his subject as in this instance—the creation of "America." Thrills abound. Where is there a person who will not respond to the midnight ride of Paul Revere? On the screen we see the doughty silversmith on his great mission, dashing at terrific pace along roads, across fields, then urging his fery steed over stone walls and rail fences, over a stream and upon the verandas of farmhouses, with the sleepy-eyed farmers and their families coming in amazement to the door. That is but one of the stirring happenings. They are cumulative. There is the battle of Lexington and that of Concord with "the shot that was heard round the world." Then there is the battle of Bunker Hill. It might have occurred but yesterday, so real and vital is it all. Yet the uniforms are of the British of 1777 and the Americans in the trenches are but noodescript in their clothing. The suffering of patriots at Valley Forge is vividly set forth and later, in a section that has a wealth of detail, there comes a succession of scenes of heart-breaking experience of settlers along the frontier. All in the power of these people was done to safeguard the supplies for the Continental army, but with the villainous Captain Walter Butler as leader, there were successful attacks upon the settlers and it was necessary for Morgan's riders to come to the rescue. [illegible] in dashing style, and with that sort of Griffith touch that had everyone cheering. That was a good sign that wrongs would be righted.

All through the play there is a romance of Nathan Holden, valiant soldier, for the Montague girl, daughter of a Tory who would not relinquish his faith in the King of England. The roles are admirably conceived, their characterizations are perfect, actions and gestures are the too done for the stage. Nor is there any end scene and there is an unexpected turn in unexpected and natural. The [illegible] always a "picture" in whatever garb or whatever situation she may be found. Then there is Neil Hamilton as Nathan. He is bound to become a big favorite among devotees of pictures. There is fire and earnestness in all he does and romantically he will appeal strongly to womankind. Charles Emmett Mack as the brother of Nancy Montague gives an especially fine portrayal, appearing in a strong role that is not without its pathos. The heroism of the lad at the field of Bunker Hill will long remain in memory. Lionel Barrymore is the hated Butler, playing with sardonic sufficiency, and there are other players in the large cast who bring distinction upon themselves and upon the presentation. Miss Dempster and Mack were in the audience of last evening and had the satisfaction of a most flattering reception from the crowd.

"America" is a big picture done in a big way. There is a theme that is of appeal to all the world, and Griffith unquestionably has done his best with his offering. It is dramatic, with touches of humor, stirring and of that verity that means sincerity of the producer. He was obliged to respond to demands for a speech and in it he pleaded for a spread of Americanism and a feeling of gratefulness for the blessings of this land. Prominent members of historical and other societies and public officials in the audience, including General Butler, doubtless approved heartily of all his sentiments.

Newark (NJ) Ledger March 16 1924

D. W. Griffith Is Now Minute Man

For his work in making "America," D. W. Griffith has been made an honorary member of The Minute Men of Lexington, the oldest military organization in this country.

At the first showing of the film in Boston, the Minute Men were present to weigh the historical accuracy and dramatic truth of the pictured event.

When convinced of the faithfulness and appeal of the scenes at the Common when seventy-seven Americans met 800 British regulars, the Minute Men voted the honorary membership.

The famous bronze button of membership, worn only by direct descendants of the men who fought in the battle, was presented by Captain E. F. Breed of Lexington.

In his presentation Captain Breed said: "With your film "America" you have done the impossible, Mr. Griffith, in adding greater lustre to the memory of the Battle of Lexington."

South Bend (Ind) Tribune 3/16/24

Pittsburgh (Pa) Gazette-Times March 16 1924

Baltimore Sun March 16 1924

GRIFFITH COMES FORTH WITH FILM OF "AMERICA"

By MAURICE HENLE.

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DAVID WARK GRIFFITH

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Griffith Given Honor For His 'America' Film

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Baltimore Sun March 16 1924

Griffith Now A Minuteman

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[illegible]

Omaha (Neb) Bee March 16 1924

Studios Open Hunting Season For Wild Rumors

THE motion picture industry is starting an educational campaign amongst the studios to suppress silly and harmful rumors which, despite their falsity, gain the dignity of facts through wide and repeated circulation.

Talks will be given in all studios by representatives of the Will Hays organization, pointing out that motion picture people are by nature imaginative and therefore receptive to interesting, rather than accurate, news.

In illustration, it is pointed out that recently a story gained circulation in the press that D. W. Griffith was forced to spend $200,000 in retakes in making "America" because of some complication in costume period. The basis for this report was the fact that during the taking of a scene, Mr. Griffith asked the studio costumer to make a change in one costume because a certain panel in the skirt was typical of a period other than the colonial period which prevails in the picture.

When that incident reached the press, it had swollen into a $200,000 catastrophe, all through idle gossip.

Another incident occurred in taking the Revolutionary battle scenes at Lexington, when two cases containing 5,000 feet of negative were mislaid for five hours. The story later appeared that 150,000 feet of negative had been stolen and secretly sold.

Lou Holtz's story, told at Keith's last illustrates just how far wrong a rumor can be. Two

New Orleans (La) States 3/16/24

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Boston Herald March 16 1924

FRENCH WARFARE IN AMERICA

Lincoln (Neb) Journal 3/16/24

Harrisburg (Pa) Patriot 3-16-24

Fresno (Cal) Bee March 16 1924

Atlanta (Ga) Journal 3/16/24

Portland (Ore) Telegram March 16 1924

Kansas City (Mo) Star 3/16/24

"AMERICA" and ITS MAKING

By ROBERT W. CHAMBERS

CONCERNING the making of "America," I am asked to say something "from my angle"—whatever that means.

In the making of any work of art one faces it squarely and tries to avoid squinting at it from eccentric angles or peeping furtively at it upside down.

To take America as a subject and do anything with it in fourteen reels, or in fourteen hundred reels, is impossible, because the prehistoric and historic eras stretch across too many aeons.

Nor is it possible to say very much about a single phase of our history in the space of time allotted for an evening's entertainment.

Our picture is not a history of the English occupation of America, not even a narrative of the Revolutionary struggle for liberty.

What Mr. Griffith and I have attempted to do is to show something of the devotion and self-sacrifice of those who established our Republic.

We believe that in the present era of unrest we Americans ought to remember what it cost to win our freedom and establish this Government.

We believe that our liberty, won through years of untold suffering and self-sacrifice, is worth preserving, worth guarding from secret and insidious attacks at home, worth defending against treachery and overt aggression from without our gates.

"Lest we forget" is the keynote of our picture. "Be it remembered" its summing up.

From the very beginning it was plain to Mr. Griffith that no one picture could begin to cover the story of the eight years' war known as the American Revolution.

It takes sheer genius to look over so vast a mass of material and select essentials which must be framed by the limits of an evening's entertainment. Mr. Griffith made his selections, and within that frame we began the picture of the sacrifice offered by our forefathers upon the bloody altar of liberty.

Because some among us, and within the borders of the Republic as well as outside, had drifted away from belief in and devotion to those simple early principles upon which our Government was formed our picture was contrived and designed to reawaken dormant patriotism by visible reminder of what it cost to make us the free people that we are to-day.

Now, when it became known what were our purposes in making this picture we began to receive cordial encouragement from Federal and State authorities and from patriotic societies everywhere throughout the Nation.

The United States Army authorities generously offered us a regular regiment—a superb one—to aid us.

"AMERICA" and ITS MAKING

(Continued from Third Page.)

This splendid regiment arrived in Westchester where we were on location, and with their disciplined ranks and under their own live officers we staged and fought the battles of Bunker Hill and of Johnson Hall.

They looked superb in their British and Continental uniforms and after a few rehearsals became so thoroughly imbued with the spirit of the scene that they seemed no longer modern regulars acting parts in a play but the men of the Revolution themselves.

It was a thrilling sight to see those long lines of scarlet marching doggedly up Bunker Hill, halting now and then to deliver a volley—out of real flintlocks—then, drums beating, plod on upward toward that silent, sinister redoubt of raw earth above, only to reel down hill again enveloped in the flame and smoke of the devastating American musketry.

All this in brightest sunshine—just as it had been that terrible day a hundred and fifty odd years ago—and in the same formation, same uniforms, and marching over the same sort of ground toward exact replicas of trenches and redoubts behind which our ancestors waited and held their fire until they could see "the whites of their eyes."

And at the Battle of Johnson Hall in Northern New York there was the famous hedge fence held by Butler's Rangers, Sir John's Greens, McDonald's kilted Highlanders, and the naked, painted Indians of the great Iroquois Confederacy. And there, as on that fateful day so long ago, Col. Willett led his militia, riflemen, regulars, lorries, and rangers against these American Tory partizans of England. There was one single field piece; then came our men up the hill from Johnstown, sweeping all before them; there ensued the hand-to-hand combat at the hedge fence.

Then, as it happened so long ago, a senseless panic seized the Americans and they ran from a victory already gained—ran, despite the curses and entreaties of their galloping officers—ran all the way to Johnstown village a mile away.

And again, as it once happened, Willett and his officers halted them, argued, pleaded, ridiculed, shamed them until, drums beating, back they marched, broke into a yelling charge, drove the enemy, hurled them back into the wilderness, and broke their power forever.

Here the scourge of the North, Walter Butler, died as he had died beside that little spring of water on the banks of the stream—which still is called Butler's Ford—where he crossed.

Well, only such a genius as master of his profession as Mr. Griffith ever could have designed and executed so perfectly this vast picture of the past.

Griffith is the head, brains, inception, executive of everything. Without this really great artist there would have been only a caricature, not an authentic and magnificently dramatic picture representing the sacrifice our ancestors offered as the price of liberty of mind and body.

It is because he is every inch an artist, a born leader, and every inch a man, that Griffith accomplishes what he does and stands alone at the very peak of pictorial achievement.

In pictured the staff and company are what the director is. Respect, confidence, belief in him make them efficient. I never have heard Mr. Griffith's voice raised in anger or reproach. I never heard him blame anybody except himself for any mishap or accident. He shoulders everything with a boyish laugh or gay and humorous comment. He is the effortless courage, generosity and smiling equanimity that inspires—that gets good work out of mediocrity, that heartens and encourages self-distrust, that never asks of anybody anything which he is not ready to do himself. This man has no vanity; his modesty is real; he is the hardest worker I have ever known; he is both kind and exactly just; and, though always he spares others, he never spares himself.

Where, in this picture, he and I have not agreed, usually I find that he is right. Often he generously yields his judgment to mine—which never, however, convinces me that I am entirely right.

The staff he has gathered are devoted to him and reflect honor upon him as a judge of ability—men like Mr. Such, his assistant director, or like Mr. Pell, to whose historical research and energy so much is due.

As for everybody's favorite, William J. Bantel, known affectionately as "Blondy," he is a worker of miracles. I have seen exterior sets erected in record-breaking time which were so deceptive, so utterly real, that even in brightest sunshine and at the distance of a few feet I could not tell whether these really were Blondy's sets or actual old houses of the Revolutionary period.

Mrs. Such, also, is invaluable with her amazing knowledge and ability—and her swift, accurate grasp of any subject—fabrics, designs, period fashions—she absorbs all the minutest details of these and makes them practical. The art director, also, Charles M. Kirk, is thoroughly fitted by education and cultivation to understand his important part in the making of pictures, and to him is due the fine accuracy of interior sets, and the minute reproduction of period details without which no period picture is worth looking at.

All these people, together with the highly trained and specialized mechanical staff are devoted to Mr. Griffith because he is a real artist and a real man, and they believe in him.

As for the camera men, Mr. Griffith has chosen those at the very top of the profession—such men as Hendrick Sartov, G. W. Bitzer, Marcel Le Picard and H. S. Sintzenich.

The casting of the picture was done by Mr. Griffith.

One has only to watch Miss Dempster's work in Buckman's Tavern and in Fort Sacrifice to understand why she was chosen to portray Nancy Montague. Only a gunman could watch her dry-eyed.

The modesty, intelligence and fine artistry of Mr. Hamilton make him not only an ideal hero but, which is very rare, a convincing one.

As for Mr. Barrymore, one expects perfection of him—and gets it. He is Walter Butler, and nobody who sees him in this picture ever again can think of Walter Butler in any other terms excepting Lionel Barrymore.

And did ever anybody look upon a nobler picture than that of Mr. Dewey as the Excellency Gen. Washington?—or on a more terrible one than Mr. Wolheim as Capt. Hare?

In all that cast, no more convincing work was done than Mr. Mack's portrayal of young Montague, and Mr. Alderson's fine performance in the character of Judge Montague. They were of the period—looked their parts, acted them to perfection.

Others may not agree, but to me there seemed to be nobody in all that cast inadequate—from highest to lowest—including Miss Dempster's cat.

The reason it was a good ensemble was, first, because Mr. Griffith cast the picture; next, because everybody believed in Mr. Griffith. It is the director who makes everything and anything possible. He is the miracle man. And if there is anything the matter with him—any lack of confidence, respect, belief in him—then the picture is rather certain to go to pieces.

Never have I known anybody like Mr. Griffith who was endowed with such a patient capacity for accuracy and detail. He spares no efforts. Those little touches which make a scene convincing never escape his observation or imagination—as for example, on that hot day in Independence Hall, there were the delegates mopping their heads with handkerchiefs and flicking away nonexistent flies in the tremendous imminence of the signing of the Declaration of Independence.

And that group of frightened poultry in the stockade crouching under the eaves. And the offense taken by the plain folk on the steps of Buckman's Tavern in Lexington when the young fop scatters his powder and snuff! And the petty temper of that minute man when reprimanded by the old Louisburg drill sergeant! And a thousand other almost unnoticed yet convincing details which go to make up a picture of life as it is!

As for me, my impression of the making of America is a wholly delightful one—and, even now, scarcely a memory remains of fatigue, anxiety, disappointment, effort, apprehension, suspense, and the myriad petty vexations common to all creative efforts.

We were a gay, enthusiastic, loyal, hard-working company of people, with absolute faith in Mr. Griffith and in the picture and in each other. During all those months I, personally, saw no rifts in the lute—no jealousies, no clacking, no discontent, nothing unworthy. And the more I remember this the more astonished I am at such harmony and devotion, because it is not usual in any profession.

I think I never before have seen so many people in such accord; and I knew it was due to the gay, witty, kindly, and courageous character of the man who was swinging the whole thing—one of the most unselfish men I ever have known—and one of the greatest in any profession.—David Wark Griffith.

Portland (Me) Press-Herald 3/17/24

Mary Carvel, the feminine star of Griffith's "America," cherishes ambitions to become an operatic star. When she is not engaged in screen work, she practices diligently with her voice.

Toledo (Ohio) News-Bee 3/17/24

SOME lead. Some fellow. Griffith filmed "America." Down at Potsdam, N. Y., a lot of soldiers are appearing in a film, "Janice Meredith," from the Colonial-day story of that name. And the title of "Swords and Ploughshares" has just been changed to "The Spirit of America." Competition [illegible] here.

Chicago Tribune 3/17/24

Griffith has been made an honorary member of the Minute Men of Lexington because of his work in making "America."

The Freiheit New York March 17 1924

פאר‌ליבט זיך אין א פרוי און אין זיין לאנד

ער איז געווען פארליבט אין זיין געליבטער, ער האט זי ליב געהאט מיט א הייליקער, מיט א גרויסער ליבע. אבער אין מיטן מון זיין שעפטיגן אויר די ליבליכסטע ווערטער, האט מיט אמאל אנגעהויבן שווענקן מאר זיינע אויגן זיין לאנד, זיין בלילכם מאטערלאנד, וואס האט אים געגעבן האבן, אים אינגאנצן.

וואס זאל ער טון? וואס וואלט איר געווען אויף זיין ארט? אם וויל ער פארזן זיך זיין געליבטע און צוזעק נאכן רוף מון זיין לאנד, אבער מיט אמאל ווער מער קלאר, אין דער מיטן, וואס ער פארלאזט זיין ליבסט אין זי אין נעמאר אריינגעזאמלט אין תענס מון א מאן וואס זי האט מיינט, אבער עלכער האט דיר מאכט זי צו צווייגנען דערצו. אם די פרוילעכע האט מאר זיך דער עלר ון „אמעריקע" גרייטס לעבעדיג גרויסע פרא‌ון אמעריקע וואס הערט אייגע נעווען אין 44טע ארים מאאסער, 44טע סטרים וועקס מון בראדר ...

Dallas (Texas) Motion Pictures Journal March 18 1924

Griffith Invited by Italy To Restore Picture Art

D. W. Griffith has accepted an invitation from an Italian syndicate of bankers to go to Rome for the purpose of conferring on the production of a series of pictures to be made there. The syndicate is headed by Comm. Andrea Sereo, member of the mayor's cabinet of Rome.

The action on the part of the bankers has the consent and approval of the Italian government.

In a statement issued by representatives of the syndicate, it says: "We feel the activity of Mr. Griffith in Italy will do much towards restoring the picture making industry of Italy to its full health and prosperity."

This is the first time an American artist ever has been sought by another people to re-establish an art activity. In many instances American financiers and business men have been invited to reorganize a country's industries or economics, but this seems to be the first time an artist has been sought for that purpose.

Mr. Griffith may visit Russia to confer regarding possibilities of making a picture there, before he returns.

Philadelphia (Pa) Eve. Pub. Ledger 3/18/24

"America" Coming to Chestnut

On the eve of March 31 "America," the photoplay of the War of Independence, by D. W. Griffith, will have its premiere at the Chestnut Street Opera House. The story was written by Robert W. Chambers and D. W. Griffith.

Virtually every outstanding figure of Revolutionary days has a part in the film, the filming of which necessitated Mr. Griffith and his company visiting the leading shrines of American liberty on special trains to take scenes.

Among those in the cast are Miss Carol Dempster, Lionel Barrymore and Neil Hamilton, Charles Mack, Erville Alderson, Sidney Dean, Louis Wolheim, Lucille La Verne, Arthur Dewey, Henry O'Neill, Edwin Holland and hundreds of others well known to patrons of the silent drama.

"The Gingham Girl" announces its last two weeks at the Chestnut Street Opera House, and will terminate its Philadelphia engagement with two performances on Saturday, March 29.

Boston Post 3/18/24

Griffith to Italy

On April 2, David W. Griffith sails for Rome to confer with a syndicate of Italian financiers in regard to a pretentious motion picture production to be made in that country. The Italian syndicate is headed by Comm. G. Andrea Sereo, K. C. B. E., prominent in the municipal government at Rome, and an attorney for the British embassy in Italy. The object of the syndicate, it is understood, is not to make money on the proposed film, but to rehabilitate the motion picture industry in Italy. It is believed that an American director of the prominence of Mr. Griffith will be able to make Italian films world-known again.

"Faust," "L'Aiglon," "The Last Days of Pompeii," "Antony and Cleopatra" and "The Quest of the Holy Grail" are said to be some of the material under consideration for the Griffith picture.

If the contemplated plans are consummated, Mr. Griffith will begin work at once in the Italian studios, using his own cameraman and American players for the leading roles.

Another "Romeo!"

Phila (Pa) Record 3/18/24

GRIFFITH'S "AMERICA" DUE HERE IN TWO WEEKS

On evening of March 31, "America," drama of the War of Independence, by D. W. Griffith, will have its premiere at the Chestnut Street Opera House. The story was written by Robert W. Chambers and D. W. Griffith.

[illegible] was written by Robert W. Chambers and D. W. Griffith and a large force of the best Griffith players and technicians, subalterns and theatrical [illegible] of [illegible] days are a part in the [illegible] of which accompanied the company during the road [illegible] of America's history in [illegible] of Revolutionary days are a part in the [illegible] of the Revolution. The [illegible] of the Revolution [illegible] the [illegible] of the Revolution [illegible] the [illegible] of the Revolution [illegible] the

Boston (Mass) American March 18/24

SCENE FROM 'AMERICA' AT MAJESTIC THEATRE

CAROL DEMPSTER AND LIONEL BARRYMORE

Newark Ohio Telegraph 3/19/24

Newcombe Again With Griffith.

Warren A. Newcombe, art designer for D. W. Griffith's "America," has been engaged by Mr. Griffith as an art director for the coming year. Mr. Newcombe has produced two of his own pictures, "Sea of Dreams," and "City of Enchantment," which were notable for their paintings. It is probable that Mr. Newcombe will join Mr. Griffith in Italy later.

Buffalo (NY) News 3/19/24

Diary of a Movie Fan.

Written for the Buffalo Evening News.

By GLADYS HALL

What Will Radio Do to Reels?

I HAVE heard considerable agitation lately to the effect that radio will "do" for motion pictures; that the fans of the reels will turn from their old, their first allegiance to a newer interest. That people will prefer to sit at home "listening in" than they will to sally forth on dark and gloomy nights to be regaled by Mary Pickford, Doug or Charlie.

I can scarcely believe it.

After all, the eyes must be feasted as well as the ears; and the screen people and the fans are friends, it has always seemed to me. One does not go back on one's friends. Just because one can tune in and hear the presidential speeches at Washington, someone singing the aria of something or other in Pittsburgh, etc., etc., one does not necessarily have to forego the dissimilar but surely, equal pleasure of seeing Valentino or Barthelmess, or such soul-stirring things as D. W. Griffith's "America."

The other day when B. P. Schulberg, producer of Preferred Pictures, was on from the coast, he was talking about this very thing, and this is what he said:

"It is ridiculous to suppose that a medium so totally different in its appeal would make any inroads whatever on the attendance at film theaters. It would never occur to anyone to say that the phonograph—which like the radio makes its appeal entirely to the ear—would ever prove a rival to the opera, which carries also the appeal of the spectacle.

"Likewise tennis has never been considered a detriment to the baseball season, for the simple reason that they are two entirely different types of diversion and, as such, interest two distinct followings.

"This argument about radio affecting motion pictures recalls to my mind a similar discussion that came up when it first became plain that the films were to stay. The cry then was that they would hurt the stage attractions, but today there are neither enough picture houses, nor enough legitimate theaters on Broadway to accommodate the vast crowds that want to be entertained.

"The introduction of a new diversion does not endanger other amusements in the least. The pleasure seeker finds time for them all. The average film fan goes to moving pictures two or three times a week. If he is also a radio enthusiast, there's ample time for the new hobby.

"But if none of these arguments stands, the fact still remains that the motion pictures will continue with the same degree of prosperity because they make a far greater play on the imagination than the radio. The charm of the story-teller's art is as old as history, and the screen offers a medium for it that has fewer limitations than any other.

"And where all other proofs fail, statistics will answer the whole question. In the two years that radio has become popular, attendance at motion picture theaters has been on the steadily upward grade and is greater today than ever.

"In many ways, as a matter of fact, the radio is helping the film industry. In New York city Marcus Loew, one of the best known motion picture executives, controls a station through which his chain of New York houses becomes known to thousands. B. L. Rothafel, managing director of the Capitol theater, by broadcasting the programs from that house, has brought increased patronage to it.

"From the stations in Los Angeles the screen stars speak to thousands, and from scores of other points photoplay reviews and news are sent out on the air, gaining new friends for the motion picture."

Radio fans, deny that, if you can! But why should you, for, after all, if the arts, the pleasures, are not friends, tips one to the other what then—what indeed.

What do you all think abou it?

Lacton (Pa) Press March 19 1924

GRIFFITH MADE HONORARY MEMBER OF MILITARY ORGANIZATION

For his work in making "America," D. W. Griffith has been made an honorary member of The Minute Men of Lexington, the oldest military organization in this country.

At the first showing of the film in Boston, the Minute Men were present to weigh the historical accuracy and dramatic truth of the pictured event.

When the convinced of the faithfulness and appeal of the scenes at the Common when 17 Americans met 800 British regulars, the Minute Men voted the honorary membership. The famous bronze button of membership, worn only by direct descendants of the men who fought in the battle was presented by Capt. E. F. Breed of Lexington.

In his presentation, Capt. Breed said: "With your film, 'America,' you have done the impossible, Mr. Griffith, in adding greater lustre to the memory of The Battle [illegible]"

Lon (Ont) Evening Telegram 3/19/24

Actors in United Artists.

Speculation [illegible] whether the United Artists' Corporation was to go the way of many another film organization through disintegration from the inside was set at rest through a formal statement, issued by Douglas Fairbanks, Mary Pickford, D. W. Griffith and Charles Chaplin, to the effect that the union will stand until further notice. The statement followed the several meeting of the stockholders and account of United Artists, at which the above four mentioned artists were present and Chaplin represented officially.

Washington (DC) Herald 3/20/24

Country In Film.

[illegible] Twenty-third Infantry, U. S. A., which received as Morgan's Rangers in the Dixieh film "America," will also be seen in the new Marion Davies picture, "Janice Meredith." The regiment has adopted a marching song, [illegible]

Boston Advertiser 3/20/24

Indianapolis (Ind) Star 3/20/24

Duncan Finnigan To Have Showing At New Theater

OLD STATE ST. OF 1775 IN 'AMERICA'

There is a scene in D. W. Griffith's "America," the photodrama of the War of Independence, at the Majestic Theatre, which shows State street—then King street—Boston, as it appeared in 1775. It lasts but a minute. But it took six months to take it.

To begin with Griffith's research department had to search through voluminous masses of old documents to find an accurate description of the street and its stores. Griffith insisted that the signs over the shop windows be the same as they were in 1775, and that the windows be stocked with the same merchandise.

When the research department had finished, the construction department began. First an exact replica of the old State House was built, and then the balance of the street and the shops. Antiquarians who have seen "America," are agreed that the result, which cost thousands of dollars and months of labor for a few second of picture, leaves nothing to be desired in the way of accuracy.

Probably no motion picture ever made employed so many experts in the making as "America." In order to insure historical accuracy more than 100 eminent historical authorities were consulted.

In restaging scenes in Lexington and Concord, Griffith enjoyed the aid of President Edwin B. Worthen of the Lexington Historical Society.

Charles K. Bolton, president of the Boston Athenaeum and senior warden of the Old North Church advised on the scenes of that noted edifice

GIRL VAGRANT GIVES

At the Screen Door

From stock actor in Brooklyn to a featured player at a salary of $1,000 a week is the year's achievement of Neil Hamilton, hero of D. W. Griffith's "America," now playing at the Forty-fourth Street Theatre. Through his work as captain of Morgan's Riders Hamilton will appear in a new production in a short time.

HIS GOING TO ROME.

D. W. Griffith May Make Patriotic Motion Picture in Italy.

D. W. Griffith has accepted an invitation from an Italian syndicate of bankers to go to Rome for the purpose of conferring on the production of a series of pictures to be made there. The syndicate was headed by Comm. Andrea Sereo, member of the mayor's cabinet, of Rome.

The action on the part of the bankers has the consent and approval of the Italian government.

In a statement issued by representatives of the syndicate, it says: "We feel the activity of Mr. Griffith in Italy will do much towards restoring the picture making industry of Italy to its full health and prosperity."

This is the first time an American artist ever has been sought by another people to re-establish an art activity. In many instances American financiers and business men have been invited to reorganize a country's industries or economics, but this seems to be the first time an artist has been sought for that purpose.

No definite plans have been made regarding the nature of the story, but the syndicate wishes something after the manner of Mr. Griffith's "America," which has proven one of Griffith's greatest successes in popularity. This picture of the Revolutionary war is now breaking all house records at the Forty-fourth Street theatre in New York and at the Majestic theatre in Boston.

Mr. Griffith may visit Russia to confer regarding possibilities of making a picture there, before he returns.

Buffalo (NY) News 3/19/24

News of Screen

Member of Oldest Military Society.

For his work in making "America," D. W. Griffith has been made an honorary member of The Minute Men of Lexington, the oldest military organization in this country.

At the first showing of the film at Boston, the Minute Men were present to weigh the historical accuracy and dramatic truth of the pictured event. When convinced of the faithfulness and appeal of the scenes at the Common when 17 Americans met 800 British regulars, the Minute Men voted the honorary membership. The famous bronze button of membership, worn only by direct descendants of the men who fought in the battle was presented by Capt. E. F. Breed of Lexington. In his presentation, Capt. Breed said: "With your film, 'America,' you have done the impossible, Mr. Griffith, in adding greater lustre to the memory of The Battle [illegible]"

Variety (Myatt) 3/19/24

"AMERICA" FOR LONDON?

London, March 18.

A representative of D. W. Griffith is reported to be looking for a house in which to present "America."

A certain degree of curiosity is prevalent concerning just how the picture will be received here, due to the Revolutionary War period which the film covers.

Tulsa (Okla) Tribune 3/20/24

James W. Blake Remembers—

[illegible]

Duncan (Ill) Philig Journal March 19/24

Rotarians Are Told Big Part Accuracy Plays in Historical Movie Films

Members of Club Urged to Help Make World Better Place in Which to Live—Value to Banks of Service Told.

Interesting incidents connected with the historical research conducted in the production of the motion picture "America," made by David W. Griffith, were related at some length to the members of the New Rochelle Rotary Club at their regular meeting at Brown Lodge last night.

John L. E. Pell associated with Mr. Griffith in the compilation of the historical data necessary to an accurate representation of the life and incidents connected with the Revolutionary War, was the speaker. He was presented by Harvey Lapp.

The meeting last night was well attended. In the attendance contest Team No. 3 had a 100 per cent record. Team No. 1 had two absentees. Team No. 2 had three absentees, and Team No. 4 had one absentee.

Vice-President Walter G. C. Otto was chosen by President George Davis as delegate to the district conference to be held at Long Beach in April, while George Flandreau was named as alternate. Several guests were introduced among them being James Marlborough, a noted horticulturist of Boston, Mass., the guest of John Troy, and Donald Wood, of the Birmingham, Ala., Rotary Club, the guest of Joseph Chapman.

It was anounced last night that Rotary International had voted to elect the Hamilton, Bermuda, Rotary club to membership and had assigned as the club number, 1674. This news was contained in a letter to John Troy from international headquarters which thanked Mr. Troy for his work in connection with the establishment of the club.

George Watson spoke on the matter of Rotary education and gave figures in connection with America's supremacy in the world. In closing he said that every Rotarian can help re-make the world into a better place to live, if he will but live up to Rotary principles, but if a rotarian "falls down on his job" he is retarding the growth of the world in better fellowship and brotherhood.

Marshall Perley read a paper on "The Application of Rotary Principles Between a Bank and its Customer and Clients." Mr. Marshall's paper follows.

"The bank that is to succeed well in developing and maintaining profitable and satisfactory relations with its customers must first put its house in order. An attitude too reserved and austere, coupled with old-fashioned methods and practices cannot longer prevail in a modern institution which expects to advance. Business relations between a bank and its customers do not differ in principle from those of other concerns serving in various ways a large number of people. In every case, they depend upon a full utilisation of the two great forces characteristic of industry today—Service and Publicity. Good serve creates a good reputation that is advertised by satisfied customers.

"To properly succeed in applying the best in Rotary principles, it is first necessary to arouse the enthusiastic efforts of everybody in the entire organization, from stockholders, directors and officers down to the office boy! It must be done by implanting in them ideas adapted to win their personal interest and a sense of individual responsibility.

"No bank is better or stronger than its directors, officers and staff make it. As confidence form so large a part in the business of a bank, it devolves first upon those in authority to set a high standard of service which should permeate the whole atmosphere of the institution and should never be missing, even in the smallest transaction.

"As I have [illegible] confidence as a most important asset, but it should not be limited to that phase which alone implies honesty. A bank's customers has a right to expect that the personal feeling that [illegible] and politicians should be set aside in a business, all the finer sentiments [illegible] a bank. Its transacts requires more than that. That is to put [illegible] for time to discuss of the [illegible] a thorough understanding of the principles of banking, a knowledge of the needs and requirements of the community generally, and of the departments particularly, and the organization to conduct [illegible] business to supply those needs. The friendly phase [illegible] to solve things to banking [illegible] of the original [illegible] of business are [illegible] of time. Brains and [illegible] have their place in business [illegible] that [illegible] is [illegible] business [illegible] different people to work [illegible] of many, and to work [illegible] the [illegible] of the [illegible] of the [illegible] of

Fostoria Ohio Review March 19 1924

Washington (D.C.) Herald 4/20/24

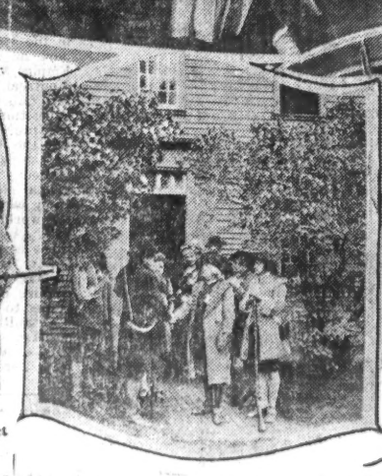
W. Griffith Makes "America" for D.A.R.

Patriotic Societies, Historical Experts and the U. S. Army Aid In Making An Unusual Picture.

Walter Butler (Lionel Barrymore) and Nancy Montague (Carol Dempster)

Carol Dempster and Neil Hamilton In a Love Scene

The Minutemen Prepare To Protect Historic Buckman Tavern



Samuel Adams Greets a Visitor to the Hancock-Clarke House, Lexington, Mass.

Miss Irma Harrison with the Drum Actually Used at the Battle of Lexington

WHEN the Daughters of the American Revolution suggested to David Wark Griffith that he make a photoplay based on the American Revolution, they started something.

As a result of this suggestion Griffith is not only making the desired film, but leading historians, patriotic societies, society women, descendants of Revolutionary heroes, and the United States Army itself is helping him, and if everything goes according to schedule "America" as the new film has been named, should surpass even the "Birth Of A Nation."

Probably no other film during its making ever created such widespread interest as that upon which Griffith is now working. This is due in part to its patriotic nature, which has already caused a revival of interest in Revolutionary times in the regions where the great conflicts of our first war were fought; and in part to the unusual way in which Griffith is making the picture.

Instead of building replicas of the historic buildings which must figure in any drama written about the Revolution, Griffith and his entire company of players, technicians and advisers, are traveling from place to place in special trains, and taking their scenes on the actual sites, with thousands of the general public as spectators, and society belles, Revolutionary descendants, and the enlisted men of the United States Army as "supers."

So far this experiment of "letting the public in" to view the actual filming of a motion picture is working out admirably, even though in several cases—notably in reproduction of big battle scenes—pirate movie cameramen attempted to take "shots" of the scenes which Griffith staged at great expense, in order to sell them to small companies, for use in outdoors pictures. A number of such attempts were stopped by State troopers in New York, and the pirated cameras and films confiscated until the new Griffith picture has been released.

The magnitude of Griffith's undertaking in "America" can perhaps best be estimated by the fact that he plans to reproduce the entire battle of the War of Independence with great fidelity to historical accuracy. But it was not of this that he was afraid at first, and more than 10,000 people have assembled in the Bronx that thousands of miles Griffith rented for the purpose, through the courtesy of Major Theodore Roosevelt, and the Knickerbocker Greys, the crack crack crack

Jewish Daily News March 21 1924

Boston American 3/21/24

Jewish Day (NYC) March 21 1924

Movie Weekly (NY) March 22 1924

NY Tribune 3/23/24

"אמעריקא", אן אויסערן וועהנליכע מאווינג פיקטי

גריפיט'ס נייע מאוויינג פארשטעלונג "אמעריקא" וואס ווערט געציינט יעצט אין דעם 44טן סטריט מחאטער ווערט אויף דער פראגראם בעצייכענט אלס עדסטע סעריע. דאס איז די נעשיכטע פון דער אמעריקאנער מלחמה פאר פרייהייט. די נעשיכטע ווי אזוי אמעריקא האט זיך בעפרייט פון דעם יאך פון ענגלאנד. איז די עדסטע סעריע איז געציינט פון די עדסטע פראבעל איז באסטאן בי די מלחמות וואס וואשינגטאן האט געפיהרט ארום בי יארק. איז די שפעטערע סעריעס וועגן וואהרשיינליך די נעשיכטע פון די אמעריקאנער רעפובליק פארגעזעצט ווערן.

די יעצטיגע פארשטעלונג איז נעבאט געווארן אויף א ערהר נריפיטס מאסשטאב. אויף דעם זעלבן מאס שטאב ווי די "בוירט אוו עי נייישן" און אנדערע גריפיטס אונטערנעהמונגען. עס איז פון יעדען שטאנדפונקט א גרויסער ארטיגע פארשטעלונג געשפיעלט פון א גוטע קאמפאניע מיט ליאנעל באריטמאר אין די ראלע פון באנדיט קעפטין וואלטער באסלער, אין די בעסטע ראלע פון די גאנצע פליס.

עס זיינען בעפאר נעציינט געווארן אין מואוויס די נעשיכטע פון די אמעריקאנער רעוואלוציע. יעצט בילדער זיינען אבער נעווען שלעכט נעמאכט פון שטאנדפונקט פון דער מלחמה ווי דער ראיישע העלדענטהאטען. דער מאכער פיט די פאהנען און די אנדערע זאכען וואס די מלחמה פריינד ווילען ציינען און פערדעקען די נים געקוועטהעט זאך כען. אין דיעזע מואוי ווערען מעהר פאאיי גענעבען מאר די העסליכע זייטען פון דער מלחמה. איהר זעהט די באר־פוטע, נאקעטע און הונגעריגע סאלדאטען פון וואשינגטאן'ס ארמעע. איהר זעהט ווי ענגלישע סאלדאטען ווערען ווייך, נעהען ארום מארדען אן בעהנען, און קליבען נים אויס צוויי־ען שטאנגען און פרייהייט.

אין דער פראגראם ווערט דער צעהלט אז אין איינע פון די שלאכטען וואס ווערען נעציינט זיינען פון בייד זייטען נעבריידט געווארן פונקט דער יעכער צאהל מענשען ווי אין דער דאזיגער שלאכט. דאס איז אהנע צווייפעל אמת. אבער נים אין צאהל מענשען אין די קראוט לינס די ריכטיגע קיים אדער מאלשיים פון א היסטאר־ישען בילד.

צו די לויב פון מר. גריפיטס פון גע־וואנט ווערען אז דער ריכטיגער גייסט פון דער נעשיכטע ווערט דא ריכטיג גע־האלטען, נים קוקענדיג אויף דעם וואס דא־יעצטיגע פרייהייט פון אמעריקא די אנגלענדער קענען זיך דא געציינען בע־ליידיגט. דער אמת איז ווייטער פון אלעם, און דער אמת פארדרעט אז די העלדען וואס האבען זיך בעמהייליגט אין די היסטאר־ישע מלחמה פון וועלטע אמעריקא האט ארויסגעוואקסען יאלאן ריכטיג איבערגעגעבען ווערען.

דער אויצייכער מיגור וואס מיגור אויף אין גראדע דער אין וועמען יעד דערער אינטערעסירט זיך, דאס אין דזשארדזש וואשינגטאן. ער ווערט גע־ציינט בלויז איינינע מאל און אויך דאן בלויז עפעס צו זאגען א ווארט אדער צוויי אום צו קריגען אן אפלאז. דער וואשינגטאן וואס האט געלעבט אין גע־ווירקט, וואס האט נעפיהרט די שלאכט און איז געווען דער ערסטער פרעזידענט ווערט דא נים געציינט, נאר א שטאנדער שאטען פון איהם.

אויף די מואוי "בוירט אוו די נייי־שען" פון מר. גריפיטס איז פריהער אויסגעדריקט געווארן. דערפאר וואס

TOUCHING SCENE IN 'THROUGH THE DARK'

MARGARET SEDDON, GEORGE COOPER

'AMERICA' HERO NEARING GOAL TO STARDOM

Neil Hamilton on Way to Becoming Second Valentino, Says Griffith

Two years ago Neil Hamilton, the handsome and brilliant young actor who plays the hero in D. W. Griffith's "America," at the Majestic Theatre, was an extra man working in a New Jersey studio at $5 a day.

Today, according to Griffith, and to the newspaper critics, he stands on the threshold of becoming a second Valentino.

"I had some strange experiences," said Hamilton, discussing his meteoric career, "but none which impressed me more than the first day I went out to Fort Lee to look for a job as an extra.

"I went into a little lunch room out there to get a cup of coffee to rouse my drooping spirits. There was a fatherly looking clergyman eating there and I touched my hat and said: 'Good morning, Father.'

"But paying no attention to me the clergyman kept right on eating, while the lunchroom attendant gave me the laugh. The 'clergyman' was a movie actor at lunch. Which didn't save me from being laughed at all over the lot.

"You see I had studied theology for four years and so knew a lot more about the respect due the clergy than I did about motion pictures.

"After being an extra for a couple of years and deciding that's all I ever would be, I joined a stock company. I was promised $75 a week, but actually got $25. Nevertheless I stuck it out a whole season and gained some mighty valuable experience."

Philadelphia (Pa) 3/22/24

GRIFFITH HAS BEEN INVITED

To Make A Series Of Pictures In Italy-- A Notable Tribute

D. W. Griffith has accepted an invitation from an Italian syndicate of bankers to go to Rome for the purpose of conferring on the production of a series of pictures to be made there. The syndicate is headed by Comm. Andrea Sereo, member of the Mayor's cabinet of Rome.

The action on the part of the bankers has the consent and approval of the Italian government.

In a statement issued by representatives of the syndicate, it says: "We feel the activity of Mr. Griffith in Italy will do much towards restoring the picture making industry of Italy to its full health and prosperity."

This is the first time an American artist ever has been sought by another people to re-establish an art activity. In many instances American financiers and business men have been invited to reorganize a country's industries or economies, but this seems to be the first time an artist has been sought for that purpose.

No definite plans have been made regarding the nature of the story, but the syndicate wishes something after the manner of Mr. Griffith's "America" which has proven one of Griffith's greatest successes in popularity. This picture of the Revolutionary War is now breaking all house records at the Forty-Fourth street Theatre in New York and at the Majestic Theatre in Boston.

Mr. Griffith may visit Russian to confer regarding possibilities of making a picture there, before the return.

Director Is To Go to Rome To Consule With Syndicate Who Are Backing Venture

די פילם בילדער, די מואווי מאגנאטען און דער עולם

פון ב. י. גאלדשטיין

דער מואווי מאגנאט און דער פארפאסער

צוריקקומענדיג פון א רייזע אין דער באריטער מואווי־קאלאניע האליוואוד, האט דער שריפטשטעלער און דירעקטאר מ. דבליו. גריפיטס, אן אמעריקאנער מאכט א שטארקען איינדרוק אויף דעם רייזענדען מיט אירהר רחבת, גדולה און רייכקייט. מען טרעפט דאר־טען אלע פראמינענטע שושפילער, אלע רייכסטע אונטערנעמער און אלע באריה־מטע שרייבער און דראמאטורגען פון אמע־ריקע און אויסלאנד.

עס איז א פלוכה.

א פולשטענדיגע מלוכה.

אבער עס פעהלט איהר דער עיקר: דא האלט, וואס קאן און דארף פארוואנ־טען מלוכות.

די מאגיי אינדוסטריע האט זיך אויסגעלערנט אלץ, וואס זי האט באר־דאוסט זיך אויסלערנען, כדי צו ווערען אן ערפאלגרייכע אינדוסטריע; זי שטעהט אבער אויף איין אדם אין באר־צוג צו איהר מאראלישער אויפגאבע אויף וועלכער זי פרעטענדירט.

אינדיר מיינע א גאוועלע, אדער ער־צעהלונג קומט אריין אין די הענט פון א מואווי־פראדוצירער — קלאנג זיך היג, אז עס נעהמט מיך נישט קיין שלאף".

די פראדוצירער פון מואוויס, נישט קוקענדיג אויף זייערע גרויסע פארמע־נגען, וואס זיי מאכען פון די בילדער, וואנען נישט צו אונטערנעמען א ליטע־ראריש שטיק פאר'ן לייזאר. די האבען מורא — זאגען זיי — איינצושטעלען די קאסע.

ברוטאל אמת זעגען זיי אין דעם פאל. אן אמעריקע נוטיגט זיך איצט אין אזעלכע אונטערנעמער, וואס זאלען יא וואגען.

אן אזעלכע וועלען זיך אפזוכען.

„איך גלויב — זאגט פעני הוירסט — אין דער אלטמעדטיגער מיגאריטעט, וועלכע באזיצט עטפהיז עסטעטישע משפט איידער אלע מואווי צענזורען און נעשעפטסלייט".

וועגען דעם מעאטער און מואווי עולם האט זי געזאגט:

„דאס רוב פון דעם מעאטער־עולם האט נאר אין זינען דעם נחת פון אויס־נעבען געלד. אבער ווען עס קומט צום אויסגעבען געלד, וויל מען פונדעסטוועג נען באקומען דאס בעסטע. ווען מען דערט אבער וועגען מואוויס, ווערט די הנאה דערפון פון זיי באפאלט פאר בעסטען מעהר, אדער בעסערס. די ווייער, וואס ביי זיי איז א קליינע מסבע אויך א קרן, זענען שוין מעהר איבערקלייבע־ריש אין מיט זיי וועט די מיגאריטעט, סוף כל סוף, באזיגען די פארנאר־ישטע און דומע מאיאריטעט".

פעני הוירסט איז ברוטו אויף דער פרעגע, וואס העלפט דירעקט מיט זייע־רע, אז אמילי אוכינסטיג רעצענזיעס, צו פארשפריטען די נארישע מאוויס אין נאכמעהר פארנארישען דעם עולם. די מעהרהייט מואווי אונטערנעמער מחאן אונטערנעהן, אן ערשט רעמאלט, מיינט זי, וועט מען מעגען ערוואהרטען ערנסטע באאיהנונג אין האליוואוד.

מיט וואס אמעריקאנער מו־ויי מאגנאטען שפייזען דעם אריינגאנג

כדי צו ווייסען מיט וואסערע מואווי בילדער די אמעריקאנער אונטערנעמער האבען בין אצינד נעהערשעווט דעם עולם אין אריינגאנג, וועט נעגען זיין אן צוי מורען די ערפלערונג פון א כינעשישן מילם פארוואלטער.

דער ראיזינער כינעזער איז נעשעפטן פיין אמעריקע מיטן צוויק צו איינגעהן זיך אויב דאס הייגע לעבען אין נעברעכט פיין כינע, שילדערען, אז די מעשה דא פארגעהט שולכע תיקע מוריגען „הייסל־פרעזעריס", ווי מען ווייסט אויף די בילדער, ווען מען באזוכט די מאאוי פאלאנגען השלישיות, ווען מען אויהם נעם־אנע אן באלאנגס די אמעריקאנס. דאס דער כינעזער ווענטסטרעס!

מיר זענען א רוהיג אין מיט פאלס. די אמעריקאנער בילדער הערען אין אויגען דיקע נען באזיטען אין אמעריקע. דאס לעבען אויגען אויסגעבען געלד, ווייל מען פונדעסטוועג דערט אבער וועגען מואוויס, ווערט די הנאה דערפון פון זיי באפאלט פאר בעסטען מעהר, אדער בעסערס. די ווייער, וואס ביי זיי איז א קליינע מסבע אויך א קרן, זענען שוין מעהר איבערקלייבע־ריש אין מיט זיי וועט די מיגאריטעט, סוף כל סוף, באזיגען די פארנאר־ישטע און דומע מאיאריטעט".

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'CLEOPATRA' MAY BE SELECTED FOR FILM GRIFFITH WILL MAKE

Subject of Italian Picture Not Yet Settled, but Director Favors It

'AMERICA' IS HISTORY IN MAKING

Reviewed by John W. Vandercook

"AMERICA"

Griffith Re-creates a Nation's Drama

Presented at the Forty-fourth Street Theatre, New York, with a cast including Coral Dempster, Lionel Barrymore, Neil Hamilton, Erville Alderson, Charles Emmet Mack, Harry O'Neill, Riley Hatch, Louis Wolheim, Lucille LaVerne and Arthur Dewey. Directed and produced by D. W. Griffith. Story and titles by Robert W. Chambers.

The motion picture, "America," ranks among the three or four truly great films of the cinema's brief history. D. W. Griffith has again reminded the world with an emphatic gesture that he is the chief of all American directors, and supreme artist of great canvases.

It is no coincidence that "The Birth of a Nation," "The Covered Wagon" and "America," have all dealt with epochal periods in this nation's history. The screen is ideally fitted for the portrayal of gigantic themes, and American directorial genius is naturally superlatively inspired by that which is greatly American.

The Revolution and the troublous times which preceded and followed it was one of the most dramatic eras in all man's annals. It was a time of passions, tragedies and the vast, stern gaiety of the liberated human spirit.

With extraordinary force Griffith has brought that national emotion to the screen. The Revolution has been reproduced with such perfection of mood and detail that the spectator feels himself literally experiencing much of the action and sentiment that accompanied it.

An unbelievable wealth of material and incid[illegible] has been spe[illegible] to make the [illegible] really epic [illegible] quality. There [illegible] of necessity, occasional frailty of continuity, but the marvel on the whole, is that "America" holds together at all. For it does.

A charming romance between a Virginia patrician girl and a Boston plough-boy, winds its way indissolubly through the sequence of historical scenes. The Battle of Lexington and Concord, Bunker Hill, the signing of the Declaration of Independence, Cornwallis' surrender, and the storming of Fort Sacrifice, are but a few of the events which have been brought, with marvelous fidelity and drama, to the screen.

Nothing, however, is introduced with the crudity of a pageant. Each historic occurrence is brought forward only as it concerns the characters of the story. Their human, poignantly personal tragedies serve as allegories of the nation's woes.

But it is vain to attempt to do justice to the perfection of Griffith's direction, whether demonstrated in the performance of a delicate love scene or a mighty battle.

The spectator is caught up in an emotional cyclone which deposits him three hours later, gasping, back again in a time which, for the nonce, has ceased to exist—the present.

The acting responsibilities fall upon Carol Dempster, Lionel Barrymore and Neil Hamilton. Each is incomparably fine. Barrymore, in a remarkably interesting part, is brilliantly decisive and forceful. Miss Dempster convinces us, after duly calm consideration, that she is the one finely gifted and really beautiful woman on the screen.

It is needless to advise you to see "America." We might make ourselves useful, however, by suggesting a second and a third, and perhaps, a fourth trip to it. You will tire of it only when you tire of romance in its greatest sense.

Denver (Colo) Times 3/22/24

Boston American 3/22/24

Fresno (Cal) Bee 3/22/24

D. W. Griffith Made Minute Man In Honor Of Picture, America

NEW YORK, March 22.—For his work in making America, D. W. Griffith has been made an honorary member of The Minute Men of Lexington, the oldest military organization in this country.

At the first showing of the film in Boston, the Minute Men were present to weigh the historical accuracy and dramatic truth of the pictured event.

When convinced of the faithfulness and appeal of the scenes at the Common when seventy-seven Americans met 800 British regulars, the Minute Men voted the honorary membership.

The famous bronze button of membership, worn only by direct descendants of the men who fought in the battle, was presented by Captain E. F. Breed of Lexington.

In his presentation, Captain Breed said: "With your film, America, you have done the apparently impossible, Mr. Griffith, in adding greater luster to the memory of the Battle of Lexington."

Toledo (O) Blade 3/22/24

NEIL HAMILTON, juvenile with last season's Toledo Theater Company, seems to have arrived as a screen star of importance. He had an important role in D. W. Griffith's "The White Rose," a leading part in the same producer's big historical film, "America," and now has been "farmed out" to Famous Players to appear in "The Mountebank."

'America' Wins Membership for Griffith in Minute Men

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At the first showing of the film in Boston the Minute Men were present to weigh the historical accuracy and dramatic truth of the pictured event.

When convinced of the faithfulness and appeal of the scenes at the Common when seventy-seven Americans met 800 British regulars, the Minute Men voted the honorary membership.

The famous bronze button of membership, worn only by direct descendants of the men who fought in the battle, was presented by Capt. E. F. Breed of Lexington.

In his presentation, Captain Breed said: "With your film 'America,' you have done the apparently impossible, Mr. Griffith, in adding greater lustre to the memory of the Battle of Lexington."

Boston American 3/22/24

Chicago (Ill) American Daily

GRIFFITH TO MAKE PICTURES IN ITALY

Minneapolis Journal 3/22/24

NY Tribune 3/23/24

גריפיטס פארט אם קיין אייראָפּע; דעם שאפן אן אימאָליגנישע „אמעריקע"

דער גרויסער פארטיגער פיקטשור דירעקטאר ד. וו. גריפיטס האט הערטיג נעטאן די ריכטיגע צייט זיינען פול אין צוזעמענהאנג מיט זיין גרויסן אינטערעסאנטן פארטיגע „אמעריקע", וואס ווערט פאר א כבוד געגעבן אין אייניגע 44טע סטריט מחאטער. דער פארטיגער פארטיגער פון דער בלוטיגער שלאכט פון בעסטאן, ווען דער אמעריקאנער פאלק האט זיך אפגעריסן פון דער יאך פון ענגלאנד. אין די ערסטע סעריע אין געציינט פון די ערסטע פראבעל אין באסטאן בי די מלחמות וואס וואשינגטאן האט געפיהרט ארום בי יארק. אין די שפעטערע סעריעס וועגן וואהרשיינליך די נעשיכטע פון די אמעריקאנער רעפובליק פארגעזעצט ווערען.

די יעצטיגע פארשטעלונג איז נעבאט געווארן אויף א ערהר נריפיטס מאס שטאב ווי די "בוירט אוו עי נייישן" און אנדערע נריפיטס אונטערנעהמונגען. עס איז פון יעדען שטאנדפונקט א גרויסער ארטיגע פארשטעלונג געשפיעלט פון א גוטע קאמפאניע מיט ליאנעל באריטמאר אין די ראלע פון באנדיט קעפטין וואלטער באסלער, אין די בעסטע ראלע פון די גאנצע פליס.

עס זיינען בעפאר נעציינט געווארן אין מואוויס די נעשיכטע פון די אמעריקאנער רעוואלוציע. יעצט בילדער זיינען אבער נעווען שלעכט נעמאכט פון שטאנדפונקט פון דער מלחמה ווי דער ראיישע העלדענטהאטען. דער מאכער פיט די פאהנען און די אנדערע זאכען וואס די מלחמה פריינד ווילען ציינען און פערדעקען די נים געקוועטהעט זאך כען. אין דיעזע מואווי ווערען מעהר פאאיי גענעבען מאר די העסליכע זייטען פון דער מלחמה. איהר זעהט די באר־פוטע, נאקעטע און הונגעריגע סאלדאטען פון וואשינגטאן'ס ארמעע. איהר זעהט ווי ענגלישע סאלדאטען ווערען ווייך, נעהען ארום מארדען אן בעהנען, און קליבען נים אויס צוויי־ען שטאנגען און פרייהייט.

אין דער פראגראם ווערט דער צעהלט אז אין איינע פון די שלאכטען וואס ווערען נעציינט זיינען פון בייד זייטען נעבריידט געווארן פונקט דער יעכער צאהל מענשען ווי אין דער דאזיגער שלאכט. דאס איז אהנע צוויי־פעל אמת. אבער נים אין צאהל מענ־שען אין די ריכטיגע קיים אדער מאלשיים פון א היסטאר־ישען בילד.

צו די לויב פון מר. גריפיטס פון גע־וואנט ווערען אז דער ריכטיגער גייסט פון דער נעשיכטע ווערט דא ריכטיג גע־האלטען, נים קוקענדיג אויף דעם וואס דא־יעצטיגע פרייהייט פון אמעריקא די אנגלענדער קענען זיך דא געציינען בע־ליידיגט. דער אמת איז ווייטער פון אלעם, און דער אמת פארדרעט אז די העלדען וואס האבען זיך בעמהייליגט אין די היסטאר־ישע מלחמה פון וועלטע אמעריקא האט ארויסגעוואקסען יאלאן ריכטיג איבערגעגעבען ווערען.

דער אויצייכער מיגור וואס מיגור אויף אין גראדע דער אין וועמען יעד דערער אינטערעסירט זיך, דאס אין דזשארדזש וואשינגטאן. ער ווערט גע־ציינט בלויז איינינע מאל און אויך דאן בלויז עפעס צו זאגען א ווארט אדער צוויי אום צו קריגען אן אפלאז. דער וואשינגטאן וואס האט געלעבט אין גע־ווירקט, וואס האט נעפיהרט די שלאכט און איז געווען דער ערסטער פרעזידענט ווערט דא נים געציינט, נאר א שטאנדער שאטען פון איהם.

אויף די מואווי "בוירט אוו די נייי־שען" פון מר. גריפיטס איז פריהער אויסגעדריקט געווארן. דערפאר וואס

Fresno (Cal) Bee 3/22/24

NY Freiheit 3/23/24

Denver (Colo) Times 3/22/24

Boston American 3/22/24

Chicago (Ill) American Daily

NY Tribune 3/23/24

NY Review March 22 1924

Minneapolis Journal 3/22/24

NY Freiheit March 22 1924

Cosmopolitan Daily 3/22/24

Director Is To Go to Rome To Consule With Syndicate Who Are Backing Venture

Boston Traveler 3/22/24

Carol Dempster in "America" Majestic

New Britain Herald 3/22/24 Lons Boston (Mass) Traveler

D. W. Griffith has been invited by a syndicate of Italian bankers to visit Rome and confer on the production of a series of pictures to be made there. The Italian government has approved the movement. It is understood that the plan calls for a picture dealing with Italian history, similar to Mr. Griffith's "America," which is proving one of his greatest successes.

My Herald 3/22/24

David Wark Griffith is preparing to leave New York April 2 for Rome, where he will confer with Italian film men and bankers concerning the making of at least one large picture dealing with Italian history. Meanwhile, "America" continues turning crowds away at the 44th Street Theatre.

Duluth (Minn) Herald 3/22/24

"America" in London.

LONDON, March 22.—A. D. W. Griffith's representative is reported booking for a London house to show "America," Griffith's latest and historical picture of early American days. There is curiosity as to how the English will receive a picture that dates back to the Revolutionary days with their defeat over there.

My Telegraph 3/23/24

PHILADELPHIA SOON WILL SEE "AMERICA"

Plans Under Way to Open Griffith Spectacle at Chestnut Street Opera House, March 31.

WEEK'S CHANGES TOTAL SIX

PHILADELPHIA, March 22.

D. W. GRIFFITH'S "America" will have its Philadelphia premiere at the Chestnut Street Opera House on the evening of March 31. Albert H. Sims, general manager of D. W. Griffith, Inc., accompanied by Patrick Campbell, business manager, was in this city Friday and Thursday to complete the arrangements necessary to be made preparatory to the opening performance. This is a distinct feat to be handled quite much in the same manner as it is being done now in New York. There will be a large orchestra to furnish the music with the film specially scored to accompany the showing of the picture. It is understood that the Philadelphia production will be staged in the same manner as the New York one, with the exception of the orchestra. The cast of the production will be the same as that of the Griffith production now playing in New York. The Philadelphia production will be staged under the direct supervision of Joseph Plunkett, who has charge of staging the production in New York. Mr. Plunkett is a former Philadelphia boy and is well known in this city. The Philadelphia production will be staged in the Chestnut Street Opera House for a period of three weeks, beginning March 31.

Philadelphia (Pa) Record March 23 1924

Philadelphia (Pa) North American March 23/24

'AMERICA,' GRIFFITH FILM, DUE MARCH 31

Production Will Have a Run at Chestnut Street Opera House

Philadelphia (Pa) Record 3/23/24

"America" Griffith's Great Film

Romance With Historical Background Is in New Picture—Carol Dempster in Leading Female Role.

WHAT is believed to be the peer of any of his previous achievements as the foremost director in motion pictures is D. W. Griffith's "America," now the hit of the season at the Forty-fourth Street Theatre in New York, and, in duplicate, to be offered in this city beginning Monday, March 31, at the Chestnut Street Opera House for an indefinite engagement. The picture has brought the most enthusiastic praise from the leading commentators upon picture productions, and it is regarded as a genuine contribution to visual records of history. However, the picture is not a historical pageant, but rather is concerned with the telling of a tale of personal sacrifices, at the same time that a tender romance develops. Griffith, with that mastery for which he is noted, has made his players stand forth with a great realism and in situations of amusing or of tragic tenor, and he has likewise achieved some tremendously effective scenes that include important and significant happenings of the Revolutionary War. Indeed, the Revolution is the background for the story, and one sees Paul Revere in a thrilling ride at night to awaken the sleeping people of the countryside, the Minute Men at their patriotic duty, battles of Lexington and Concord, of Bunker Hill, of Princeton, the signing of the Declaration of Independence, the Americans in that dread winter at Valley Forge and, ultimately, following some tremendous scenes of Mohawk attack upon settlers along the frontiers, the firm establishment of a nation—the United States.

Griffith created his new play from a story written by Robert W. Chambers, the famous American novelist, with arrangement by John E. Pell. Care was exercised to have historical accuracy in each detail of presentation, and at every hand there was helpfulness on the part of historians and of historical societies. Some of the scenes were taken at the actual place of happening and, where this was not possible because of changed conditions, faithful reproduction of the original environment, was accomplished. The historical characters stand forth as actual human beings, and there is interweaving of the fictional characters so that the story has great realism. Griffith has brought to the fore in this new creation Carol Dempster, who has the most important role of her screen career. Lionel Barrymore as Captain Walter Butler, the villain of the play; Neil Hamilton, Charles Emmett Mack, Lucille LeVerne, Louis Wolheim and others are in the long and distinguished cast. The picture has a special musical setting that has plenty of appropriate and inspiriting melodies. That music will be played by a large orchestra, and, of course, "effects" such as Griffith never neglects, will enhance the picture's value as entertainment.

Carol Dempster has "arrived." She must now be considered as among the leading women of the screen. Her rise has come in "America." Critics have placed upon her brow the laurel wreath of praise and the public likewise has endorsed her work in this picture by flocks of eager patrons.

Miss Dempster is a pupil of Miss Minnie Dupree, who has been under his direction during the entire time of her stage career, and all the honors of the talented actress of course be for other drama has come through sitting at the feet of the master. Miss Dempster has been in the Griffith school of acting and is a graduate of the Griffith school of acting. Her first appearance before the public was in the role of Dorothy Gish's sister in "Orphans of the Storm." Then she was cast in a leading role in "Isn't Life Wonderful," and in "Dream Street" she made her appearance before the public. Then she was cast in a leading role in "Sally of the Sawdust," and in "Sally

Boston Advertiser 3/23/24

Boston (Mass) Post March 23 1924

Kansas City (Mo) Journal 3/23/24

Springfield Mass News March 25 1924

Capital Comes to Rome

D. W. GRIFFITH has accepted an invitation from an Italian syndicate of bankers to go to Rome for the purpose of conferring on the production of a series of pictures to be made there. The syndicate is headed by Comm. Andrea Sereo, member of the mayor's cabinet of Rome.

In a statement issued by representatives of the syndicate it says: "We feel the activity of Mr. Griffith in Italy will do much toward restoring the picture making industry of Italy to its full health and prosperity."

This is the first time an American artist has ever been sought by another people to re-establish an art activity. In many instances American financiers and business men have been invited to reorganize a country's industries or economics, but this seems to be the first time an artist has been sought for that purpose.

Rochester (N.Y.) Dem. & Chronicle 3/23/24

D. W. Griffith has accepted an invitation from an Italian syndicate of bankers to go to Rome for the purpose of conferring on the production of a series of pictures to be made there. The syndicate is headed by Comm. Andrea Sereo, member of the Mayor's Cabinet of Rome. No definite plans have been made regarding the nature of the story, but the syndicate wishes something after the manner of Mr. Griffith's "America." This picture of the Revolutionary War is now breaking all house records at the Forty-fourth Street Theater in New York and at the Majestic Theater in Boston.

Jack Horne has been outfitted with two

Carol Dempster "America" Majestic

Dayton (O) News March 23 24

Philadelphia (Pa) Inquirer March 23 1924

The wild ride of Paul Revere, which has been made immortal through the brilliant genius of Henry Wadsworth Longfellow, has been given added fame by the picture in "America," now at the Majestic, of this self-same gallop through Middlesex County on the night of April 18, 1775. There is such a thing as dramatic and poetic license and, I presume, there is or should be movie license, and in the case of Mr. Revere's midnight trip to Lexington, the makers of the picture have adopted much latitude. In the real episode there were no stone walls to jump, no rivers to leap over, no crashing through underbrush to escape detection, just a straightaway run against time, up what is now Broadway to Arlington, and thence along Massachusetts avenue to the Bedford road.

But why be finicky? The picture is a thrilling one, and all the impedimenta above referred to, while not historical, are effective, and cause the pulses to quicken. We all know that when Mr. Revere had warned Sam Adams and his friend, Hancock, of their peril, he started for Concord, but was captured by the British at the point where three townships come together—Lincoln, Bedford and Lexington. Next time you are driving over the State road to Concord, pause for a moment at the huge boulder which marks the spot and read the tablet which will tell the whole story.

The Forward 3/24/24

גריפיט פאר ראפא; וועם שאפען אן אר־מאליענשע "אמעריקא"

דער גרויסער מואווינג פיקטשור דיי־רעקטאר, ד. וו. גריפיט, מיט וועמעס נאמען די ציימונגען זיינען פול אין צו־זאמענהאנג מיט זיין גרויסען, איבער־ראשענדען ספעקטאקעל "אמעריקא", וואס ווערט פאר די לעצטע וואכען גע־וויזען אין 44טע סטריט טעאטער, פער־לאזט אין איינינע טעג ארום אמעריקא.

דער בעריהמטער מואווי דירעקטאר וועט זיך אפשטעלען אין פערשיעדענע לענ־דער, אבער די גרעסטע ציים וועט ער פערברענגען אין איטאליען. וואו ער איז איינגעלאדען געווארען צוצוגרייטען א נייע גרויסע איטאליעניש נאציאנאלע בילד, אויפ'ן מוסטער פון "אמעריקא".

ווען עס איז געוויזען געווארען "אמע־ריקא", דאס בילד וואס פערהערליכט די גרויסע אמעריקאנער רעוואלוציע, האט מען זיך־געווענדעט צו מר. גריפיט אז עס וואלט געווען א גרויסער פערדינסט פון זיין זייט, ווען ער זאל אויפלעבען אויפ'ן לייוועגס די וויכטיג־סטע עפיזאדען אויך פון אנדערע פעל־קער. ער האט זיך פערטראכט איבער דעם און האט אנגענומען דעם פארשלאג. זיין נעפסט בילד וועט זיין פון דער אר־מאליענישער געשיכטע און ער פארדינט אוועק קיין איטאליען כדי צו מאכען דאס בילד אויפ'ן פלאץ, וואו די נעשי־הענישען זיינען פארגעקומען.

"אמעריקא" איז א ספעקטאקעל פון אזא פארנעם, וואס מיר האבען נאך ביז איצט נים געהאט ביי אונז אויפ'ן ליכט־וועגס. עס פערכאפט אייך מיט זיין רייכקייט און אינטערעסאנטקייט.

D. W. GRIFFITH TO ITALY TO MAKE BIG PHOTOPLAYS

D. W. Griffith has accepted an invitation from an Italian syndicate of bankers to go to Rome for the purpose of conferring on the production of a series of pictures to be made there. The syndicate is headed by Comm. Andrea Sereo, member of the mayor's cabinet of Rome.

The action on the part of the bankers has the consent and approval of the Italian givernment.

No definite plans have been made regarding the nature of the story, but the syndicate wishes something after the manner of Mr. Griffith's "America," Mr. Griffith's latest masterpiece. This picture of the Revolutionary war is now breaking all house records at the Forty-fourth street theater in New York and at the Majestic theater in Boston.

Mr. Griffith may visit Russia to confer regarding possibilities of making a picture there before he returns.

Walter Hiers has left the Paramount fold and is now playing opposite Dorothy Devore in a Christy comedy.

Jersey City (N.J.) Journal 3/24/24

GRIFFITH'S "AMERICA"

BY MAURICE HENLE

A few years back, D. W. Griffith swept the country with "The Birth of a Nation," after Paramount let loose a broadside with "The Covered Wagon." Both were epics.

Now these same two—Griffith and Paramount—are once more knocking at the door of the screen's Hall of Fame—Paramount's "The Ten Commandments," and Griffith's "America."

The possibilities for "America" drain the imagination as no other subject possibly can. The film is not only a lesson in history—one that will be shown to every school-child in the country—but a film that binds the adult public more closely to the picture world than ever before.

"America" was begun under the inspiration of the Daughters of the American Revolution, who urged Griffith to immortalize the war for American independence. Not only the D. A. R., but all big patriotic societies co-operated with the producer with the enthusiasm of school children in a commencement day play.

Secretary of War Weeks placed thousands of soldiers at Griffith's command and these troops, in costume, re-enacted the principal battles of the Revolution.

But that isn't all. In a special train, Griffith and his company toured the shrines of American liberty, staged scenes on actual sites of the picturesque scenes of the war.

Old homes, those that have been standing since the Revolution were turned over for Griffith's use by enthusiastic citizens, and relics, priceless relics, that have been handed down from one generation to another, were surrendered to the director for use in the picture.

Just as "The Covered Wagon" drew a striking contrast between our West of the early eighteens and that of today, just so "America" brings home to the public the vast growth since 1776.

519 Main Street, one 2-story frame, alteration, $8,000.

West New York—Casimiro Capozzi, south side Eleventh Street, 35 feet east of Madison Street, one 4-story brick, $50,000; Biagio Perrone, 520 Ninth Street, one 3-story brick, $20,000.

Jewish Morning Journal 3/24/24

גריפיט פאר־ם אף קין איראפא; וועם שאפען א אימאליענישע "אמעריקא"

דער גרויסער מואווינג פיקטשור דיי־רעקטאר ד. וו. גריפיט, מיט וועמעס נאמען די ציימונגען זיינען פול אין צו־זאמענהאנג מיט זיין גרויסען, איבערראש־שענדען ספעקטאקל "אמעריקא", וואס ווערט פאר די לעצטע וואכען געוויזען אין 44טע סטריט טעאטער, פארלאזט אין איינינע טעג ארום אמעריקא. דער בע־ריהמטער מואווי דירעקטאר וועט זיך אפשטעלען אין פערשיעדענע לענדער, אבער די גרעסטע ציים וועט פארברענגען אין איטאליען, וואו ער איז געווארען צוגרייטען א נייע גרויסע איטאליעניש נאציאנאלע בילד, אויפ'ן מוסטער פון "אמעריקא".

ווען עס איז געוויזען געווארען "אמע־ריקא", דאס בילד וואס פערהערליכט די גרויסע אמעריקאנער רעוואלוציע, האט מען זיך־געווענדעט צו מר. גריפיט אז עס וואלט געווען א גרויסער פערדינסט פון זיין זייט, ווען ער זאל אויפלעבען אויפ'ן לייוועגס די וויכטיג־סטע עפיזאדען אויך פון אנדערע פעל־קער. ער האט זיך פערטראכט איבער דעם און האט אנגענומען דעם פארשלאג. זיין נעפסט בילד וועט זיין דער אר־מאליענישער געשיכטע און ער פארדינט אוועק קיין איטאליען כדי צו מאכען דאס בילד אויפ'ן פלאץ, וואו די נעשי־הענישען זיינען פארגעקומען.

Boston Telegram 3/24/24

Griffith has accepted an Invitation from an Italian syndicate of backers to go to Rome for the purpose of conferring on the production of a series of pictures to be made there. While no definite plans have been made regarding the nature of the story it is said the syndicate wishes something after the manner of Mr. Griffith's "America."

BOSTON ENTHUSES OVER FILM "AMERICA"

It is a long time since Boston has had a theater pleasure like that provided by D. W. Griffith in his latest picture, "America," at the Majestic theater. It is a true and beautiful story of the romance and sacrifice of the early days of New England. When the aristocrat of power and id[illegible] on milk, wine and money, and [illegible] more lowly worked hard and long to provide a living. This situation could not last and when the break came, the colonists of Massachusetts and Virginia proved themselves worthy of the freeman's title they so bravely fought to win.

The love story which is between a Tory maid and a patriot soldier flows through the swiftly changing and thrilling scenes like the gentle light of an early May morning. And, by the way, it is a fact that in all of Mr Griffith's picture creations, it is the first love of the heroine that gives charm and interest to the narrative. In the "Birth of a Nation," "Way Down East" "Hearts of the World," "Broken Blossoms" and "Orphans of the Storm" you may remark it in characteristic.

In the huge romance of America in the making he has thrown around the wonderful scenes that have moved the critics to say "unbelievable perfection" and turned a new page in the book of D. W. Griffith's success in directing genius. With photography which often resembles delicate etchings, he has shown now in Virginia now in Massachusetts, now in Philadelphia great men and events. You see Patrick Henry defying King George at Williamsburg and a meeting of the Sons of Liberty, Boston; George Washington, John Hancock, Sam Adams, John Adams, and on the other side the place of King George, in [illegible] and the House of Parliament, and Edmund Burke pleading for moderation in dealing with the Colonies. Then there is Paul Revere's famous ride and the fights at Concord and Lexington, the first Continental Congress and the Declaration of Independence and Valley Forge, and finally the march of the Washington army south and the surrender of Cornwallis.

Boston Post 3/24/24

Baltimore American March 23 1924

WJZ

David Wark Griffith, the most famous director and producer of motion pictures in the world, will speak to the radio fans through station WJZ tomorrow evening at 8 o'clock. Mr. Griffith has chosen as his subject "What Makes a Good Movie," and his views on that subject will be eagerly awaited by every movie-goer in the country who has wondered just what the intangible something is which lifts Griffith pictures above the ordinary run of movies and makes every one a great one.

* * *

Listeners-in on WJZ during Tuesday evening will find themselves suddenly transported to the center of the Dark Continent, for that station will broadcast 15 minutes of Akeley's "In Darkest Africa." A more vivid verbal picture of the life and country which has always been linked with tragic romance and weird adventure will be hard to find, and to those to whom the radio has several times before been a magic carpet of travel Tuesday's prog. is will find a warm welcome.

* * *

As a feature of the United States Navy Night program from Station WJZ on Tuesday night, Admiral Hugh Rodman, United States Navy, will address the radio listeners. Admiral Rodman was formerly commander-in-chief of the [illegible] the Nineteenth Century. That [illegible] and jazz do not depend upon [illegible] by the popularity of [illegible] last radio performance, for both of them are over twenty years of age, and yet their condition of the song site of yesterday and today brought forth an unusual number of letters from the listeners-in.

Oakland (Cal) Tribune 3/23/24

Oakland Tribune

Griffith Taken Into Ranks of The Minute Men

For his work of making "America," D. W. Griffith has been made an honorary member of The Minute Men of Lexington, the oldest military organization in this country.

At the first showing of the film in Boston, the Minute Men were present to weigh the historical accuracy and dramatic truth of the pictured event.

When convinced of the faithfulness and appeal of the scenes at the Common when 77 Americans met 800 British regulars, The Minute Men voted the honorary membership.

The famous bronze button of membership, worn only by direct descendants of the men who fought in the battle, was presented by Captain E. F. Breed of Lexington.

In his presentation, Captain Breed said: "With your film, 'America,' you have done the impossible, Mr. Griffith, in adding greater luster to the memory of the Battle of Lexington."

Lexington (Ky) Herald 3/23/24

D. W. Griffith has been made an honorary member of the Minute Men at Lexington, Mass., for his work in making "America." At the first showing of the film in Boston, the Minute Men were present to determine the historical accuracy and dramatic truth of the pictured event. The famous bronze button of membership, worn only by direct descendants of the men who fought in the battle, was presented to Mr. Griffith by Capt. E. F. Breed, of Lexington. The Minute Men is the oldest military organization in the country.

Omaha (Nebr) Bee 3/23/24

Philadelphia (Pa) Public Ledger March 23/24

Ottawa (Can) Rep.-Times 3/24/24

Kansas City Star 3/24/24

Springfield (Mass) News 3/24/24

Boston Post 3/24/24

Manchester News 3/24/24

Serbian Daily March 25 1924

"AMERICA"

Једна друга кинематографска представа не може тако интересирати иностранце, забављати их и дати им поуке као што Грифитова "Америка" која је изазвала пану сензацију. Сада се даје у позоришту на 44. улици.

Она кинематографија показује покрштавање раних Американаца који су се борили да ова земља буде слободна.

Г. Грифит је улазе у историјску драму дубоких романа једног младића и једне девојке који су прошли кроз страхоте и историјске догађаје године 1776.

Амерички критичари Њујорка и Бостона изјавили су да је ово најинтересанија и најзанимљивија представа у задње време. Грифит иде на свих других позоришних редитеља чији приказивати драму и романтичност дубоких и историских догађаја.

Поред тога, када говоре о старог пријатеља у Америци и страних држава из Европе у вези ових зона. Буш говори против европске земље чији су се борили за слободу и у Америци. Приказе који приказују у тим покрајинама борбе и у борби за слободу. У приказивању [illegible] у историјске догађаје. Прво [illegible] Бостон. Прво [illegible] Бостон. Тада [illegible] Бостон. Тада [illegible] Бостон. Тада

New Bedford (Mass) Mercury 3/25/24

FINANCING PHOTOPLAYS.

Emphasize some producers have em-
phasized the financial outlay involved
in the productions, and in a number
of cases the figures given out were
staggering. There were days when
$100,000 was a huge sum to spend on
a production, but we have had mil-
lion-dollar pictures, and quite recently,
"The Ten Commandments," on which
Cecil B. De Mille is said to have spent
nearly $2,000,000. Apropos of this
cost of production and the borrowing
of money, we went over to see David
Wark Griffith, who consented to talk
on the subject, although he is a be-
liever in the artistic worth of the
picture and not in favor of exploiting
its cost. He is known by his col-
leagues to be an artist who studies
the desires of the public, and not a
business man.

As it happened, we interrupted Mr.
Griffith at a moment when he was go-
ing over the orchestration of "Ameri-
ca." He was actually telling the or-
chestra in la-da-das what he wanted,
but in his usual good-natured way he
kept the appointment he had made
with us.

With him it is always a fight be-
tween gold and art when making a
production, and, curiously enough,
new angles concerning his work were
revealed in the course of the inter-
view. De had heard a good
deal about borrowing money for the
purpose of producing pictures, and
were aware that some well-known
stars not only manage to get amounts
at a not unusual rate of interest, but
pay themselves huge salaries while
they are working on the films, which
is consented to by the banks or the
financiers. We also knew that a lit-
tle while before "America" was fin-
ished Mr. Griffith had to borrow more
money, for which he was charged the
apparently exorbitant interest of 30
per cent.

Mr. Griffith admitted that he had
been forced to pay this high rate of
interest, and he explained that it was
not unusual, taking into consideration
the risk the lenders took in advanc-
ing money on a production. He said
that it never would have been diff-
cult to obtain the usual interest on
their money in a venture without any
risk. But in a film production there
is usually a great risk, as one never
can tell whether a picture will be
successful.

"The Birth of a Nation," Mr. Grif-
fith's great film success of years ago,
met with instant favor, but there are
others of his productions that are
slow in bringing in the money. It
so happened, however, that Mr.
Griffith's financial interest in "The
Birth of a Nation" was quite small.
One man, who afterward reaped a
fortune of nearly $750,000 from "The
Birth of a Nation," was willing at
one time to dispose of his share of
the film for $10,000.

Another picture which was a
speedy hit was "Way Down East,"
which has not only been a marvelous
success in this country but also in
England and other parts of the world.
However, before the interest on the
money advanced has been paid, and
the cost of distribution, it is a long
while before the producer begins to
reap any financial benefits from his
months of concentrated work.

"Orphans of the Storm" is a slow
moving film in the market, and "In-
tolerance" is said to have been sadly
handicapped on its presentation at a
inopportune period. "One Exciting
Night" cannot be judged properly so
far, any more than "The White Rose."
The former cost about $700,000 and
the latter about $600,00. The expense
attached to the producing of "Ameri-
ca," Mr. Griffith's last picture, which
I now running in the Forty-fourth
Street Theatre, is in the neighbor-
hood of $1,300,000.

Mr. Griffith emphasized the point
that at such cost no picture maker
could afford to make failures, as
there would come a time when he
would not be able to borrow money
and would have to cease his produc-
ing.

"Nobody is sure about a picture,"
observed Mr. Griffith. "One may think
that it is good, but whether it is going
to meet popular favor is always prob-
lematical. 'America' has opened with
success in New York and Boston. I
did have an idea that this picture
would go well, but really only after
trial exhibitions in small towns. I am
always in trepidation before a pic-
ture is presented. In the small town
where we first showed 'America' I
was more sanguine about it when the
audience arose in their seats and
howled with excitement at Paul
Revere's ride. I then knew that it had
a chance.

"A man producing a picture has got
to do his utmost to make as certain
as he possibly can that the investors
are going to get back their money.
The business end has its notion of
commercial or popular appeal, and
it stands to reason that they have
to be humored. You have the costs of
some film productions, and can there-
fore get an idea of the fortunes
risked. In stage productions they
spend from $5,000 to $25,000, and
they do not have to pay the players
during rehearsals.

"I live for my work. It is a pleasure
to me. I am wrapped up in it while
it is going on. Nevertheless, at every
thought of the great risk a red light
comes up before me. You must please
the majority with a film production.
As a matter of personal opinion, I be-
lieve that with the right sort of pic-
ture one can please most people. I am
opposed to the idea that one type of
picture has to be made for highbrows
and another for the great mass of
people. If your picture is really good,
I believe it will please everybody. Re-
member Kiplings lines: "The Colo-
nel's lady and Judy O'Grady are sis-
ters under their skins.'"

One interesting statement which
Mr. Griffith dropped casually was to
the effect that he must produce big
pictures. They are expected of him,
and if for the sake of economy he
makes an ordinary type of pro-
gramme picture, no matter how well
it is produced, it will be disappoint-
ing to many thousands who expect
big things when Griffith's name is at-
tached to a film. He declared, with
emphatic modesty, that what motion
picture enthusiasts all over the coun-
try want from him is something on
the order of "America".

It is the general opinion that this
producer, who to the average man
who goes and sees one of his pictures
is a wealthy genius, is one of the few
in the motion picture industry who
sacrifices gold for the sake of his art.
He has had many successes and is
considered without a peer in the dir-
ection of really big productions, but

Boston Telegram March 26 1924

Our Movie Fans

GEO. F. PARKER, THE MOVIE MAN IN "AMERICA"

Denver (Colo) Post 3/27/24

GRIFFITH INVITED TO REVIVE MOVIES FOR ITALIANS

Big Show American Artists Sought by Europe to Re-Establish Art.

Boston (Mass) Herald March 25 1924

Last Night on the Radio—By Pioneer

"Dear Sir: I observe among the notes by Mrs. Albert Holcomb, in your issue of the 19th inst., that no mention was made of the announcer of 'WEAF.'

"The article was devoted to comments on the announcers of the various radio stations.

"Have heard them all and consider that 'WEAF' is by far the most distinctive.

"His enunciation, in addition to his pronunciation of foreign words, is simply perfect. It would be a great relief to radio listeners if the others would take some points from our 'WEAF.'

Very truly,
V. COBLENTZ."

* * *

While listening to many of the announcers, we recall the "morning-glory-horn days of the phonograph, when those weak, nasal voices struggled with the scratchy noises in an effort to tell us that it was an "—— record, played by, etc., etc." They were unromantic preludes, no warmth, no life and just as mechanical as the machines that pushed them into the offended ears of the listeners.

* * *

"Otium cum dignitate" (ease with dignity) is the three-word rule that we believe our announcers will do well to follow. The WEAF announcers emphasize dignity and carry it far beyond the limits of ordinary conduct. They reduce announcing to the matter of uncolorful recitation. Although they are not affectatious, there is little feeling in what they have to say. We can also see the blue pencil of the censor. They appeal to us as men who have been given a very narrow path to follow, and they follow it doggedly, never daring to call upon their imagination to introduce a little freedom into their otherwise dry remarks. We do not point to Roxy as our polished idol, but he approaches our ideal in so far as he permits his true self, his natural personality, to reign. Is our logic in this matter substantiated by Roxy's appalling popularity? Can we point to any announcer who can eclipse him?

Bright Spots for To-day

Debate—"Resolved, that Capital Punishment Should Be Apolished," Lewis E. Lawes, agent and warden of Sing Sing prison, affirmative, and Dr. William Lathrop Love, chairman of the committee on penal institutions of the New York Senate, negative, WEAF, 9:45 p. m.

Sascha Jacobson, violinist, WEAF, 9:30 p. m.

"Trial by Jury," by Brooklyn Light Opera Society, WJY, 8:15 p. m.

U. S. Navy Yard Band, WJZ, 9:15 p. m.

"Woodrow Wilson and His Cabinet," by William C. Redfield, 9:15 p. m. from WOR.

Some day, when we have more time, we are going to publish the standard list of phrases used so religiously by our announcers, and then dare them to break the rules!

* * *

We have been trying to answer the question: "Why is it that our other broadcasters cannot match the superb piano recitals that come from WEAF?" We refer not alone to the artists, but to the exquisite reproduction. When Edgar Fairchild played "The World Is Waiting for the Sunshine" the piano was a living instrument. We understand that WEAF has studied this matter. The result is certainly worth the effort.

* * *

We welcome D. W. Griffith to broadcasting. He was soothing after listening to the dashing "Thief of Bagdad" and the demure "Rosita." Griffith did say something about his new picture, but if there was anything obnoxious about it it was swallowed up in the personality of the man. And how pleased we were when he exposed the announcer by accusing him of "reading of those nice things which were not true." Griffith shot a dart straight to the weak spot in our armor when he said that. While we are sure that he was not "bored to death," as he professed, we surmise that he was more serious when he said, "But I'm sure you have been bored to death before."

So Mr. Griffith is a radio fan. We also welcome him to fandom. (We shall have to send him the details of our Cookoodyne.) "I'll suffer at this end and you will suffer at the other end," he added, proving that he is the artist that knows how to break out of his shell. Griffith was altogether different, and his cheerful words reached us like fresh air in a stuffy place. Although he was going to tell us "What Makes a Good Picture," he said there was "no such thing," and if there was, "we knew as much about it as he did." Griffith was refreshingly good. We feel like calling him Dave.

* * *

On the one hand:

"Sir: In this morning's issue you severely take to task the announcer at WEAF in connection with his description of the Goldstein-Lynch prizefight, and, while not an expert radio listener like yourself, I thought that this announcer reported the fight exceptionally well, despite the fact that he said Bernstein once or twice instead of Goldstein, and it may be that this gentleman does not claim to be infallible, and he probably knows, or thinks, that the only place where an infallible individual may be found is in the radio department of a daily newspaper.

"W. R. PADEN."

And on the other:

"My Dear Friend: I want to congratulate you on your criticism of the announcer who broadcast last night's fight. Such criticism is constructive and helpful and every word of it truthful, and those in charge of selecting announcers in future events may profit by your suggestions.

"Your 'Last Night on the Radio' is certainly interesting and eagerly sought for every morning and favorably commented upon by many friends, who all agree it is the best review of its kind published.

"With sincerest wishes, cordially,
"CHARLES H. GESSNER."

Boston (Mass) advertiser March 25 1924

Indian Massacre scene from "America" (Majestic). D. W. Griffith's master-film

Pittsburgh (Pa) Press 3/27/24

"AMERICA" IS COMING TO LOCAL THEATER

Sam Blair arrived in Pittsburgh today to herald the coming of D. W. Griffith's greatest triumph, "America," the romance of the War of American Independence, made for the sesquicentennial celebration of the Daughters of the American Revolution.

"America" have its local premiere at the Pitt theater on Monday night, April 7. This throbbing romance of this country's struggles for freedom was made with the aid of the leading patriotic and historical organizations, as well as with the assistance of the war department of the government, which loaned large detachments of regular soldiers for use as "extras" in the big battle scenes.

Robert W. Chambers, who wrote the story, has woven a beautiful love story on the background of authentic history.

Carol Dempster, who plays the role of Nancy Montague, the belle of Virginia; Neil Hamilton, the latest Griffith "find" whom the master of cinema art says will become the greatest "great lover" of the screen; Charles Mack, Louis Wolheim and numerous other luminaries of the film world will come here in person to attend the premiere, according to Blair.

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Greek Paper Atlantis 3/26/24

ΘΕΑΤΡΙΚΑ

"America".

Εἰς τὸ θέατρον «44th Street Theatre» παίζεται τὸ ἑξαίσιον κινηματόδραμα «America» τὸ ὁποῖον ἐκινηματογραφήθη ὑπὸ τὴν ἐπίβλεψιν τοῦ κ. D. W. Griffith. Ἡ ὑπόθεσις τοῦ ἔργου τούτου βασίζεται ἐπὶ διαφόρων πατριωτικῶν καὶ ρομαντικῶν ἐπεισοδίων τῆς Ἀμερικανικῆς Ἱστορίας. Ἐν τῷ κινηματοδράματι τούτῳ βλέπουν οἱ ἐνδιαφερόμενοι καὶ δὴ οἱ μὴ γεννηθέντες ἐν Ἀμερικῇ, τὰς θυσίας τῶν πρώτων Ἀμερικανῶν Ἀποίκων ὑπὲρ τῆς θεμελιώσεως τῆς μεγίστης τῶν Δημοκρατιῶν τοῦ κόσμου. Οἱ κριτικοὶ τῶν σπουδαιοτέρων ἐφημερίδων τῆς χώρας ἀνεκήρυξαν τὸ ἔργον τοῦτο ὡς τὸ μεγαλείτερον εἰς τὸ εἶδός του. Πρὸ τῶν ὀμμάτων τοῦ θεατοῦ παρελαύνουν αἱ σκηναὶ τῆς κηρύξεως τῆς Ἀνεξαρτησίας τῆς Ἀμερικῆς, διάφοροι μάχαι τοῦ Ἀγγλο-Ἀμερικανικοῦ πολέμου καὶ διάφορα ἄλλα ἐνδιαφέροντα καὶ κατὰ τὸ πλεῖστον ἱστορικὰ ἐπεισόδια. Διὰ τὴν λῆψιν τῆς ἐξέχου ταύτης κινηματογραφικῆς ταινίας, συνειργάσθη ὁ στρατὸς τῆς χώρας καὶ πολλὰ ἐπίσημα γροφεῖα. Ἡ ταινία αὕτη δὲν θὰ ἀπιδειχθῇ διαρκοῦντος τοῦ 1924 εἰς ἄλλο τι θέατρον ἐκτὸς τοῦ προειρημένου.

Atlanta 26

Boston advertiser 3/26/24

GRIFFITH'S PATRIOTIC CLASSIC

Carol Dempster, heroine in "America," the D. W. Griffith photo-play epic of our War for Independence. The production, now at the Majestic Theatre, is giving Boston a tremendous thrill in the way it brings to life the heroism and drama of the American Revolution.

Atlantic National Daily Greek Newspaper 3/26/24

ΘΕΑΤΡΙΚΑ

"America".

Εἰς τὸ θέατρον «44th Street Theatre» παίζεται τὸ ἑξαίσιον κινηματόδραμα «America» τὸ ὁποῖον ἐκινηματογραφήθη ὑπὸ τὴν ἐπίβλεψιν τοῦ κ. D. W. Griffith. Ἡ ὑπόθεσις τοῦ ἔργου τούτου βασίζεται ἐπὶ διαφόρων πατριωτικῶν καὶ ρομαντικῶν ἐπεισοδίων τῆς Ἀμερικανικῆς Ἱστορίας. Ἐν τῷ κινηματοδράματι τούτῳ βλέπουν οἱ ἐνδιαφερόμενοι καὶ δὴ οἱ μὴ γεννηθέντες ἐν Ἀμερικῇ, τὰς θυσίας τῶν πρώτων Ἀμερικανῶν Ἀποίκων ὑπὲρ τῆς θεμελιώσεως τῆς μεγίστης τῶν Δημοκρατιῶν τοῦ κόσμου. Οἱ κριτικοὶ τῶν σπουδαιοτέρων ἐφημερίδων τῆς χώρας ἀνεκήρυξαν τὸ ἔργον τοῦτο ὡς τὸ μεγαλείτερον εἰς τὸ εἶδός του. Πρὸ τῶν ὀμμάτων τοῦ θεατοῦ παρελαύνουν αἱ σκηναὶ τῆς κηρύξεως τῆς Ἀνεξαρτησίας τῆς Ἀμερικῆς, διάφοροι μάχαι τοῦ Ἀγγλο-Ἀμερικανικοῦ πολέμου καὶ διάφορα ἄλλα ἐνδιαφέροντα καὶ κατὰ τὸ πλεῖστον ἱστορικὰ ἐπεισόδια. Διὰ τὴν λῆψιν τῆς ἐξέχου ταύτης κινηματογραφικῆς ταινίας, συνειργάσθη ὁ στρατὸς τῆς χώρας καὶ πολλὰ ἐπίσημα γροφεῖα. Ἡ ταινία αὕτη δὲν θὰ ἀπιδειχθῇ διαρκοῦντος τοῦ 1924 εἰς ἄλλο τι θέατρον ἐκτὸς τοῦ προειρημένου.

Atlanta 26

Chron-Tel 3/27/24

My Post 3/26/24

My Telegraph March 27 1924

Edwards Called to Italy.

Apparently the revival of motion picture production in Italy is to extend beyond D. W. Griffith. It was reported yesterday that J. Gordon Edwards, for years director general of the Fox Film Corporation, accompanied by Mrs. Edwards, will leave for Rome on the steamship Paris on April 2 for a conference with directors of one of the largest Italian film companies. Although Mr. Edwards would not discuss the details of his mission, it is understood that the cable concerning him was for the purpose of completing arrangements for the production of a feature picture in that country. They want him as exclusive director with an American cast, so that the picture when completed can be marketed in this country.

Mr. Edwards has worked in several enterprises in Italy. He spent nearly a year in Rome on "Ben" for Fox, and later made part of the "Shepherd King" there after his return from Egypt. He does not for the most of the picture, but it is understood that he will have charge of some several more productions. He has not yet finished his contract with the Fox company.

Boston (Mass) american March 27 1924

HAMILTON NEAR DEATH UNDER HORSE'S HOOF

Lasting Joy Has Won His Success in Four Years

Albany Times 3/27/24

My Telegraph March 27 1924

Women Phil Chronicle March 27 1924

Chicago Tribune March 27 1924

Chicago Herald Examiner March 27 1924

Detroit Telegram March 27 1924

Chicago Herald Examiner March 27 1924

Boston Advertiser 3/26/24

Albany (NY) Times-Union 3/28/24

Chicago (Ill) News 3/28/24

Behind the Screen.

BY GLADYS HALL.

D. W. Griffith's "America" is one of the most stirring pictures I have ever seen.

Taking, as he does, a series of familiarly named battles, battles we all conned, perhaps with a vague resentment and with little imaginary fervor, from history tomes in the four or fifth grades of grammar school—Concord, Lexington and Bunker Hill—and stringing them on the thin thread of a love story, he still manages to make the heart beat faster and the pulses hum throughout.

The ride of Paul Revere and his famous and valiant cry: "To arms! To arms! The British are coming!" The gathering together of the gallant Minute men, the shot that rang 'round the world, the splendid portrayals given by Charles Emmett Mack and Lionel Barrymore, all of these are unforgettable things.

Louis Wolheim's face, as Captain Hare, is another unforgettable thing, but that is, really, another story.

In a brief word on the theater program, Mr. Griffith explains that the picture play is "merely an attempt to suggest in a small way the great sacrifice made by our forefathers that America might become a free and independent nation. It is in no sense an attempt to portray the story of the revolutionary war; as that story is too tremendous to be told fully by many picture plays, much less by one."

Perhaps that is so. But whether it was "the story of the revolutionary war," in toto or in part, the house was full of children, boys and girls ranging from 4 to 14, all leaning forward with hushed intent faces, all clapping loudly when the stately, dignified figure of George Washington stepped on to the scene, when Revere made his marvelous midnight ride, when the signals flashed out from the Old North church, when the splendid little body of seventy-seven Americans stood up against the uniformed, 800 Britishers. Those boys and those girls were seeing, for the first time, history living, breathing, moving, vitalized by a touch that was as sensitive as it was authentic, as painstaking as it was fired with passion and pain—the unforgotten passion and pain of the sacrifice our forefathers had made. Never again would the battles of Concord, Lexington and Bunker Hill be mere names and dates to them. Never again would George Washington be "the Father of His Country" or the little boy who "never told a lie," but a man of inspiration and idealism and courage upon whose shoulders a mighty trust was laid.

Whatever you, here and there, may think of the picture as a performance, whatever flaws or splendors you may find in it, certainly the ideal back of it, the thought, the work, the research, endeavor that gave it birth is deserving of the heartiest commendation, the most sincere thanks.

Every child who can see "America" should do so. Whether or not they follow the story fully, they cannot fail to come away animated by a love of country, a new and great perception of what has gone before them that will remain with them always, and always to their betterment.

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Norristown (Pa) Herald Times 3/29/24

MOVIE PRODUCERS AT VALLEY FORGE

D. W. Griffith and John L. E. Pell to Be Guests of Dr. W. Herbert Burk

Dr. and Mrs. W. Herbert Burk will entertain D. W. Griffith and John L. E. Pell at luncheon tomorrow in the Martha Washington Log Cabin at Valley Forge. Mr. Griffith's greatest production "America" will be shown for the first time in this neighborhood in the Chestnut Street Opera House, Philadelphia, on Monday evening.

Mr. Pell who has been associated with Mr. Griffith in this great historic production produced the famous whaling picture, "They that Go Down to the Sea in Ships."

Mr. Griffith is coming to Valley Forge to pay tribute to the men of Washington's army, whom he has represented in his great historical production. He will place a wreath on the Waterman grave, as a tribute to the soldiers of Valley Forge, and will place flowers in front of the statue of Washington. "Valley Forge," in the Washington Memorial Chapel.

Tomorrow morning the service will be the reunion of Dr. Burk's confirmation classes. The afternoon service at 3.15 will be under the auspices of the Colonial Dames of Rhode Island. Dr. Burk will preach at both services.

Los Angeles (Cal) Examiner 3/28/24

First in Line for Forum Seats

ALTHOUGH tickets have not been placed on sale, Virginia Valli is among the first of the motion picture stars to have expressed a desire for reservations the opening night of the new Forum Theater with D. W. Griffith's latest production, "America." Virginia saw the Griffith picture in New York recently and says it out ranks "The Birth of a Nation."

The management of the new house is taking the necessary precautions against ticket speculators. The Forum, located at Pico and Norton streets, opens about May 1 and is said to be the finest residential theater in California.

Denver (Colo) Post March 29 1924

UNITED ARTISTS WILL CONTINUE

New York, March 29. — Mary Pickford, Douglas Fairbanks, Charles Chaplin and D. W. Griffith at a stockholders meeting Friday agreed to carry out their existing contracts with the United Artists corporation, which distributes their motion pictures, it was announced Friday night.

Miss Pickford, Fairbanks and Griffith, it was announced, also signed new three-year contracts, Chaplin not doing so because he had eight pictures yet to make on existing contracts. All officers of the corporation were re-elected.

Catholic Bulletin Cleveland Ohio 3/28/24

Stage and Screen

IN his latest production, "America," D. W. Griffith has given to the America people the greatest picture of his career. The picture carries a secondary title, "The Sacrifice for Freedom," which explains the attempt which the photoplay makes to suggest the great sacrifice made by America's Revolutionary patriots in order that America might become a free and independent nation. Other pictures have presented the more dramatic incidents of certain wars, but this is the first time, so far as this writer recalls, that a serious effort has been made to picture a great national movement and at the same time to portray the causes and events in connection therewith.

"America" is divided into two parts representing two distinct periods. The first deals mainly with the dramatic ride of Paul Revere, which furnishes some of the most thrilling episodes which the camera art has yet produced.

The love story running through the photoplay introduces characters of the period preceding the Revolutionary War when the Colonies were beginning to resent the tyrannical rule of England.

At the beginning of the second part, where the scenes shift to the struggle of the Continental Army in New York State, there is a drop in dramatic interest although some stirring scenes take place in carrying both the historical and love romance to a satisfactory conclusion. The struggles of Washington's Army at Valley Forge, the rescue of Fort Sacrifice by Morgan's Raiders, and the defeat of Butler and his Indians enliven the unfolding of the story in the second part, which finally terminates with the surrender of Cornwallis to Washington and the inaugural ceremony of Washington as first President of the United States. Real Americans cannot complain of the manner in which Griffith has visualized the causes of the war. He makes it clear that the tyranny of an alien king precipitated the conflict and that this same king prosecuted it with relentless animosity. On the other hand, Griffith, with great fairness, shows the figure of Pitt defending the rights of the American people before the British Parliament and pleading with his king against the policy of taxation without representation.

Chicago (Ill) American March 28 1924

GRIFFITH FINDS NEW VALENTINO

A second Valentino, a new "great lover" of the screen, is declared to have been discovered by David Wark Griffith, who discovered and "made" many of the present-day movie stars. The new luminary is Neil Hamilton, the sturdy, handsome young American boy who plays the leading male role in Griffith's "America," the romance of the war of American independence, now the sensation in New York and Boston.

LOOK, MY CHILDREN, AND YOU SHALL SEE—The ride of Paul Revere. Here is Paul riding madly to warn Lexington and Concord of the coming of the British—in "America," the romantic history of the revolt of the thirteen colonies filmed by D. W. Griffith.

Pittsburgh (Pa) Chronicle-Telegraph 3/28/24

"AMERICA," NEW FILM PLAY, COMING HERE

Samuel Blair arrived in Pittsburgh today to herald the coming of D. W. Griffith's film play, "America," the romance of the War of American Independence, made for the sesquicentennial celebration of the Daughters of the American Revolution.

"America" will have its local premiere at the Pitt Theater on Monday night, April 17. This romance of the struggle for freedom was made with the aid of the leading patriotic and historical organizations, as well as with the assistance of the War Department of the government, which loaned large detachments of regular soldiers for use as "extras" in the big battle scenes.

Robert W. Chambers wrote the story and has woven a beautiful love story in the background of authentic history.

Grouping

Men who suffer with indigesting have a club of their own in New York. This will be good news for the others.—Punch.

Jewish Daily News 3/28/24

אמעריקא אין 44טע סטרים

איין 44טע סטרים אין בראדוויי ווערט איצט יעדען טאג אלס אלס האלב גאר עוויי אין אלס אכט אין אויעבר זעהן פילע מענשען. דאס איילען זיי זיך אין 44טע סטרים טעאטער, וואס נעמינט זיך וועגען פון בראדוויי אויף גריפיטס וואונדערבארע פראדאקשען, "אמעריקא".

Jewish Daily News 3/28/24

אידען פעראינטערעסירט אין "אמעריקא"

דאס אינטערעס לאזער איז גרויס בעקאנט אין דיא איינס פון דיא נעוויסטן צייטונגען אין 44טע סטרים פון דיא טעאטער גריפיטס לעצטע שאנזון "אמעריקא", א בילד, וואס האט אין מהאן פון דער צייט הון אומעטום גאר האט זיך כפרוים פון גאלאנטר.

Harrisburg (Pa) Telegraph 3/28/24

Hartford (Conn) Times 3/28/24

Patchogue (NY) Advance 3/28/24

New Haven (Conn) Journal-Courier March 29/24

Motion Picture News NY City 3/29/24

IN recognition of his work in making "America" David Wark Griffith has been made an honorary member of the Minute Men of Lexington, the oldest military organization in the country. The New York members of the Minute Men were on hand at the premiere of the picture to pass on the question of historical accuracy of the production.

After seeing the picture, the organization voted the honorary membership for Mr. Griffith, and the famous bronze button, worn only by descendants of the men who fought on Boston Common, was presented to him.

Pittsburgh (Pa) Chron-Tel. 3/28/24

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Robert W. Chambers wrote the story and has woven a beautiful love story in the background of authentic history.

Grouping the Grumps.

Men who suffer with indigesting have a club of their own in New York. This will be good news for the others.—Punch.

NEW SCREEN LOVER FOUND BY PRODUCER

A second and greater new "great lover" of the screen has been discovered by David Wark Griffith, who discovered and "made" a majority of the present-day movie stars.

The new luminary in the film world is none other than Neil Hamilton, the sturdy, handsome, young American boy who plays the leading male role in Griffith's "America," the romance of the War of American independence, now the sensation in New York and Boston. Critics of both cities have joined Griffith in forecasting a most brilliant career for Hamilton, whose fine acting, noble figure and frank, firm visage, is one of the outstanding features of the latest Griffith success.

Although Griffith discovered and made Barthelmess, the Gish girls, Mae March, and many other present day favorites of filmland, the first time on record that he enthused over a young actor happened in the case of Hamilton, who in two brief years at the Griffith studios has developed from an "extra" into a star of the first magnitude. "That boy," exclaimed Griffith after seeing Hamilton as Nathan Hoddom in "America," "will be the great lover—indeed, the greatest lover—of the screen. He will go far. I have only had a young actor for whom I could predict such a brilliant future as I predict for young Hamilton." Hamilton was born in Lynn, Mass., and studied theology four years before starting to break into the movies, through the "extra" ranks. He made his first appearance in Griffith's production of "Hearts of the World" and later included a couple of Paul Revere's rangers and Indian raiders, which, strangely enough, was his first part.

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gratefully remembered.

We remember last year that the road was closed for months.

"America," a picture now showing in New York, brings back recollections of our school days' study of Amtrican history. The skirmishes at Lexington, Concord and the Battle of Bunker Hill are fought before your eyes. The ride of Paul Revere brings an unmistakable thrill to young and old. And the tribulations of our beloved Washington at Valley Forge will recall the fiery patriotism that overcame all obstacles and made us free.

All the way to New York many of

DOUG AND MARY SIGN CONTRACTS

New York, March 28.—Mary Pickford, Douglas Fairbanks, Charles Chaplin and D. W. Griffith, at stockholders' meeting today agreed to carry out their existing contracts with the United Artists corporation, which distributes their motion pictures, it was announced tonight.

Miss Pickford, Fairbanks and Griffith, it was announced, also signed new three year contracts, Chaplin not doin so because he had eight pictures yet to make on existin contracts.

Pittsburgh (Pa) Post March 28 1924

Pitt Theater to Show New Griffith Picture

D. W. Griffith's great production, "America," made for the sesquicentennial celebration of the Daughters of the American Revolution, will have its local premiere at the Pitt Theater on Monday evening, April 1. This romance of this country's struggle for freedom was made with the aid of the leading patriotic and historical organizations, as well as with the assistance of the War Department of the Metropolitan, which loaned large detachments of regular soldiers for use as "extras" in the big battle scenes.

Robert W. Chambers, who wrote the story, has woven a beautiful love story in the background of authentic history.

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Pittsburgh (Pa) Gazette-Times 3/28/24

Pittsburgh (Pa) Sun 3/28/24

D. W. Griffith's greatest triumph, "America," the romance of the War of American Independence made for the sesquicentennial celebration of the Daughters of the American Revolution, will have its local premiere at the Pitt Theater Monday evening, April 1.

Lawrence (Mass) Telegram 3/29/24

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Evening Mail March 29 1924

Evening World March 29 1924

America" Is a Great Panorama of Revolutionary Struggle

By CHARLES A. McMAHON

(By N. C. W. C. News Service)

Washington, D. C., March 19.—In his latest production, "America," now showing at the Forty-fourth Street Theater, New York, D. W. Griffith has given to the American people the greatest picture of his career. "America" is in every way superior to his "Birth of a Nation," "Intolerance," "Orphans of the Storm," and "Way Down East," which is indeed saying it a considerable compliment. The picture carries a secondary title, "The Sacrifice for Freedom," which explains the attempt which the photoplay makes to suggest the great sacrifice made by American patriots in order that America might become a free and independent nation. Other pictures have presented the more dramatic incidents of certain wars, but this is the first time, so far as this writer recalls, that a serious effort has been made to picture a great national movement and at the same time to portray the causes and events in connection therewith.

"America" is divided into two parts representing two distinct periods. The first deals mainly with the dramatic ride of Paul Revere, which furnishes some of the most thrilling episodes which the camera art has yet produced.

The love story running through the photoplay introduces characters of the period preceding the Revolutionary War when the Colonies were beginning to resent the tyrannical rule of England.

At the beginning of the second part, where the scenes shift to the struggle of the Continental Army in New York State, there is a drop in dramatic interest although some stirring scenes take place in carrying both the historical and love romance to a satisfactory conclusion. The struggles of Washington's Army at Valley Forge, the rescue of Fort Sacrifice by Morgan's Raiders, and the defeat of Butler and his Indians enliven the unfolding of the story in the second part, which finally terminates with the surrender of Cornwallis to Washington and the inaugural ceremony of Washington as first President of the United States. Real Americans cannot complain of the manner in which Griffith has visualized the causes of the war. He makes it clear that the tyranny of an alien king precipitated the conflict and that this same king prosecuted it with relentless animosity. On the other hand, Griffith, with great fairness, shows the figure of Pitt defending the rights of the American people before the British Parliament and pleading with his king against the policy of taxation without representation.

CONTINUED ON TWO PAGES

Evening Telegraph March 28 1924

Fall River (Mass) Globe March 28 1924

Philadelphia Press March 28 1924

Italian Interests Aim to Produce

Philadelphia Ledger March 28 1924

Motion Picture News March 29 1924

Griffith Accepts Bankers' Invitation to Rome

D.

My Motion Picture News March 29 1924

Experts Discuss What Public Wants

N. Y. Times Gathers Opinions

WHAT does the public want? This question, perennial in stage and screen history, was given an interesting airing in an article by George MacAdam in last Sunday's Magazine Section of *The New York Times*. *The Times* consulted a group of eight experts, and submitted the question to them, with the result that the jury disagreed.

The experts were: David Belasco; D. W. Griffith; George M. Cohan; John Golden; Morris Gest; Harry Lauder; Fannie Hurst and Irving Berlin.

"If I wanted to treat the theatre as a commercial enterprise, if I wanted to be a tradesman offering for sale only such goods as I know the public will buy, I could make more than a million a year," declared Mr. Belasco . . . "But if the producer treats the theatre as though it were on a somewhat different plane from the delicatessen shop, then the problem becomes more difficult.

"My experience has been that the public will accept anything if it is interesting, appealing. That is a general statement. When the problem narrows down to a specific play, it is very difficult to prophesy whether or not it will hit the popular fancy. Before a play is submitted to the public the best producer can only make a guess. Success is only a matter of conjecture. No producer intentionally risks a play he thinks will be a failure.

Belasco's Test of a Play

"My test of a play is: Does this strike my fancy? Then came the practical questions: Has it acting possibilities? Does it suit one of my stars, or can I bring together a group of actors that it will suit? Let a play meet these conditions; it may be on any subject, the scene laid in any land, I'll produce it."

An interesting viewpoint is contributed by D. W. Griffith. "No one knows what the public wants, for the public's desire for entertainment is like a man's desire for food — one time he takes fish, another time meat — it's all a question of mood.

"But while I do not think any one can be specific in answering the question, 'What does the public want?' I think there is a basic desire (if I may use so formal a phrase in giving my very informal thoughts). People want to have their dreams visualized. It is simply to get an ideal projection of themselves that people read a book or go to the theatre or to the movies.

"It's a workaday world, and few, if any, are able to play the part in it they would like to, or think they would like to. We are all dreamers; if the world doesn't give us our dream, then we want to find it in the world that the book, the stage or the screen gives us. There we want to have pictured for us the romances, the adventures, that life has denied us.

"I think that all normal people have the same dreams, the same ideals. I don't think there is a human being who, dimly, hasn't thought the same things that Shakespeare did. That's why he has his universal appeal. A writer is great in the ratio that with his stronger mind, he makes the average man see what otherwise he sees dimly.

"If you have no formula, Mr. Griffith, if the only thing that guides you is the 'feel' of a story then a man to be a successful producer must be a synthesis of popular emotions?"

"I haven't succeeded yet. When I have, come back and ask me that question again."

George M. Cohan agreed with Mr. Griffith that the "public has a mixed appetite." "The only secret I know about the theatre," he commented, "is that there isn't any secret. It's just plain horse sense. Don't waste the audience's time. Make it say: 'This fellow is a good story teller; he gossips well.' You know how it is in a club, how the crowd will audience's time. Make it say: 'This fellow and then the other fellow comes in, and they say 'Oh, gosh, look who's coming now', and there's a general fade-away. Well, it's just the same with an audience—there's no mystery about it."

Tough on the Re-hash

Asked whether he had noticed any change in the taste of audiences, Mr. Cohan replied: "The present-day audience is tough on the re-hash. I think the movies have had a lot to do with this. The people have seen so much of the obvious in the movies that they're fed up. But give them any little subtlety, anything that you don't pour out like molasses, and they'll ask for more."

John Golden gave a crisp answer to the question "What does the public want?" He answered: "To forget their troubles."

"People have plenty of dullness, plenty of problems in their lives," he explained. "They don't want more of the same thing when they go to the theatre. No; what they want is something that will change their mental attitude, something that will give them contentment. . . . . What the American people want is clean laughter, clean love and something that's right to root for.

"The rooting impulse is elemental; we're all natural-born rooters—we take sides and shout for the side we want to see win. A play ought to make the audience feel that urge; there ought to be some character in it that will make the audience say: 'I want to see that fellow get his.'

"A play or a movie succeeds because it has a story to tell. The story, whether it is presented on the stage or the screen, ought to begin that its beginning, and travel straight to its end.

"Many movie directors do not seem to have appreciated that fact. The 'Party'—sometimes a dinner party, more often a dance—is the greatest offender. Occasionally the party adjourns to the swimming pool—that's what makes the movie a 'super picture.' The party is all right if it is an essential cog in the development of the story; but, as a rule, you sit and watch the party for fifteen minutes, your mind trying to figure out just where the thread of the story comes in and then you discover that it doesn't come in at all.

"Contrast those movies with 'The Covered Wagon;' the people in that caravan want to

(Continued on page 1414)

Censorship Bill Before Oklahoma Senate

A BILL providing a state board for censoring motion pictures was introduced in the Oklahoma State Senate, at Oklahoma City, March 5.

The board would be composed of three members to be appointed by the Governor. The chairman would receive $2,100 a year and the other members $1,800. A secretary would be paid $1,500. Members would serve three years with terms overlapping.

"Despite the cynics, the underlying thing that makes for enduring success is wholesomeness. The reason for this was well put by a poet. He said that though our feet are in the mud, our eyes are on the stars. Take the plays and the books that have won enduring popularity, or what we call 'fame'—their drift is wholesome

"There is more contentment in doing right than in doing wrong. That may sound like a phrase from a copybook; but don't blame the copybook; it has been said over and over again, from time immemorial, by men whom the world regards as its greatest. Confucius and Dickens said the same thing. All of which means that humanity recognizes it as a truth.

"And so, when we turn to our ideal world, whether we seek it in a book or on the stage or screen, we find a satisfaction in seeing the decent thing. The book or play that presents something else may have a flash success, but it will never find a place among the books or the plays that humanity refuses to let die.

"To my way of thinking 'Lightnin'' is one of the greatest plays ever written. You laugh and you cry with 'Lightnin'.' He brings your fellow-humans closer to you, makes you feel somehow that the world, after all, isn't such a hard, cold world.

Griffith Gives Views

"No, I have no formula—at least, I've never been conscious of having one. If I read or hear or see something that interests me as a story, it may make a good theme for me. I just have the feel, 'That's a good story.'

"I think that 'Old Bill' is one of the best movies ever made. No love interest in it; no mystery; no suspense; nothing of what is ordinarily called 'plot.' It's just the story of an old cab driver who is arrested for delaying traffic, and who is sentenced to jail, and when he gets there finds that he rather likes it, for he's never before lived in such comfort. Anatole France wrote the story.

"It's just the feel, the touch of it, that I like. You love Old Bill from the beginning a harmless, kindly old fellow.

"Of course," added Mr. Griffith quickly, "the screen version is beautifully done, beautifully acted."

Stockton (Cal) Record 3/29/24 Boston Mass American 3/29/24 Hollywood (Cal) Screen News 3/29/24

Dreamy Griffith Comes Forth With Realistic Film "America"

By MAURICE HENLE
NEA Service Writer

NEW YORK, March 29.—D. W. Griffith brought his long awaited picture, "America"—Series One: "The Sacrifice"—to the Forty-fourth Street theater a few nights ago. It is an accurate, faithful reproduction of those events that led to the birth of this country.

The faith Mr. Griffith kept with his public is in my mind the most complimentary thing one can say about that dreamy, whimsical, will-o'-the-wisp director.

Some months ago the Daughters of the American Revolution asked Griffith to make a picture of the Revolution. Griffith had had the same idea since his "The Birth of a Nation," and so their offer to give him their endorsement and help, if needed, met with instant action. The one thing they asked was that he should stick to facts, an admonition hardly necessary.

Well, Griffith "stuck to the facts." From the very beginning the spectator senses it is no longer the Twentieth century. The spectator is living once more in the colonies. He catches the tenseness of the people he sees on the screen. He feels a rising anger within him against injustice. He knows something is going to happen.

Then Griffith plants his camera on the banks of the Charles river across from Old North Church (he took as many scenes as possible on their exact location).

It is nightfall and Paul Revere waits for the signal that will tell whether the British are coming by land or sea. Soon two burning spots glow from the far-off darkened tower.

And then commences the most dramatic episode this writer ever has seen on a screen. No mob scene. No band of blood-thirsty Indians. Just a lone rider astride a beautiful specimen of horseflesh, tearing along a lonely moonbathed road.

The outwitting by Revere of two British officers (an actual incident according to history) was enough to send the first night audience to its feet.

Just one uncomfortable thought came to me concerning that ride. The roads over which the film Paul Revere rode looked like smooth macadam highways. I wondered if the real Revere had that much luck!

That midnight ride isn't the only thriller. Concord, Lexington, Bunker Hill are words that mean a lot to Americans. D. W. has accurately reproduced those events.

David Wark Griffith

Through the picture runs the thread of a love tale. Nathan Holden (Neil Hamilton) and Nancy Montague (Carol Dempster) were chosen to supply the romance and they do their parts well. We can't reconcile ourselves to the absence of Lillian Gish from Griffith pictures, but Lillian's gone and Carol's here, and that's that.

As this film was shown on opening night, it was too long, the superfluous part coming near the end. It seems Griffith places too much emphasis on the devilish activities of Captain Walter Butler (Lionel Barrymore), whose bloody acts kept the Middle West in terror. Undoubtedly there will be generous cuts made.

Barrymore is splendid and so is Louis Wolheim as Butler's aide.

The photograph was masterly. Griffith threw at times a sort of hazy vignette about the picture, producing a softened, warm effect.

Wednesdays—Saturdays
We Dance the Old
We Dance the New
Come to "Hasse's"
You'll Never Be Blue

REAL HISTORY SHOWN IN 'AMERICA'

Nothing so thrilling as the midnight ride of Paul Revere, now a heart pounding feature of D. W. Griffith's latest film production, America, has been seen in Boston since the chariot race of Ben Hur. The terrific pace of the rider on his sacred errand, jumping walls and ditches that upset or blocked his pursuers, is portrayed with a nerve shooting effect one will long remember.

At the time of this famous ride Paul Revere was in his forties, and lived in North square, Boston, and working at the trade of silversmith. He was strongly against the British ways and laws, and as hardy as a pine tree. Like all boys of his day he was apprenticed to his work in precious metals at an early age, but gave up that job for dentistry before he was well established, and later turned back to his first love as a silversmith. The well-to-do families did not please Revere by their preference for imported luxuries and silver vessels not made at home.

Paul Revere was really an "out from the shoulder" kind of man, bodily vigorous and absolutely without fear. But his greatest fortune was in having one greatest of press agents. Henry Wadsworth Longfellow, who wrote the poem immortalizing the ride.

Paul Revere's daring ride covered thirteen miles, and warned Hancock and Adams whom the British wanted to capture above all others.

David W. Griffith is enjoying a brand new shower of unrestrained encomiums. His latest spectacular production, "America," is the cause. New York critics, who have had the first glimpses of this master's attempt to further immortalize the American Revolution, seem quite unanimous in conceding him another triumph extraordinary, and, it is freely predicted he has made a picture which will prove more universally popular, than even his incomparable photodramatic success, "The Birth of a Nation." One very prominent savant among the corps sans critical in old Gotham says he is very sure that ere another year has completely followed the present one, fully ninety per cent of the whole populace of Uncle Sam's proud domain will have viewed this screen version of the early beginnings of this republic. "It is the kind of a picture everybody must and will see if for no other reason than to be reminded of the precepts upon which we have built such a wonderful, happy ship of state," is the way he enthuses. Several other critics venture to call this "the great American picture" while others assure us that for whatever it lacks in entertaining value as fiction, it more than makes up the difference in real, unalloyed historical interest since it gives us some visual insights as to what kind of a man George Washington was in real life just as it presents to our very eyesight John Hancock, Nathan Holden, Patrick Henry, Thomas Jefferson, Paul Revere and many other celebrities of those stirring times. Although it is likely residents of California and the Pacific coast will have to be patient for some time, it would seem certain that "America" is well worth waiting for. It is fourteen reels of Griffithonia.

Boston (Mass) Traveler 3/29/24

Manchester (N-H) Union 3/29/24

NEIL HAMILTON HAILED AS NEW SCREEN STAR

A new luminary in the film world is Neil Hamilton, the sturdy, handsome, young American boy who plays the leading male role in Griffiths's "America," the romance of the War of American Independence, now the sensation in New York and Boston. Critics of both cities have joined Griffith in forecasting a most brilliant career for Hamilton, whose fine acting, noble figure and frank, firm visage, is one of the outstanding features of the latest Griffith success.

Although Griffith discovered and made Barthelmess, the Gish girls, Mae Marsh, and many other present day favorites of filmland, the first time on record that he publicly enthused over a young actor happened in the case of Hamilton, who in two brief years at the Griffith studios has developed from an "extra" into a star of the first magnitude.

"That boy," exclaimed Griffith after seeing Hamilton as Nathan Holden in "America," "will be the great lover—indeed, the greatest lover—of the screen. He will go far. I have never had a young actor for whom I could predict such a brilliant future as I predict for young Hamilton."

Hamilton was born in Lynn, Mass., and studied theology four years before starting to break into the movies through the "extra" route. In "America," he plays the role of a Lexington express rider, friend of Paul Revere, and Minuteman, who later becomes a captain of Morgan's rangers, and leads the charge which saved thousands of lives at Fort Sacrifice.

Griffith Film at the Majestic

D. W. Griffith's historical romance, "America," now at the Majestic, has been called "a roaring echo of the shot heard round the world." That shot is, of course, a particularly hallowed tradition of New England, for it was here that the bonfire of liberty was started by the aggrieved patriots of 1775. The scheming patriots, led by Samuel Adams and John Hancock; the British raid of which Paul Revere rode to warn the countryside; the embattled farmers making their stand at Lexington and at Concord, and the defeat at Bunker Hill, which was never really acknowledged a defeat—all this has given Boston a prominent place in history books, a place that it also holds in the Griffith film of the revolution.

Griffith has made something more than a mere re-telling of history, however. He has attempted to accentuate the sacrifices that were made by the colonists in order to achieve their ideal of liberty. He has also interwoven a romance which binds Boston and Virginia together as they were bound in that day by a common cause. Carol Dempster, Neil Hamilton, Charles Emmett Mack and Lionel Barrymore are principals in the large cast. Such figures of history as Washington, Patrick Henry, King George III, Thomas Jefferson, Lord North and, of course, Paul Revere, lend the distinction of their presence.

Bible Film

Toledo (O) Blade 3/29/24

BY V. B. MCHAPE

THE DISCOVERY OF A "GREAT LOVER."

D. W. GRIFFITH'S publicity bureau has broadcast a bulletin which is of collected interest to Toledo patrons of stage and screen to be quoted at length, since it concerns a young actor who is well known here through his work with last season's Toledo Theater company.

"A second and greater Valentino—a new 'great lover' of the screen—has been discovered by David Wark Griffith, who discovered and 'made' a majority of the present day movie stars.

"The new luminary in the film world is none other than Neil Hamilton, the sturdy, handsome, young American boy who plays the leading male role in Griffith's 'America,' the romance of the War of American Independence, now the sensation in New York and Boston. Critics of both cities have joined Griffith in forecasting a most brilliant career for Hamilton, whose fine acting, noble figure and frank, firm visage is one of the outstanding features of the latest Griffith success.

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"'That boy,' exclaimed Griffith after seeing Hamilton as Nathan Holden in 'America,' 'will be the great lover—indeed, the greatest lover—of the screen. He will go far. I have never had a young actor for whom I could predict such a brilliant future as I predict for young Hamilton.'"

Camden (N J) Courier 3/29/24 Easton (Pa) Press 3/29/24

My Exhibitors Trade Review March 29 1924

What the Public Wants

IN the New York Times of March 16 is printed the varying views of eight experts in the art of entertaining the public. They were asked to give their versions as to what the public wants.

On the jury in the order named by George MacAdam, the writer of the story, are David Belasco, David W. Griffith, George M. Cohan, John Golden, Morris Gest, Sir Harry Lauder, Fannie Hurst and Irving Berlin.

With the exception of possibly Sir Harry and Mr. Berlin all these have had experience in the motion picture field in one way or another.

Mr. Belasco declares that before a play is submitted to the public the best producer can only make a guess and that success is only a matter of conjecture.

That briefly summarizes practically the views of the others. Mr. Griffith says no one knows what the public likes, that the desire of the public for entertainment is like a man's desire for food, for fish at one time and meat at another—that it's a question of mood.

The producer admits that he leans heavily on what to him is the "feel" of a story, but that he has no hard and fast formula. It is of interest to note that he says "Old Bill" in his view is "one of the best movies ever made."

It is true, he concedes, that it has no love interest, no suspense, nothing of what is ordinarily called plot—three elements which as a rule are believed vital to success.

Mr. Cohan diverges from the majority in that he believes the public expects certain things of certain producers and actors. This, of course, is true on the stage would be true in pictures, and we are inclined in a measure to agree with Mr. Cohan.

Mr. Golden, who has had a string of some of the most remarkable successes the stage has known—"Lightnin'" to name just one—declared first of all that the public wants to forget its troubles. When men and women go to the theatre he says they want to be diverted.

Standing out through the messages from the eight jurymen is one thing—wholesomeness.

For genuine success it will be agreed that that quality must be present in any entertainment.

My Judge 3/29/24

Boston (Mass) Globe 3/29/24

Monte Weekly Mirror March 29 1924

"It isn't the Cost of Clothes that Counts!" says Carol DEMPSTER

It's their appropriate selection and choice for the personality of the individual wearer—Study your own style

An Interview with Ruth Mulroy

MOVIE WEEKLY

Boston Advertiser 3/26/24 · Albany (NY) Times-Union 3/28/24 · Chicago (Ill) News 3/28/24 · Norristown (Pa) Herald Times 3/29/24

LOOK, MY CHILDREN, AND YOU SHALL SEE—The ride of Paul Revere. Here is Paul riding madly to warn Lexington and Concord of the coming of the British—in "America," the romantic history of the revolt of the thirteen colonies filmed by D. W. Griffith.

Behind the Screen.

BY GLADYS HALL.

D. W. Griffith's "America" is one of the most stirring pictures I have ever seen.

Taking, as he does, a series of familiarly named battles, battles we all conned, perhaps with a vague resentment and with little imaginary fervor, from history tomes in the four or fifth grades of grammar school—Concord, Lexington and Bunker Hill—and stringing them on the thin thread of a love story, he still manages to make the heart beat faster and the pulses hum throughout.

The ride of Paul Revere and his famous and valiant cry: "To arms! To arms! The British are coming!" The gathering together of the gallant Minute men, the shot that rang 'round the world, the splendid portrayals given by Charles Emmett Mack and Lionel Barrymore, all of these are unforgettable things.

Louis Wolheim's face, as Captain Hare, is another unforgettable thing, but that is, really, another story.

In a brief word on the theater program, Mr. Griffith explains that the picture play is "merely an attempt to suggest in a small way the great sacrifice made by our forefathers that America might become a free and independent nation. It is in no sense an attempt to portray the story of the revolutionary war; as that story is too tremendous to be told fully by many picture plays, much less by one."

Perhaps that is so. But whether it was "the story of the revolutionary war," in toto or in part, the house was full of children, boys and girls ranging from 4 to 14, all leaning forward with hushed intent faces, all clapping loudly when the stately, dignified figure of George Washington stepped on to the scene, when Revere made his marvelous midnight ride, when the signals flashed out from the Old North church, when the splendid little body of seventy-seven Americans stood up against the uniformed, 800 Britishers. Those boys and those girls were seeing, for the first time, history living, breathing, moving, vitalized by a touch that was as sensitive as it was authentic, as painstaking as it was fired with passion and pain—the unforgotten passion and pain of the sacrifice our forefathers had made. Never again would the battles of Concord, Lexington and Bunker Hill be mere names and dates to them. Never again would George Washington be "the Father of His Country" or the little boy who "never told a lie," but a man of inspiration and idealism and courage upon whose shoulders a mighty trust was laid.

Whatever you, here and there, may think of the picture as a performance, whatever flaws or splendors you may find in it, certainly the ideal back of it, the thought, the work, the research, endeavor that gave it birth is deserving of the heartiest commendation, the most sincere thanks.

Every child who can see "America" should do so. Whether or not they follow the story fully, they cannot fail to come away animated by a love of country, a new and great perception of what has gone before them that will remain with them always, and always to their betterment.

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Los Angeles (Cal) Examiner 3/28/24

First in Line for Forum Seats

ALTHOUGH tickets have not been placed on sale, Virginia Valli is among the first of the motion picture stars to have expressed a desire for reservations the opening night of the new Forum Theater with D. W. Griffith's latest production, "America." Virginia saw the Griffith picture in New York recently and says it out ranks "The Birth of a Nation."

The management of the new house is taking the necessary precautions against ticket speculators. The Forum, located at Pico and Norton streets, opens about May 1 and is said to be the finest residential theater in California.

MOVIE PRODUCERS AT VALLEY FORGE

D. W. Griffith and John L. E. Pell to Be Guests of Dr. W. Herbert Burk

Dr. and Mrs. W. Herbert Burk will entertain D. W. Griffith and John L. E. Pell at luncheon tomorrow in the Martha Washington Log Cabin at Valley Forge. Mr. Griffith's greatest production "America" will be shown for the first time in this neighborhood in the Chestnut Street Opera House, Philadelphia, on Monday evening.

Mr. Pell who has been associated with Mr. Griffith in this great historic production produced the famous whaling picture, "They that Go Down to the Sea in Ships."

Mr. Griffith is coming to Valley Forge to pay tribute to the men of Washington's army, whom he has represented in his great historical production. He will place a wreath on the Waterman grave, as a tribute to the soldiers of Valley Forge, and will place flowers in front of the statue of Washington. "Valley Forge," in the Washington Memorial Chapel.

Tomorrow morning the service will be the reunion of Dr. Burk's confirmation classes. The afternoon service at 3.15 will be under the auspices of the Colonial Dames of Rhode Island. Dr. Burk will preach at both services.

Denver (Colo) Post March 29 1924

Catholic Bulletin Cleveland (Ohio) 3/28/24 · Chicago (Ill) American March 28 1924

18 Stage and Screen

IN his latest production, "America," D. W. Griffith has given to the American people the greatest picture of his career. The picture carries a secondary title, "The Sacrifice for Freedom," which explains the attempt which the photoplay makes to suggest the great sacrifice made by America's Revolutionary patriots in order that America might become a free and independent nation. Other pictures have presented the more dramatic incidents of certain wars, but this is the first time, so far as this writer recalls, that a serious effort has been made to picture a great national movement and at the same time to portray the causes and events in connection therewith.

"America" is divided into two parts representing two distinct periods. The first deals mainly with the dramatic ride of Paul Revere, which furnishes some of the most thrilling episodes which the camera art has yet produced.

The love story running through the photoplay introduces characters of the period preceding the Revolutionary War when the Colonies were beginning to resent the tyrannical rule of England.

At the beginning of the second part, where the scenes shift to the struggle of the Continental Army in New York State, there is a drop in dramatic interest although some stirring scenes take place in carrying both the historical and love romance to a satisfactory conclusion. The struggles of Washington's Army at Valley Forge, the rescue of Fort Sacrifice by Morgan's Raiders, and the defeat of Butler and his Indians enliven the unfolding of the story in the second part, which finally terminates with the surrender of Cornwallis to Washington and the inaugural ceremony of Washington as first President of the United States. Real Americans cannot complain of the manner in which Griffith has visualized the causes of the war. He makes it clear that the tyranny of an alien king precipitated the conflict and that this same king prosecuted it with relentless animosity. On the other hand, Griffith, with great fairness, shows the figure of Pitt defending the rights of the American people before the British Parliament and pleading with his king against the policy of taxation without representation.

GRIFFITH FINDS NEW VALENTINO

A second Valentino, a new "great lover" of the screen, is declared to have been discovered by David Wark Griffith, who discovered and "made" many of the present-day movie stars. The new luminary is Neil Hamilton, the sturdy, handsome young American boy who plays the leading male role in Griffith's "America," the romance of the war of American independence, now the sensation in New York and Boston.

Pittsburgh (Pa) Chronicle-Telegraph 3/28/24

"AMERICA," NEW FILM PLAY, COMING HERE

Samuel Blair arrived in Pittsburgh today to herald the coming of D. W. Griffith's film play, "America," the romance of the War of American Independence, made for the sesquicentennial celebration of the Daughters of the American Revolution.

"America" will have its local premiere at the Pitt Theater on Monday night, April 17. This romance of the struggle for freedom was made with the aid of the leading patriotic and historical organizations, as well as with the assistance of the War Department of the government, which loaned large detachments of regular soldiers for use as "extras" in the big battle scenes.

Robert W. Chambers wrote the story and has woven a beautiful love story in the background of authentic history.

Grouping the Grumps.

Men who suffer with indigestion have a club of their own in New York. This will be good news for the others.—Punch.

Jewish Daily News 3/28/24 · Jewish Daily News 3/28/24

אמעריקא אין 44טע סטריט

אויף 44טע סטריט אין בראדוויי זיעט איזאך יעדען טאג אלס אלס האלב טאף צוויי און אלס אכט אין אויגנער זעקן פילא מענשען. דאס איילאן זיי זיך אין 44טע סטריט טעאטער, וואס נעמינט זיך וועגן פון בראדוויי אויף גריפיטס וואונדערבארע פראדאקשאן, "אמע־ריקא".

אידען פעראינטערעסירט אין "אמעריקא"

דאס אונגעזעלשאפט איז טיף בעקאנט אין קרייז פון דיים א לעגענדארע צייט נעווארען אין 44טע סטריט מיט דאס אנהייבן פון דאס "אמעריקא", א בילד, וואס דאס איז מיטאן פון דער צייט ווען אמעריקא האט זיך באפרייט פון ענגלאנד.

Pittsburgh (Pa) Chron-Tel. 3/28/24 · Harrisburg (Pa) Telegraph 3/28/24 · Hartford (Conn) Times 3/28/24 · Patchogue (NY) Advance 3/28/24 · New Haven (Conn) Journal-Courier March 29/24 · Motion Picture News NY City 3/29/24

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Grouping the Grumps.

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NEW SCREEN LOVER FOUND BY PRODUCER

A second and greater new "great lover" of the screen has been discovered by David Wark Griffith, who discovered and "made" a majority of the present-day movie stars.

The new luminary in the film world is none other than Neil Hamilton, the sturdy, handsome, young American boy who plays the leading male role in Griffith's "America," the romance of the War of American Independence, now the sensation in New York and Boston. Critics of both cities have joined Griffith in forecasting a most brilliant career for Hamilton, whose fine acting, noble figure and frank, firm visage, is one of the outstanding features of the latest Griffith success.

Although Griffith discovered and made Barthelmess, the Gish girls, Mae March, and many other present day favorites of filmland, the first time on record that he enthused over a young actor happened in the case of Hamilton, who in two brief years at the Griffith studios has developed from an "extra" into a star of the first magnitude.

Hamilton was born in Lynn, Mass., and studied theology four years before starting to break into the movies through the "extra" route. In "America" he plays the role of a Lexington express rider, friend of Paul Revere, and Minute man, who later becomes a captain of Morgan's rangers, and leads the charge which saved Washington's army at Fort Sacrifice.

Pittsburgh (Pa) Gazette-Times 3/28/24 · Pittsburgh (Pa) Post March 28 1924

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Pitt Theater to Show New Griffith Picture

D. W. Griffith's great production, "America," made for the sesquicentennial celebration of the Daughters of the American Revolution, will have its local premiere at the Pitt Theater on Monday evening, April 1. This romance of this country's struggle for freedom was made with the aid of the leading patriotic and historical organizations, as well as with the assistance of the War Department of the Government, which loaned large detachments of regular soldiers for use as "extras" in the big battle scenes.

Robert W. Chambers, who wrote the story, has woven a beautiful love story in the background of authentic history.

Frank Dumont, who plays the role of Nathan Hamilton, the hero of the story, Neil Hamilton, Charles Mack, Louis Wolheim and many other famous theatrical, who will be seen in scenes in around the production.

"AMERICA" TO SHOW HERE

D. W. Griffith's "America," the romance of the War of American Independence, made for the sesquicentennial celebration of the Daughters of the American Revolution, will have its local premiere at the Pitt Theater on Monday evening, April 1. The film made with the aid of historical and patriotic organizations and the War Department, depicts the romance of the Revolutionary War.

A thrilling love story on the background of patriotic history has been contributed to the plot of the film by Robert W. Chambers. Frank Dumont has the role of the hero. Supporting him are Neil Hamilton, Charles Mack, Louis Wolheim and many other famous theatrical, who will be seen in scenes in around the production.

Pittsburgh (Pa) Sun 3/28/24 · Lawrence (Mass) Telegram 3/29/24

D. W. Griffith's greatest triumph, "America," the romance of the War of American Independence, made for the sesquicentennial celebration of the Daughters of the American Revolution, will have its local premiere at the Pitt Theater Monday evening, April 1.

UNITED ARTISTS WILL CONTINUE

New York, March 29.—Mary Pickford, Douglas Fairbanks, Charles Chaplin and D. W. Griffith at a stockholders' meeting Friday agreed to carry out their existing contracts with the United Artists corporation, which distributes their motion pictures, it was announced Friday night.

Miss Pickford, Fairbanks and Griffith, it was announced, also signed new three-year contracts, Chaplin not doing so because he had eight pictures yet to make on existing contracts. All officers of the corporation were re-elected.

DOUG AND MARY SIGN CONTRACTS

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We remember last year that the road was closed for months.

"America," a picture now showing in New York, brings back recollections of our school days' study of American history. The skirmishes at Lexington, Concord and the Battle of Bunker Hill are fought before your eyes. The ride of Paul Revere brings an unmistakable thrill to young and old. And the tribulations of our beloved Washington at Valley Forge will recall the fiery patriotism that overcame all obstacles and made us free.

All the way to New York many of

IN recognition of his work in making "America" David Wark Griffith has been made an honorary member of the Minute Men of Lexington, the oldest military organization in the country. The New York members of the Minute Men were on hand at the premiere of the picture to pass on the general historical accuracy of the production.

After seeing the picture, the organization voted the honorary membership for Mr. Griffith, and the famous bronze button, worn only by descendants of the men who fought on Boston Common, was presented to him.

THE CATHOLIC NEWS, MARCH 29, 1924

America" Is a Great Panorama of Revolutionary Struggle

By CHARLES A. McMAHON

(By N. C. W. C. News Service)

Washington, D. C., March 19.—In his latest production, "America," now showing at the Forty-fourth Street Theater, New York, D. W. Griffith has given to the American people the greatest picture of his career. "America" is in every way superior to his "Birth of a Nation," "Intolerance," "Orphans of the Storm," and "Way Down East," which is indeed paying it a considerable compliment. The picture carries a secondary title, "The Sacrifice for Freedom," which explains the attempt which the photoplay makes to suggest the great sacrifice made by America's Revolutionary patriots in order that America might become a free and independent nation. Other pictures have presented the more dramatic incidents of certain wars, but this is the first time, so far as this writer recalls, that a serious effort has been made to picture a great national movement and at the same time to portray the causes and events in connection therewith.

"America" is divided into two parts representing two distinct periods. The first deals mainly with the dramatic ride of Paul Revere, which furnishes some of the most thrilling episodes which the camera art has yet produced.

The love story running through the photoplay introduces characters of the period preceding the Revolutionary War when the Colonies were beginning to resent the tyrannical rule of England.

At the beginning of the second part, where the scenes shift to the struggle of the Continental Army in New York State, there is a drop in dramatic interest although some stirring scenes take place in carrying both the historical and love romance to a satisfactory conclusion. The struggles of Washington's Army at Valley Forge, the rescue of Fort Sacrifice by Morgan's Raiders, and the defeat of Butler and his Indians enliven the unfolding of the story in the second part, which finally terminates with the surrender of Cornwallis to Washington and the inaugural ceremony of Washington as first President of the United States. Real Americans cannot complain of the manner in which Griffith has visualized the causes of the war. He makes it clear that the tyranny of an alien king precipitated the conflict and that this same king prosecuted it with relentless animosity. On the other hand, Griffith, with great fairness, shows the figure of Pitt defending the rights of the American people before the British Parliament and pleading with his king against the policy of taxation without representation.

Evening Telegram March 29 1924 · Evening World March 29 1924

Italian Interests Aim to Produce

Fall River (Mass) Globe March 28 1924

Chicago Herald March 28 1924 · Motion Picture News March 29 1924

Griffith Accepts Bankers' Invitation to Rome

my Motion Picture News March 29 1924

Experts Discuss What Public Wants

N. Y. Times Gathers Opinions

WHAT does the public want? This question, perennial in stage and screen history, was given an interesting airing in an article by George MacAdam in last Sunday's Magazine Section of *The New York Times*. *The Times* consulted a group of eight experts, and submitted the question to them, with the result that the jury disagreed.

The experts were: David Belasco; D. W. Griffith; George M. Cohan; John Golden; Morris Gest; Harry Lauder; Fannie Hurst and Irving Berlin.

"If I wanted to treat the theatre as a commercial enterprise, if I wanted to be a tradesman offering for sale only such goods as I know the public will buy, I could make more than a million a year," declared Mr. Belasco . . . "But if the producer treats the theatre as though it were on a somewhat different plane from the delicatessen shop, then the problem becomes more difficult.

"My experience has been that the public will accept anything if it is interesting, appealing. That is a general statement. When the problem narrows down to a specific play, it is very difficult to prophesy whether or not it will hit the popular fancy. Before a play is submitted to the public the best producer can only make a guess. Success is only a matter of conjecture. No producer intentionally risks a play he thinks will be a failure.

Belasco's Test of a Play

"My test of a play is: Does this strike my fancy? Then came the practical questions: Has it acting possibilities? Does it suit one of my stars, or can I bring together a group of actors that it will suit? Let a play meet these conditions; it may be on any subject, the scene laid in any land, I'll produce it."

An interesting viewpoint is contributed by D. W. Griffith. "No one knows what the public wants, for the public's desire for entertainment is like a man's desire for food — one time he takes fish, another time meat — it's all a question of mood.

"But while I do not think any one can be specific in answering the question, 'What does the public want?' I think there is a basic desire (if I may use so formal a phrase in giving my very informal thoughts). People want to have their dreams visualized. It is simply to get an ideal projection of themselves that people read a book or go to the theatre or to the movies.

"It's a workaday world, and few, if any, are able to play the part in it they would like to, or think they would like to. We are all dreamers; if the world doesn't give us our dream, then we want to find it in the world that the book, the stage or the screen gives us. There we want to have pictured for us the romances, the adventures, that life has denied us.

"I think that all normal people have the same dreams, the same ideals. I don't think there is a human being who, dimly, hasn't thought the same things that Shakespeare did. That's why he has his universal appeal. A writer is great in the ratio that with his stronger mind, he makes the average man see what otherwise he sees dimly.

"If you have no formula, Mr. Griffith, if the only thing that guides you is the 'feel' of a story then a man to be a successful producer must be a synthesis of popular emotions?"

"I haven't succeeded yet. When I have, come back and ask me that question again."

George M. Cohan agreed with Mr. Griffith that the "public has a mixed appetite." "The only secret I know about the theatre," he commented, "is that there isn't any secret. It's just plain horse sense. Don't waste the audience's time. Make it say: 'This fellow is a good story teller; he gossips well.' You know how it is in a club, how the crowd will audience's time. Make it say: 'This fellow and then the other fellow comes in, and they say 'Oh, gosh, look who's coming now', and there's a general fade-away. Well, it's just the same with an audience—there's no mystery about it."

Tough on the Re-hash

Asked whether he had noticed any change in the taste of audiences, Mr. Cohan replied: "The present-day audience is tough on the re-hash. I think the movies have had a lot to do with this. The people have seen so much of the obvious in the movies that they're fed up. But give them any little subtlety, anything that you don't pour out like molasses, and they'll ask for more."

John Golden gave a crisp answer to the question "What does the public want?" He answered: "To forget their troubles."

"People have plenty of dullness, plenty of problems in their lives," he explained. "They don't want more of the same thing when they go to the theatre. No; what they want is something that will change their mental attitude, something that will give them contentment. . . . . What the American people want is clean laughter, clean love and something that's right to root for.

"The rooting impulse is elemental; we're all natural-born rooters—we take sides and shout for the side we want to see win. A play ought to make the audience feel that urge; there ought to be some character in it that will make the audience say: 'I want to see that fellow get his.'

"A play or a movie succeeds because it has a story to tell. The story, whether it is presented on the stage or the screen, ought to begin that its beginning, and travel straight to its end.

"Many movie directors do not seem to have appreciated that fact. The 'Party'—sometimes a dinner party, more often a dance—is the greatest offender. Occasionally the party adjourns to the swimming pool—that's what makes the movie a 'super picture.' The party is all right if it is an essential cog in the development of the story; but, as a rule, you sit and watch the party for fifteen minutes, your mind trying to figure out just where the thread of the story comes in and then you discover that it doesn't come in at all.

"Contrast those movies with 'The Covered Wagon;' the people in that caravan want to

(Continued on page 1414)

Censorship Bill Before Oklahoma Senate

A BILL providing a state board for censoring motion pictures was introduced in the Oklahoma State Senate, at Oklahoma City, March 5.

The board would be composed of three members to be appointed by the Governor. The chairman would receive $2,100 a year and the other members $1,800. A secretary would be paid $1,500. Members would serve three years with terms overlapping.

Stockton (Cal) Record 3/29/24

Dreamy Griffith Comes Forth With Realistic Film "America"

By MAURICE HERLE
NEA Service Writer

NEW YORK, March 29.—D. W. Griffith brought his long awaited picture, "America"—Series One: "The Sacrifice"—to the Forty-fourth Street theater a few nights ago. It is an accurate, faithful reproduction, of those events that led to the birth of this country.

The faith Mr. Griffith kept with his public is in my mind the most complimentary thing one can say about that dreamy, whimsical, will-o'-the-wisp director.

Some months ago the Daughters of the American Revolution asked Griffith to make a picture of the Revolution. Griffith had had the same idea since his "The Birth of a Nation," and so their offer to give him their endorsement and help, if needed, met with instant action. The one thing they asked was that he should stick to facts, an admonition hardly necessary.

Well, Griffith "stuck to the facts." From the very beginning the spectator senses it is no longer the Twentieth century. The spectator is living once more in the colonies. He catches the tenseness of the people he sees on the screen. He feels a rising anger within him against injustice. He knows something is going to happen.

Then Griffith plants his camera on the banks of the Charles river across from Old North Church (he took as many scenes as possible on their exact location).

It is nightfall and Paul Revere waits for the signal that will tell whether the British are coming by land or sea. Soon two burning spots glow from the far-off darkened tower.

And then commences the most dramatic episode this writer ever has seen on a screen. No mob scene. No band of blood-thirsty Indians. Just a lone rider astride a beautiful specimen of horseflesh, tearing along a lonely moonbathed road.

The outwitting by Revere of two British officers (an actual incident according to history) was enough to send the first night audience to its feet.

Just one uncomfortable thought came to me concerning that ride. The roads over which the real Paul Revere rode looked like smooth macadam highways. I wondered if the real Revere had that much luck!

The midnight ride isn't the only thriller. Concord, Lexington, Bunker Hill are words that mean a lot to Americans. D. W. has accurately reproduced those events.

David Wark Griffith

Through the picture runs the thread of a love tale. Nathan Holden (Neil Hamilton) and Nancy Montague (Carol Dempster) were chosen to supply the romance and they do their parts well. We can't reconcile ourselves to the absence of Lillian Gish from Griffith pictures, but Lillian's gone and Carol's here, and that's that.

As this film was shown on opening night, it was too long, the superfluous part coming near the end. It seems Griffith places too much emphasis on the devilish activities of Captain Walter Butler (Lionel Barrymore), whose bloody acts kept the Middle West in terror. Undoubtedly there will be generous cuts made.

Barrymore is splendid and so is Louis Wolheim as Butler's aide.

The photograph was masterly. Griffith threw at times a sort of hazy vignette about the picture, producing a softened, warm effect.

Wednesdays—Saturdays

We Dance the Old
We Dance the New
Come to "Hasse's"
You'll Never Be Blue

Boston (Mass) American 3/29/24

REAL HISTORY SHOWN IN 'AMERICA'

Nothing so thrilling as the midnight ride of Paul Revere, now a heart pounding feature of D. W. Griffith's latest film production, America, has been seen in Boston since the chariot race of Ben Hur. The terrific pace of the rider on his sacred errand, jumping walls and ditches that upset or blocked his pursuers, is portrayed with a nerve shooting effect one will long remember.

At the time of this famous ride Paul Revere was in his forties, and lived in North square, Boston, and working at the trade of silversmith. He was strongly against the British ways and laws, and as hardy as a pine tree. Like all boys of his day he was apprenticed to his work in precious metals at an early age, but gave up that job for dentistry before he was well established, and later turned back to his first love as a silversmith. The well-to-do families did not please Revere by their preference for imported luxuries and silver vessels not made at home.

Paul Revere was really an "out from the shoulder" kind of man, bodily vigorous and absolutely without fear. But his greatest fortune was in having one greatest of press agents, Henry Wadsworth Longfellow, who wrote the poem immortalizing the ride.

Paul Revere's daring ride covered thirteen miles, and warned Hancock and Adams whom the British wanted to capture above all others.

Hallywood (Cal) Screen News 3/29/24

David W. Griffith is enjoying a brand new shower of unrestrained encomiums. His latest spectacular production, "America," is the cause. New York critics, who have had the first glimpses of this master's attempt to further immortalize the American Revolution, seem quite unanimous in conceding him another triumph extraordinary, and, it is freely predicted he has made a picture which will prove more universally popular, than even his incomparable photodramatic success, "The Birth of a Nation." One very prominent savant among the corps sans critical in old Gotham says he is very sure that ere another year has completely followed the present one, fully nine per cent of the whole populace of Uncle Sam's proud domain will have viewed this screen version of the early beginnings of this republic. "It is the kind of a picture everybody must and will see if for no other reason than to be reminded of the precepts upon which we have built such a wonderful, happy ship of state," is the way he enthuses. Several other critics venture to call this "the great American picture" while others assure us that for whatever it lacks in entertaining value as fiction, it more than makes up the difference in real, unalloyed historical interest since it gives us some visual insights as to what kind of a man George Washington was in real life just as it presents to our very eyesight John Hancock, Nathan Holden, Patrick Henry, Thomas Jefferson, Paul Revere and many other celebrities of those stirring times. Although it is likely residents of California and the Pacific coast will have to be patient for some time, it would seem certain that "America" is well worth waiting for. It is fourteen reels of Griffithonia story.

Boston (Mass) Traveler 3/29/24

Manchester (N-H) Union 3/29/24

NEIL HAMILTON HAILED AS NEW SCREEN STAR

A new luminary in the film world is Neil Hamilton, the sturdy, handsome, young American boy who plays the leading male role in Griffiths's "America," the romance of the War of American Independence, now the sensation in New York and Boston. Critics of both cities have joined Griffith in forecasting a most brilliant career for Hamilton, whose fine acting, noble figure and frank, firm visage, is one of the outstanding features of the latest Griffith success.

Although Griffith discovered and made Bartholmess, the Gish girls, Mae Marsh, and many other present day favorites of filmland, the first time on record that he publicly enthused over a young actor happened in the case of Hamilton, who in two brief years at the Griffith studios has developed from an "extra" into a star of the first magnitude.

"That boy," exclaimed Griffith after seeing Hamilton as Nathan Holden in "America," "will be the great lover—indeed, the greatest lover—of the screen. He will go far. I have never had a young actor for whom I could predict such a brilliant future as I predict for young Hamilton."

Hamilton was born in Lynn, Mass., and studied theology four years before starting to break into the movies through the "extra" route. In "America," he plays the role of a Lexington express rider, friend of Paul Revere, and Minuteman, who later becomes a captain of Morgan's rangers, and leads the charge which saved thousands of lives at Fort Sacrifice.

Griffith Film at the Majestic

D. W. Griffith's historical romance, "America," now at the Majestic, has been called "a clearing echo of the shot heard round the world." That shot is, of course, a particularly hallowed tradition of New England, for it was here that the bonfire of liberty was started by the aggrieved patriots of 1776. The scheming patriots, led by Samuel Adams and John Hancock; the British raid of which Paul Revere rode to warn the countryside; the embattled farmers making their stand at Lexington and at Concord, and the defeat at Bunker Hill, which was never really acknowledged a defeat—all this has given Boston a prominent place in history books, a place that it also holds in the Griffith film of the revolution.

Griffith has made something more than a mere re-telling of history, however. He has attempted to accentuate the sacrifices that were made by the colonists in order to achieve their ideal of liberty. He has also interwoven a romance which binds Boston and Virginia together as they were bound in that day by a common cause. Carol Dempster, Neil Hamilton, Charles Emmett Mack and Lionel Barrymore are principals in the large cast. Such figures of history as Washington, Patrick Henry, King George III, Thomas Jefferson, Lord North and, of course, Paul Revere, lend the distinction of their presence.

Bible Film

my Exhibitors Trade Review March 29 1924

What the Public Wants

IN the New York Times of March 16 is printed the varying views of eight experts in the art of entertaining the public. They were asked to give their versions as to what the public wants.

On the jury in the order named by George MacAdam, the writer of the story, are David Belasco, David W. Griffith, George M. Cohan, John Golden, Morris Gest, Sir Harry Lauder, Fannie Hurst and Irving Berlin.

With the exception of possibly Sir Harry and Mr. Berlin all these have had experience in the motion picture field in one way or another.

Mr. Belasco declares that before a play is submitted to the public the best producer can only make a guess and that success is only a matter of conjecture.

That briefly summarizes practically the views of the others. Mr. Griffith says no one knows what the public likes, that the desire of the public for entertainment is like a man's desire for food, for fish at one time and meat at another—that it's a question of mood.

The producer admits that he leans heavily on what to him is the "feel" of a story, but that he has no hard and fast formula. It is of interest to note that he says "Old Bill" in his view is "one of the best movies ever made."

It is true, he concedes, that it has no love interest, no suspense, nothing of what is ordinarily called plot—three elements which as a rule are believed vital to success.

Mr. Cohan diverges from the majority in that he believes the public expects certain things of certain producers and actors. This, of course, is true on the stage would be true in pictures, and we are inclined in a measure to agree with Mr. Cohan.

Mr. Golden, who has had a string of some of the most remarkable successes the stage has known—"Lightnin'," to name just one—declared first of all that the public wants to forget its troubles. When men and women go to the theatre, he says, they go out to be diverted.

Standing out through the messages from the eight jurymen is one thing—wholesomeness.

For genuine success it will be agreed that that quality must be present in any entertainment.

my Judge 3/29/24

Toledo (O) Blade 3/29/24

—BY K. B. MCCHARLES—

THE DISCOVERY OF A "GREAT LOVER."

D. W. GRIFFITH's publicity bureau has broadcast a bulletin which is of sufficient interest to Toledo patrons of stage and screen to be quoted at length, since it concerns a young actor who is well known here through his work with last season's Toledo Theater company.

"A second and greater Valentino—a new 'great lover' of the screen—has been discovered by David Wark Griffith, who discovered and 'made' a majority of the present day movie stars.

"The new luminary in the film world is none other than Neil Hamilton, the sturdy, handsome, young American boy who plays the leading male role in Griffith's 'America,' the romance of the War of American Independence, now the sensation in New York and Boston. Critics of both cities have joined Griffith in forecasting a most brilliant career for Hamilton, whose fine acting, noble figure and frank, firm visage is one of the outstanding features of the latest Griffith success.

"Although Griffith discovered and made Bartholmess, the Gish girls, Mae Marsh, and many other present day favorites of filmland, the first time on record that he publicly enthused over a young actor happened in the case of Hamilton, who in two brief years at the Griffith studios has developed from an 'extra' into a star of the first magnitude.

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Camden (N J) Courier 3/29/24

Easton (Pa) Press 3/29/24

Monte Weekly Mirror March 29 1924

"It isn't the Cost of Clothes that Counts!" says Carol DEMPSTER

It's their appropriate selection and choice for the personality of the individual wearer—Study your own style

An Interview with Ruth Mahoney

Boston (Mass) Globe 3/29/24

Boston Telegram 3/29/24 / Boston Traveler 3/29/24 / Philadelphia (Pa) Public Ledger 3/30/24

Carol Dempster in D.W. Griffith's "America" Majestic

Neil Hamilton in "America" Majestic

Scene in "AMERICA" CHESTNUT STREET OPERA HOUSE

Butte (Mont) Miner 3/30/24

Jewish Day 3/29/24

Exhibitors Herald Chicago 3/29/24

Greater Amusements Minneapolis (Minn) 3/29/24

Lawrence (Mass) Telegram 3/29/24

Miss Carol Dempster as the Heroine in D. W. Griffith's "America"

Atlanta (Ga) Constitution 3/30/24

GRIFFITH TO MAKE ITALIAN PICTURE

די אדש אין די כיער פון דער אמעריקאנער רעפובליק

For his work in making "America," D. W. Griffith has been made an honorary member of The Minute Men of Lexington, the oldest military organization in this country.

At the first showing of the film in Boston, the Minute Men were present to weigh the historical accuracy and dramatic truth of the pictured event.

When convinced of the faithfulness and appeal of the scenes at the Common when 77 Americans met 800 British regulars, the Minute Men voted the honorary membership.

Griffith to Make Series of Pictures in Italy

New York.—D. W. Griffith has accepted the invitation of a syndicate of Italian bankers, to make a series of pictures in Italy. The move, it is said, is an effort to stimulate domestic picture making in Italy, through demonstration of the possibilities, through a film made by Griffith.

Warren A. Newcombe, art director for D. W. Griffith's "America," has been engaged by Mr. Griffith for art director of the Griffith productions for the ensuing year. Mr. Newcombe has produced two of his own pictures, "Sea of Dreams" and "City of Enchantment," which were notable for their artistry. Mr. Newcombe is to join Mr. Griffith in Italy.

Philadelphia Inquirer 3/30/24

Film Fun 3/29/24

Brockton (Mass) Enterprise 3/29/24

Atlanta (Ga) 3/29/24

Weekly Film Review

For his work in making "America," D. W. Griffith has been made an honorary member of the Minute Men of Lexington, the oldest military organization in this country.

Mid American March 30 1924

Pittsburgh (Pa) Sun 3/29/24

Cincinnati Post

Cincinnati Times Star

Cincinnati Post

Cincinnati Times Star

Cincinnati Post

Cincinnati Times Star

Philadelphia (Pa) Record March 30 1924

Tory's Deeds Were Cruel in Every Way

Despicable Villainy Shown to Be a Characteristic of Influential Officer in Revolutionary War.

WHO was the greatest villain of the War of American Independence? Contrary to general belief, it was not Benedict Arnold, the traitor, but Walter Butler, the Tory. Such was the conclusion of the staff of research experts which delved into Revolutionary history, into historical data, and even into private diaries of the period to get authentic facts for "America." The picture comes this week to the Chestnut Street Opera House.

Traitor to his country though he was, Benedict Arnold had, previous to his act of treachery, fought bravely. History shows him to have been a man meek but tender, a man who could fight fairly, a man endowed with a goodly stock of what is known as "humanity."

But none of the saving graces vouchsafed by history to Arnold was conferred on Butler. Indeed, one historian eyewitness to some of the horrors perpetrated by Butler declares categorically that Butler was a man "without a single redeeming trait."

Yet somehow, Butler has managed to escape the odium of his ruthless career, and the patriotically minded declare that Griffith's "America," in which the acts of the influence of Butler are vividly portrayed, will go far towards bringing about more friendly relations between this country and Great Britain through a better understanding of how Butler and men of his ilk and not the great mass of the Tories first brought about and later waged the American Revolution.

It was Butler who advised the British to secure Indians as allies, and who, in order to accomplish this, when the peaceably inclined redskins declined to go on the warpath against the settlers, goaded them into it by massacring whole families of Indians and blaming the deed on the Americans. It was Butler who gave the order to his Indian allies to spare neither women nor children; who staged wild orgies in order to awaken a thirst for liquor and vice among his savage followers, as well as to satisfy his own consuming passions. It was Butler who led the frightful raid on Cherry Valley, slaying noncombatants, white men, redmen, women and children without mercy. It was he who, when he commanded one of the Indians to do a foul deed, himself murdered his friend and ally with a tomahawk.

His acts were the acts of an insane man, his whole career that of a megalomaniac or a paranoiac. Had he lived at the present day he probably would be an inmate of an asylum—had his private life been as it was. Yet his influ-

LIONEL BARRYMORE as Captain Butler

cils managed to prevail with King George III, the mad monarch who refused to listen to his more prudent councilors.

Records show that Butler was equally insensible to the courage of enemies and the sufferings of friends. He and his band of savages took no prisoners; gave no quarter. On such few occasions as he did spare the life of an enemy, it was but to save the latter up for cruel tortures at the stake. According to contemporary historians, Butler delighted in witnessing the torture of the helpless.

Songs of the period, and poetry, too, tell the pitiful plight of Butler's closest friends and allies—the one finding their daughters ruined, the other their wives and mothers slain. And nowhere in history, not even in the records of the English officers, can be found a word in extenuation of Butler's terrible acts. Indeed, on the contrary, it is made plain that the English officers have neither friendship for him, nor anything but shame for his deeds. On every possible occasion he violated the Briton's inborn respect for fair play.

Like many other persons with deranged minds, Butler imagined himself immune from retribution and death. Tracked through the woods by some of the very redskins he had helped to turn against the white men and their defenseless homes, he, lingered behind his bodyguard of savages to hurl obscene defiances at his pursuers. He could not forego his opportunity to play the braggart. He was shot through the eye, and then tomahawked, leaving, according to contemporary historians, a score of gallows cheated of legitimate prey [illegible] ing birth to a country [illegible] mous sigh of [illegible]

Philadelphia (Pa) North American March 30 1924

'AMERICA' TO OPEN SHOWING TOMORROW

Big Griffith Picture in for Run at Chestnut St. Opera House

NOTABLE CAST

"America," the latest picture made by David Wark Griffith, will have its first showing in this city at the Chestnut beginning tomorrow evening. The peformance will have all the accessories of "effects" and of music and there will be present an audience that will include a number of officers of patriotic organizations, educators and descendants of Americans of the revolutionary period. Griffith himself will be present and there will be with him several members of the cast of the picture, including Carol Dempster, leading woman; Neil Hamilton, who has the leading male role, and Charles Emmett Mack. Hamilton is the latest Griffith "find."

The making of "America" was at the request of the Daughters of the American Revolution, but altho the background is a vivid representation of crucial scenes of the revolutionary war, the picture in its essentials is a love story of unusual power. The story and titles were prepared by the novelist, Robert W. Chambers, who has high reputation as a student of American history. John L. E. Pell, author of "Down to the Sea in Ships," made the historical arrangement. Music for the picture was composed and arranged by Joseph Carl Breil.

Griffith has declared that the picture is merely an attempt to suggest the great sacrifices made by our forefathers that America might become a free and independent nation. With that idea in mind there was a re-enactment of outstanding events at the time of the revolution. One of the stirring presentations is that of the ride of Paul Revere—over the actual ground traversed by that fine patriot.

Other principals include Lionel Barrymore, Arthur Dewey, who is seen as General Washington; Lucille La Verne, Riley Hatch, Milton Noble, Frank McGlynn, Jr., John Dunton, Arthur Donaldson, Charles Bennett and others are in the personnel. Each player was chosen for his close resemblance to the historical character to be depicted. In the battle scenes regular army soldiers, including the famous Third Cavalry, and many descendants of Revolutionary families appear. Indeed the "extras" were as carefully chosen as were the principals in the cast.

NOT ANTI-BRITISH.

Dramatic Editor Toronto World.

Dear Sir—We have seen an article from your paper of March 9th, with a story, headed "England Attacked by D. W. Griffith."

This story is so utterly foreign to the purpose of our film, and it has been so admitted by Mr. Sherwood, who wrote the article, that we regret keenly you should have given it the attention and space and comment you did.

In not one scene in "America" is an Englishman portrayed as a villain or shown indulging in brutality, ferocity, or unfair warfare.

All the scenes presenting the British military show a courageous army going about its business in a thoroughly disciplined and restrained manner.

Our film was intended to show the sacrifices the Colonials made to establish independence. It happened, although not so well known in history, that the greatest sacrifices were made by the settlers in the interior, who were subject to the raids of the Indians and renegade bands.

The reason this feature was shown is that the grain supply from these valleys was of absolute vital importance to Washington's armies, and that it was the purpose of these raiders to destroy this grain supply, starve the army and cause the collapse of resistance, which all military authorities agree would have occurred. In military reality, this warfare was the most important of any during the Revolutionary period.

The instigator and leader of these raids is an American, Walter Butler, an historical character, born and raised in New York State.

We have carefully identified this man in our film, so there would be no confusion, and certainly no direct effort to possibly identify him as an Englishman.

We never object to anyone criticising our films, as no human being has yet ever done a perfect piece of work. All life is full of flaws and we expect no exemption in our product, but it is discouraging to have the purpose of a work, which is clearly understood by the majority of persons, interpreted by one reviewer as being wanting in dignity and fairness.

Sherwood should know that had Mr. Griffith desired to incite national prejudice and portray the English troops as the villains, he could have created a story that would have curled them up on their seats and created very sensational consequences.

Every scene shown in our film is historically correct, every incident shown actually happened, and through it all Mr. Griffith has carefully refrained from arousing any antagonism toward the British people.

Consequently, it is very unfortunate that such impressions as you quote should be widely circulated to sow, in advance, prejudice and create nationalist feeling.

Sincerely yours,
GERRIT J. LLOYD,
for D. W. Griffith,
New York City.

Philadelphia Record March 30 24

Griffith's Newest Picture Has Revolution Background

"America," a Romance With Notable Cast, Will Be Shown on the Screen at the Chestnut Street Opera House.

"AMERICA," said to be the greatest picture yet made by that genius of the screen, David Wark Griffith, will have first showing in this city at the Chestnut Street Opera House beginning tomorrow evening. The performance will have all the accessories of "effects" and of music for which productions bearing the Griffith label are famed, and there will be present a distinguished audience that will include a number of officers of patriotic organizations, educators and descendants of Americans of the Revolutionary period. Griffith himself will be present and there will be with him several members of the cast of the picture, including Carol Dempster, leading woman; Neil Hamilton, who has the leading male role, and Charles Emmett Mack. Hamilton is the latest Griffith "find." Miss Dempster, who is also a player developed by Griffith, has the most important role of her career.

The making of "America" was at request of the Daughters of the American Revolution, but although the background is a vivid representation of crucial scenes of the Revolutionary war, the picture in its essentials is a love story of unusual power. The story and titles were prepared by the novelist, Robert W. Chambers, who has high reputation as a student of American history. John L. E. Pell, author of "Down to the Sea in Ships," made the historical arrangement. Music for the picture was composed and arranged by Joseph Carl Breil.

Griffith has declared that the picture is merely an attempt to suggest the great sacrifices made by our forefathers that America might become a free and independent nation. With that idea in mind there was a re-enactment of outstanding events at the time of the Revolution. One of the stirring presentations is that of the ride of Paul Revere—over the actual ground traversed by that fine patriot. That ride is said to give the greatest thrill ever experienced by onlookers at a picture presentation. Intrepid patriots are seen opposing the British at Lexington, and Concord's battle is realistically reproduced. Then there is the Battle of Bunker Hill—a real triumph in detail of presentation. At Valley Forge, Washington and his tattered and bleeding soldiers command pity. Then later there are Indian raids upon defenseless settlers at the outposts of civilization and the glorious conclusion comes soon after the visualization of the surrender of Cornwallis. In the course of the tale there is also the presentation of the scene of the signing of the Declaration of Independence, and this will particularly appeal to Philadelphians.

Thirty-six principals are in the cast and there is not an indifferent or inefficient player in the lot. Miss Dempster, Neil Hamilton, who is expected to become a second and greater Valentino; Lionel Barrymore, Charles Emmett Mack, Arthur Dewey, who is seen as General Washington; Lucille La Verne, Riley Hatch, Milton Noble, Frank McGlynn, Jr., John Dunton, Arthur Donaldson, Charles Bennett and others are in the personnel. Each player was chosen for his close resemblance to the historical character to be depicted. In the battle scenes regular army soldiers, including the famous Third Cavalry, and many descendants of Revolutionary families appear. Indeed the "extras" were as carefully chosen as were the principals in the cast.

Philadelphia North American 3/30/24

LIONEL BARRYMORE AND CAROL DEMPSTER IN D. W. GRIFFITH'S "AMERICA" AT CHESTNUT STREET

Davenport (Ia) Dem-Orter 3/30/24

My Telegram March 30 1924

PHILADELPHIA SEES "AMERICA" MONDAY

Griffith Feature to Begin Run at Chestnut Street Opera House To-morrow Evening.

BIG CEREMONIES PLANNED

(Special Dispatch to The Morning Telegraph.)

PHILADELPHIA, March 29.

The premiere showing in this city on Monday evening at the Chestnut Street Opera House of D. W. Griffith's newest screen production, "America," will be of unusual interest because of notables in the audience and the personal appearance of Carol Dempster, who enacted the leading role in the production; Neil Hamilton, leading man, and Charles Emmett Mack, also a member of the cast. In addition to these stars there will be Griffith himself, A. L. Grey, president of the Griffith corporation; James M. Ashcraft, personal representative of Mr. Griffith, and Patrick W. Campbell, business manager. The party will arrive here about noon to-morrow and it is expected that they will be met at the train by the First City Troop under the command of Capt. Clement B. Wood, after which the party will be escorted by the troop to historic Valley Forge, scenes of which are shown in the picture. In the evening Miss Dempster, Griffith and Hamilton will speak over the radio from station WIP, Gimbel Brothers, arrangements having been made for the allotment of thirty minutes to them.

As in other Griffith presentations, "America" will be shown here, with every available advantage that can be given the screening of a big production. A specially augmented orchestra of twenty-five men, under the leadership of Adolph Fink, will render the specially written score. The musical score was arranged by Cesare Sodero, assisted by Joseph Brill, who arranged the music for presentation of the "Birth of a Nation."

Fred R. Zweifel, formerly connected with Ed Wynn's show, and at various times with Griffith productions, will be manager of the local [illegible]

At the Other Houses.

Boston Herald 3/30/24

Dallas (Tex) News 3/30/24

Lexington (Ky) Leader 3/30/24

Graham (NC) News March 30 1924

TEXAS GIRL TAKES PART IN "AMERICA"

LONE STAR STATE REPRESENTED IN GRIFFITH HISTORICAL FILM.

Mrs. Norman R. Greathouse, formerly Tottye Price of this city, was chosen to represent Texas in "America," the colonial photodrama of the War of American Independence, filmed by David Wark Griffith for the Daughters of the American Revolution and now showing in New York.

Mrs. Greathouse was selected by Mr. Griffith and by Miss Carol Dempster, who plays the leading role in the film, to portray the role of Mrs. Gage, wife of General Gage, the British commander in chief at Boston during the revolution. Her remarkable facial resemblance to the person of the social personage she had been cited by Miss Dempster, her close personal friend, long before the filming of "America" was projected.

In making "America," Griffith has chosen his actors and actresses primarily for their physical resemblance to the famous historical personages who appear in the film. He had learned somewhat of Mrs. Greathouse's resemblance to Mrs. Gage while she was a student at Miss Dempster's school in Tarrytown, N. Y., and when she was at once signed for the part.

[illegible]

'MUSIC IS GREAT AID TO PICTURE

Photoplays Benefited by Musical Scores Played in Synchrony—Lighting Effects Also Have Effect

FILMS MADE IMPRESSIVE

By ELDRID FERRER

Many of the largest motion picture productions such as "The Birth of a Nation," "The Covered Wagon," "Scaramouche," "The Hunchback of Notre Dame," and "Robin Hood," have become famous not entirely on account of the merits of the pictures themselves, but because of favorable presentations, by which, incidentally a large number of the cheaper films have been lifted from mediocrity.

Appropriate music and lighting effects play an important part in promoting any photoplay, as these elements have a definite psychological effect upon the mind of the spectator. Music is so closely allied to the art of color that the perfect presentation includes the blending of both.

It [illegible] was probably the Rialto [illegible] one of the idea of accompanying a picture with music and [illegible] of such music. They [illegible] quarter of a million dollars [illegible] Music is so much an integral part of the production [illegible] the popularity through a [illegible] appropriate and [illegible] It is said [illegible] a [illegible] Rialto [illegible] Music is now making [illegible] Rialto. This was done so that the [illegible] of the place [illegible] the leaders of a [illegible] the [illegible] of the [illegible] and [illegible] of the [illegible] and [illegible] of [illegible] and [illegible] [illegible] Music [illegible] the [illegible] of the [illegible] [illegible] the [illegible] [illegible] [illegible]

Philadelphia Inquirer March 30 1924 | Philadelphia Pa Public Ledger 3/30/24 | My World 3/30/24 | Topeka (Kansas) Capital 3/30/24 | San Francisco (Cal) Call-Post 3/30/24 | Philadelphia (Pa) Eve. Public Ledger 3/31/24

Realism Runs Riot in Griffith's Latest

When D. W. Griffith undertook to stage the Robert W. Chambers story of romance, that because of historical background is called "America," students of history in all parts of the country volunteered to supply data that would be of value. Special representatives of the motion picture director got into conference with such notables as E. B. Worthen, president of the Lexington Historical Society; G. Watson James, Jr., national historian of the Sons of the Revolution; Charles K. Bolton, president of the Boston Athenaeum; Secretary of War Weeks, Brigadier General Sir Percy Sykes, Dr. J. A. C. Chandler, president of the College of William and Mary; Dr. W. A. R. Goodwin, professor at that institution; W. Jordan, curator of Independence Hall in this city, and Rev. W. Herbert Burk, D. D., of the Valley Forge Historical Society. Each had something to contribute, and it is asserted that as a result of their aid the production is really an accurate representation of important events in the Revolutionary War. At the same time, as will be observed by those who see "America" at the Chestnut Street Opera House, there will be as the important part of the picture the romance on which Griffith spent some of his best efforts.

In order that there should be correctness of detail, the villages of Lexington and Concord seen in the picture were designed from Doolittle drawings and were then made according to scale in ideal surroundings. The battle lines of Lexington are exact reproductions of the original and the participants are exactly as at the battle, 800 British against 77 Americans. All the details of Paul Revere's ride, which is one of the exciting parts of the picture, are historically correct. When he was pursued by British horsemen he outrode them and kept in advance by hurdling many a fence and gate. He finally lost them in a quagmire. Replicas of his lanterns were actually hung in Old North Church as signals.

The drum seen in the picture as used by the Minute Men is the original that was used at the battle of Lexington. Several flint lock guns that are seen were actually used in the battle and the pistols that are seen were recovered from Major Pitcairn's horse. Then there is Buckman's Tavern, an exact reproduction. Another accurate representation of a historic mansion is that of the Clark home.

In this connection it may be interesting to read what was said by Mr. Worthen, president of the Lexington Historical Society: "It has been a real privilege to see 'America'," he declared, "and I am at a loss for words to express how deeply impressed I am with the picture. God speed you in this glorious work of telling the story of the sacrifices of your forefathers and in your patriotic mission of teaching a higher and a finer Americanism."

A Fascinating Tavern

One of the buildings that is reproduced by D. W. Griffith's romance of the Revolutionary period, "America," coming tomorrow evening to the Chestnut Street Opera House is Buckman's Tavern. It is shown in connection with the Battle of Lexington, in 1775—one of the finest representations of an historic event of great importance, yet brought to the screen. Much of the information that was utilized by Griffith and his staff in the re-creation of the atmosphere and of the aspects of the period came from President Edwin B. Worthen, of the Lexington Historical Society. He had all sorts of documents and of drawings to furnish accurate information to Griffith and his assistants and each detail had the closest scrutiny before there was final adoption of the property.

Buckman Tavern was the chief hostelry of the town. There wealthy travelers on their way North or South would arrive in their splendid coaches with numerous Negro servants. Outside the tavern usually were many idlers—men smoking long church-warden pipes and with no apparent object in life except to discuss affairs of neighbors. The twelve-mile journey to Boston was usually made on horseback. Sometimes a whole family — father, mother and one or two children—would be on the back of a plodding, patient horse. It was far from exciting and also far from comfortable.

Mr. Worthen had many interesting facts relative to living conditions at the time to give to Griffith. For instance, he was told that in those days the British taxed shoe leather so greatly that even the daughters of well-to-do farmers and villagers were accustomed to walk barefoot to the edge of the town in order to make shoes "last a life-time." It was no unusual sight to the traveler to see some blooming young women seated on a rock or at a fence rail, putting on her shoes after a tramp of a mile or more over the rough country.

It was in those days that nearly everything for the colonists was imported from England. Strangely enough New York was not the port of entry. Instead, the goods that were sent from England arrived by way of Virginia, and were passed through the custom house at Williamsburg, Va. That house is still standing and Griffith introduced it in several scenes in "America." The house is just as it was in those days when milady was dependent upon the customs officers there to pass upon silks, jewels and all sorts of wearing apparel. Much of her food went through that gate-way and the rare wines for her husband's cellar were given entry by the Government men at Williamsburg.

WHEN something exceptionally fine comes along it is hard to let it go. "America" keeps humming in our ears and racing before our eyes. It seems rather impossible ever to wind up on it. This week we went again to the 44th Street, and found a last half which is entirely different from that which we had seen before. And still it has been so expertly rearranged by Mr. Griffith that it is quite beyond us to say what has been done.

This much is certain: It is less likely to attract adverse comment now on account of the sequence of its romantic plot. The charming love story of Nathan Holden and Nancy Montague is woven even more bewitchingly into the background of Revolutionary history than it was in the beginning. Everybody who watches what we say about the films knows very well that "America" got us the opening night. Now it is a far better picture play. It is, to tell the truth, a marvelous, inspiring canvas. It is the most thrilling play ever staged.

GRIFFITH SCRATCHED FOR CASH

Closes Studios—Has Trouble With "America."

D. W. Griffith has discharged a number of employes at his Mamaroneck studio and has cut his force there down to the bone. More than 20 have been let out, pending future production plans.

As pointed out on various occasions, Griffith is very uncertain over future plans. It is more or less of an open secret that the problem of proper financing is an irksome one.

It is known in the trade that he experienced some difficulty in getting money to make "America," and that when the production had advanced very considerably, he found it necessary to turn to outside help for financial

FILM PICTURE COLLEGE OF MARY PICKFORD ENDORSED

By Associated Press.

NEW YORK, April 4.—A plan to include a moving picture university in the proposed Central Park art center sponsored by Mary Pickford, who with D. W. Griffith yesterday visited City Chamberlain Berolsheimer, has met with the chamberlain's approval, it was stated today.

Miss Pickford said it had been the dream of her life that a great university should be developed to give to American youth the best opportunity for serious education in the matter of moving pictures and "to stimulate the highest and the best" in the industry.

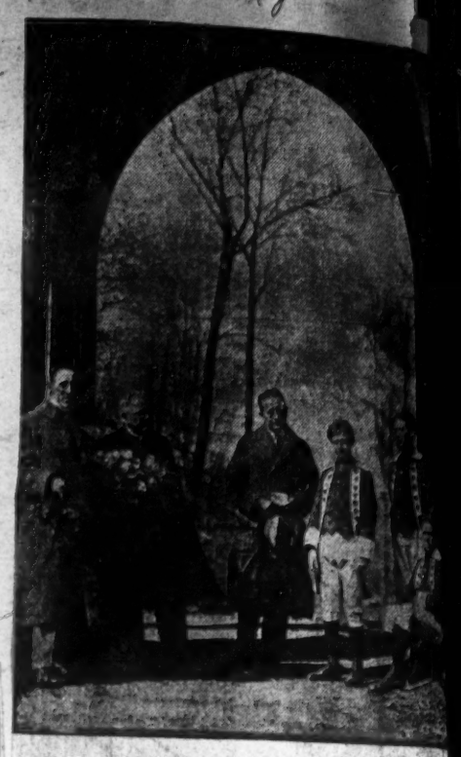
BERING SEA OPENS EARLY

NOME, Alaska, April 4.—Navigation of Bering Sea, which usually opens in May, was expected here today to begin earlier than usual this spring. Ice in Norton Sound, on which Nome is situated, already shows many breaks.

Boston Herald 3/30/24

"America," Griffith's film of the Revolution, with a story by Robert W. Chambers, enters its fourth week at the Majestic. A stirring film account that realizes the smudged and forgotten episodes, in the ride of Paul Revere, the battle of Bunker Hill, the happenings at Cherry Valley, as well as glimpses of the court and parliament of George III. The photography is unusually beautiful, and the cast includes Charles E. Mack, Lionel Barrymore, Carol Dempster and Neil Hamilton.

Boston Advertiser March 30 1924 | Memphis (Tenn) News-Scimitar 3/30/24



FILM PRODUCER AT VALLEY FORGE. At the extreme left is D. W. Griffith. Near him are J. L. E. Bell, historian, and Rev. Dr. W. Herbert Burk, president of Valley Forge Historical Society

Topeka (Kansas) Capital 3/30/24

UNITED ARTISTS.

"Minute Man of Lexington."

For his work in making "America," D. W. Griffith has been made an honorary member of the Minute Men of Lexington, the oldest military organization in this country.

At the first showing of the film, which is a screen story of the War of Independence made by Mr. Griffith for the D. A. R., the Minute Men were present at the performance to weigh the historical accuracy and dramatic truth of the pictured events.

Then convinced of the faithfulness and appeal of the scenes at the Boston Common when seventy-seven Americans met 800 British regulars, the Minute Men voted the honorary membership.

The famous bronze button of membership, worn only by descendants of the men who fought in the battle, was presented by Capt. E. F. Bread of Lexington.

GRIFFITH IS "MINUTE MAN"

Picture Director Honored by Historic Body for Making "America."

For his work in making "America," D. W. Griffith has been made an honorary member of the Minute Men of Lexington, the oldest military organization in this country.

At the first showing of the film in Boston, the Minute Men were present to weigh the historical accuracy and dramatic truth of the pictured event.

When convinced of the faithfulness and appeal of the scenes at the Common when 77 Americans met 800 British regulars, the Minute Men voted the honorary membership.

The famous bronze button of membership, worn only by direct descendants of the men who fought in the battle was presented by Capt. E. F. Breed of Lexington.

Neil Hamilton "America" Majestic

Griffith Honored by Military Organization

For his work in making "America," D. W. Griffith has been made an honorary member of "The Minute Men of Lexington," the oldest military organization in this country.

At the first showing of the film in Boston, the Minute Men were present to weigh the historical accuracy and dramatic truth of the pictured event.

When convinced of the faithfulness and appeal of the scenes at the Common when 77 Americans met 800 British regulars, the minute men voted the honorary membership.

The famous bronze button of membership, worn only by direct descendants of the men who fought in the battle, was presented by Capt. E. F. Breed, of Lexington.

In his presentation, Capt. Breed said: "With your film, 'America,' you have done the impossible, Mr. Griffith, in adding greater glory to the memory of the battle at Lexington."

Dallas (Tex) News 3/30/24

Mr. Griffith's Contribution

A LONG this line, I wish to extend a congratulatory palm to David Wark Griffith for his courageous work in filming "America." Hampered by a lack of funds and an endless amount of trying conditions, Mr. Griffith went to work with deep sincerity and gave the screen a photoplay deserving the highest commendation. On the night the picture opened, Mr. Griffith was under his doctor's orders, but was still cutting the photoplay so that he could keep his promise and show it to Broadway on the eve of Washington's Birthday.

There are those who view "America" who will miss certain incidents in the Revolutionary War, such as Washington crossing the Delaware, the influence of Lafayette, and so on; but Mr. Griffith has explained that it was utterly impossible to include everything in his photoplay and keep up the interest of the story. Surely the thrilling role of Paul Revere will long be remembered, as well as a score of other incidents of historical significance.

As a contribution to the screen, Americans owe Mr. Griffith a debt of gratitude for "America." The different incidents that unfold on the screen will be of greater value from an instructive point of view than a book-case full of text books. He has shown a nation at its beginning struggling for existence, and has done so in a manner that will linger long in memory.

Probably the finest bit of acting rendered by Lionel Barrymore as the scoundrel Walter Butler. Carol Dempster is seen to a lovely and sympathetic heroine, and Neil Hamilton a manly hero. The different historical roles were well taken and gave life like pictures of those soldiers who contributed their share in building our nation. It was a pity, however, that more sympathy could not have been injected into the role of General Washington. On the screen the Father of His Country seemed more like a marble statue than a living breathing human being.

Philadelphia Pa Eve. Public Ledger March 31 1924

Realism Runs Riot in Griffith's Latest

Italian Paper Bollettino 3/30/24

L'America al 44th St. Theatre

È vero che il Teatro Muti deve rifrangere in sulle scherme delle azioni nobili e generose per adempiere alla sua missione di educazione e di civiltà, niun altro Teatro è oggi più educativo e più civile, nessuna film più nobile, e capace di accendere i più puri entusiasmi, quanto il Teatro delle 44 Strade che la [illegible] che vi si produce, "America," [illegible] la storia delle gloriose battaglie combattute dai popoli americani per raggiungere la sua indipendenza, uno spettacolo quindi patriottico in cui passano i più grandi fatti, i più illustri campioni della grande epopea che si compendiò nella Costituzione di questa Grande Repubblica.

Tutti dovrebbero visitare questo Teatro e colmare qualche vuoto di cognizioni [illegible] della storia di questo paese. La rappresentazione si svolgerà due volte al giorno: alle ore 2.15 e 8.15 p. m. 44 strada a Broadway. "America" è un accurato lavoro di D. W. Griffith.

The Fortnightly Discovery of a New Valentino

A SECOND and greater Valentino—a new "great lover" of the screen—has been discovered by David Wark Griffith, who discovered and "made" a majority of the present day movie stars. Thus, the press agent.

The new luminary in the film world is none other than Neil Hamilton, the sturdy, handsome, young American boy who plays the leading male role in Griffith's "America," the romance of the war of American independence, now running in New York and Boston.

Although Griffith discovered and made Barthelmess, the Gish girls, Mae Marsh, and many other present day favorites of filmland, the first time on record that he publicly enthused over a young actor happened in the case of Hamilton, who in two brief years at the Griffith studios has developed from an "extra" into a star of the first magnitude.

"That boy," exclaimed Griffith after seeing Hamilton as Nathan Holden in "America," "will be the great lover — indeed, the greatest lover—of the screen. He will go far. I have never had a young actor for whom I could predict such a brilliant future as I predict for young Hamilton."

Hamilton was born in Iowa, Mass, and student theatrics have years before starting to break into the movies through the "extra" route. In "America," he plays the role of a Lexington revolutionist friend of Paul Revere and Minuteman, who tries to capture a spectacle of Morgan's Rangers, and takes the chance which leads through the [illegible] at Fort Ticonderoga.

New Orleans (La) States 3/30/24

FINDS NEW VALENTINO

A second and greater Valentino—a new "great lover" of the screen—has been discovered by David Wark Griffith, who discovered and "made" a majority of the present day movie stars.

The new luminary in the film world is none other than Neil Hamilton, the sturdy, handsome, young American boy who plays the leading role in Griffith's "America," the romance of the War of American Independence, now the sensation in New York and Boston. Critics of both cities have joined Griffith in forecasting a most brilliant career for Hamilton, whose fine acting, noble figure and frank, firm visage, is one of the outstanding features of the latest Griffith success.

Cincinnati (Ohio) Enquirer 3/30/24 | Dayton (O) News 3/30/24

D. W. Griffith has accepted an invitation from an Italian syndicate of bankers to go to Rome for the purpose of conferring on the production of a series of pictures to be made there. The syndicate is headed by Comm. Andrea Sereo, member of the Mayor's Cabinet of Rome.

Irving Cummings has selected four of the cast to support Marr Philbin in [illegible]

Washington (DC) Herald 3/30/24

Buffalo Times Express 3/30/24 | Kansas City (Mo) Star March 30 1924

D. W. GRIFFITH IS MADE A MINUTE MAN

For his work in making America, D. W. Griffith has been made an honorary member of The Minute Men of Lexington, the oldest military organization in this country.

At the first showing of the film in Boston, the Minute Men were present to weigh the historical accuracy and dramatic truth of the pictured event.

When convinced of the faithfulness and appeal of the scenes at the Boston Common when 77 Americans met 800 British regulars, the Minute Men voted the honorary membership.

The famous bronze button of membership, worn only by descendants of the men who fought in the battle, was presented by Capt. E. F. Breed of Lexington.

PRAISES GRIFFITH'S "AMERICA."

Director Backer That Scores for Premiere With Doctor Attending.

D. W. Griffith's "America" received an enthusiastic reception at the New York premiere.

Griffith didn't confine the action to the larger setting for two reasons: One, that the Indian warfare was a vital part of the war in that the food supplies of Washington's armies were invariably secured, that the open winter made the crossing of the Delaware with the Hessians with no broken ice possible, and that the picture was being rushed with spectacle in the theatre Griffith and his staff set up in a frugality dressing room during the final reels of the film for the purpose of an a few minutes later. With the applause and critics factoring it one of the best triumphs of his active career, a [illegible] Griffith, Mrs. Griffith and Lionel Barrymore, who had been in the cast, and discovering that he was in the hospital at [illegible] His wife was now [illegible]

Boston Post 3/30/24

Philadelphia (Pa) Public Ledger March 30 1924 | Pittsburgh (Pa) Post 3/30/24 | Richmond (Va) News-Leader 3/30/24 | Topeka (Kansas) Capital 3/30/24 | Cincinnati (O) Post 3/30/24 | Boston Globe 3/31/24

MRS. NORMAN GREATHOUSE

Cast as the wife of General Greathouse, British commander in chief in the Revolutionary War, Mrs. Greathouse appears in Griffith's "America."

Plays Mrs. Gage in War Picture

Pittsburgh (Pa) Post 3/30/24 | Dunbarton (NC) Free-Press 3/31/24 | Philadelphia Pa Eve. Public Ledger March 31 1924

RADIO HURTS MOVIE, GRIFFITH DECLARES

Theatre is Supplant the Cheapest Great Family Entertainer, He Says

TO VALLEY FORGE

Philadelphia (Pa) Public Ledger March 30 1924

GRIFFITH GUEST AT VALLEY FORGE

Boston Post March 30 1924

Boston Post March 30 1924

Worcester (Pa) Times-Herald 3/31/24

GRIFFITH VISITOR AT VALLEY FORGE

Famous Motion Picture Producer Pays Tribute to Revolutionary Heroes

A visit to historic Valley Forge was made yesterday afternoon by D. W. Griffith, foremost motion picture director, who was the guest of the Dr. W. Herbert Burk and Mrs. Burk during his stay at the place made famous by Washington and his soldiers.

Mr. Griffith and his party were shown about the park grounds at Valley Forge by Dr. Burk and at the grave of John Waterman, the only soldier of the 3,000 buried at Valley Forge whose identity is known, Mr. Griffith placed a large floral wreath. Afterwards at the monument of Washington at the Washington Memorial Chapel the director placed a large bouquet of American Beauty roses.

Dr. Burk entertained his guests at dinner at the Washington Inn and they afterwards returned to Philadelphia. Included in the party accompanying the director were: Carol Dempster, Neil Hamilton and Charles Emmett Mack, who have leading roles in the newest Griffith picture, "America." The picture will be shown this evening in the Chestnut Street Theatre, Philadelphia, where Mr. Griffith will be host to Dr. and Mrs. Burk.

Last evening Mr. Griffith in a talk broadcast from Station WIP, Gimbel Brothers, Philadelphia, spoke about everything from the Teapot Dome to the latest improvements made in the moving picture industry. He said that radio is keeping many of the people from the movies. He also stated he favored legislation to prevent "cheap actors" from draping themselves in an American flag and have the orchestra play the "Star Spangled Banner" in order to win applause.

Cleveland (Ohio) Plain-Dealer 3/21/24

Griffith Quitting America?

Word comes to hand that D. W. Griffith has accepted an invitation from an Italian syndicate of bankers to go to Rome for the purpose of conferring on the production of a series of pictures to be made there. Griffith's new "America" is now showing in New York.

The bankers state that "we feel the activity of Mr. Griffith in Italy will do much toward restoring the picture making industry of Italy to its full health and prosperity."

Griffith has not definitely accepted. He has said that he may visit Russia to look over its picture possibilities before he returns to America.

England some time ago was bidding for Griffith's services in the making of a "History of Mankind."

If they are not already, it looks as if the pictures would soon be the world's chief entertainers.

Pittsburgh (Pa) Sun 3/31/24

Radio Is Threatening Movies Says Griffith

Keeping Thousands From Picture Shows, Declared.

By United Press.

PHILADELPHIA, March 31.—Radio threatens to supplant the movies as the great family entertainer. From the first, radio kept hundreds of persons away from vaudeville and the legitimate theaters, but now it is reaching out, and thousands who used to go to the movies several times a week are staying at home to listen in on their radios," declares D. W. Griffith, motion picture director, now here. He refuses to state how long it is going to take for the radio to "run" the movies out of business, but he says the radio is now a real menace to the motion picture industry.

Italian Letter Corriere 3/31/24

ALLE VISTE

"America", la grande cinematografia patriottica diretta dal Griffith, continua a darsi al 44th Street Theatre, col più grande concorso di pubblico. Il Film riproduce gli episodi principali della rivoluzione americana: sfilano personaggi storici, nel loro ambiente; e gli eventi che portarono faticosamente alla formazione della nazione americana non mancano di commuovere.

Meriden (Conn) Record 3/31/24

GRIFFITH HONORED BY HISTORIC ORGANIZATION

For his work in making "America," D. W. Griffith has been made an honorary member of The Minute Men of Lexington, the oldest military organization in this country.

At the first showing of the film in Boston, the Minute Men were present to weigh the historical accuracy and dramatic truth of the pictured event.

When convinced of the faithfulness and appeal of the scenes at the Common when seventy-seven Americans met 800 British regulars, the Minute Men voted the honorary membership.

The famous bronze button of membership, worn only by direct descendants of the men who fought in the battle, was presented by Captain E. F. Breed of Lexington.

In his presentation, Captain Breed said: "With your film, 'America,' you have done the impossible, Mr. Griffith, in adding greater luster to the memory of The Battle of Lexington."

Oswego (Kan) Palladium 3/31/24

RADIO HURTS MOVIES.

PHILADELPHIA, March 31. The radio is a real menace to the motion picture industry, D. W. Griffith, producer, said here. Thousands who formerly went to the "movies" several times a week, now stay at home evenings and are entertained by "listening in" on broadcasting programs, he said.

New Orleans (La) Item 3/31/24

Griffith Will Help Make An Italian Film

Accepts Invitation From Bankers Syndicate To Go to Italy

D. W. Griffith has accepted an invitation from an Italian syndicate of bankers to go to Rome for the purpose of conferring on the production of a series of pictures to be made there. The syndicate is headed by Com. Andrea Sereo, member of the Mayor's Cabinet of Rome.

The action on the part of the bankers has the consent and approval of the Italian government.

Have Confidence in Him

In a statement issued by representatives of the syndicate, it says: "We feel the activity of Mr. Griffith is Italy will do much toward restoring the picture-making industry of Italy to its full health and prosperity."

"This is the first time an American artist ever has been sought by anyone people to re-establish an art activity. In many instances American bankers and business men have been invited to reorganize a country's industry or economics, but this seems to be the first time an artist has been sought for that purpose.

Has No Definite Plans

No definite plans have been made regarding the output of the story, but the syndicate wishes something after the manner of Mr. Griffith's "America" which has proven one of World's greatest successes.

Mr. Griffith was visit Rome in order regarding possibilities of making a picture there before he returns

Balletin

SEEN ON THE SCREEN

Griffith's "America"—New Films at Stanley and Fox—Others

D. W. GRIFFITH'S "America," a real masterpiece of the screen, literally swept the audience "off its feet" at the Chestnut Street Opera House last night. So high was the pitch of patriotic feeling raised by the picture that the audience applauded episode after episode.

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In Neil Hamilton, Griffith has a character actor whose early rise to fame is evident in every episode. Carol Dempster, as the leader, being Virginia Montgomery, reaches heights hitherto unattained. The best theme [illegible] Charles Emmett Mack, as the Spanish Tory son, who finally gives his life to the Rebel cause. Lionel Barrymore is seen as the dominering squire of Tarrytown, Captain Walter Butler. Arthur Dwan is brilliant as George Washington. All his efforts are overshadowed by those of Barrymore and Miss Dempster.

Pretty this entertainment is [illegible]

Los Angeles (Cal) Herald 31 1924

Radio Is Menace To Motion Pictures, Says D. W. Griffith

By United Press

PHILADELPHIA, March 31.—The radio is a real menace to the motion picture industry, D. W. Griffith, producer, said here. Thousands who formerly went to the movies several times a week now stay at home evenings and are entertained by "listening in" on broadcasting programs, he said.

Boston Traveler 3/31/24

GO OPEN IN PHILLY

D. W. Griffith is taking his principal stars, Carol Dempster, Charles Emmett Mack and Neil Hamilton—to Philadelphia for the opening there of "America" tonight. The festivities which the Quaker City will trot out for the occasion include an escort of the national guard, which will meet them at the station and accompany them on a trip to Valley Forge. The director and his stars will appear at the theatre and over the radio [illegible]

Glenfield (N J) Courier-News March 31 1924

RADIO MENACE TO "MOVIES" SAYS GRIFFITH

[illegible]

Fairfield (Iowa) Daily Journal March 31 1924

RADIO REAL MENACE TO MOVIES, HE SAYS

[illegible]

Baltimore (Md) Evening Sun March 31 1924

Radio Is Worst Foe For Motion Pictures, D. W. Griffith Says

[illegible]

SOMETHING NEW FOR HER

[illegible]

Rochester (N.Y.) Times-Union 3/31/24

Griffith Sees Radio as Menace to Films

[illegible]

RADIO REAL MENACE TO MOVIES, PRODUCER SAYS

[illegible]

Cleveland (Ohio) Post-Engineering March 31 1924

Radio Said Menace To Motion Pictures

[illegible]

Springfield (Ohio) Sun March 31 1924

Radio Is Menace To Movie Industry

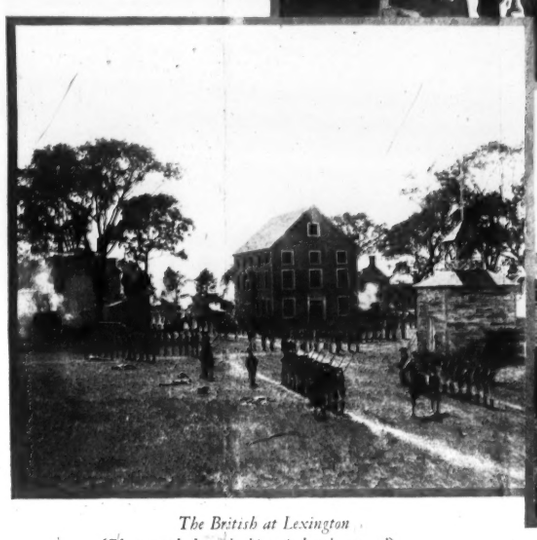
[illegible]

April 1924 Ny Cits

Making "America" Famous

Scenes in D. W. Griffith's newest production

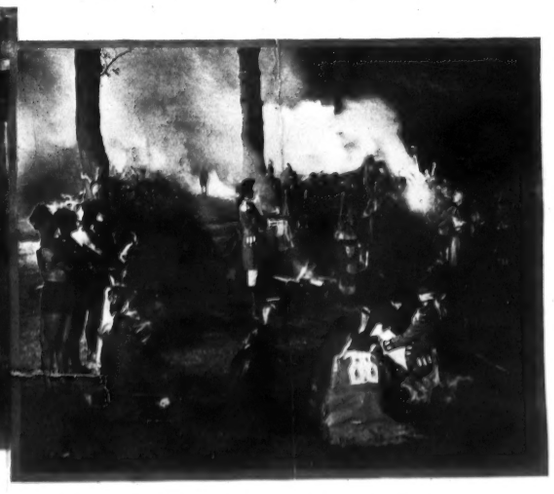
Lionel Barrymore as Captain Walter Butler and Carol Dempster as the heroine



The British at Lexington (Photographed at the historic battle ground)

Morgan's Rangers arrive at the stockade to protect the Americans

Indians with Tories painted as redmen seeking to destroy grain supply for Washington's army



Captain Butler enlists Indians against the Revolutionary armies

When the Movies Are Worth While

By EDITH H. JARBOE

[illegible]

"AMERICA"

Most Notable Picture of the Month

D. W. GRIFFITH [illegible]

Current Film Features

Reviewed by Charles A. McMahon for N. C. W. C. News Service

[illegible]

Farm Life Spencer (Ind) april 1924

Farming and Fighting in '76.

Scenes from "America," D. W. Griffith's drama of the Revolution, filmed at the request of the D. A. R. The costumes and the farming methods portrayed in this patriotic picture are historically accurate. Photographs made especially for Farm Life.

Third U. S. Cavalry as Morgan Raiders

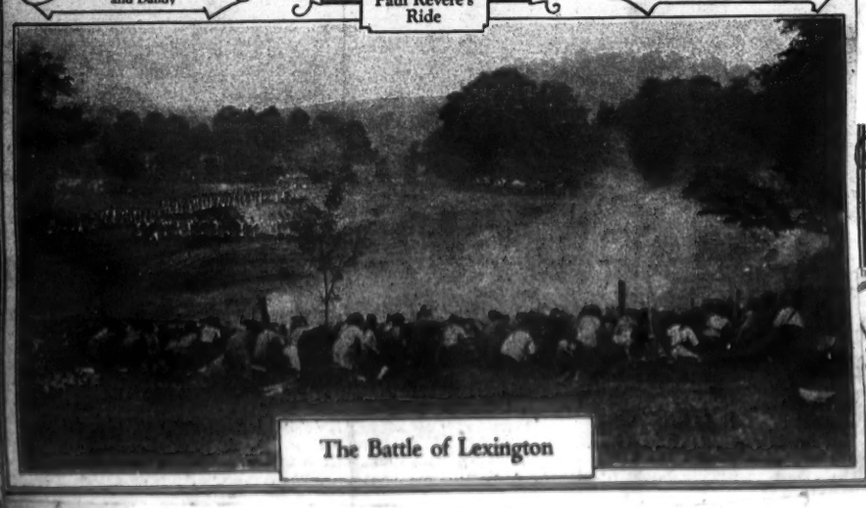
Off to the War, Leaving His Sweetheart at the Plow Handles

Neil Hamilton as a New England Farmer Minute Man

Charles Mack as a Virginia Farmer and Dandy

Paul Revere's Ride

Arthur Dewey, as George Washington the Gentleman Farmer



The Battle of Lexington

Cinema (Cyc) April 1924

"AMERICA"—D. W. Griffith, Inc. Directed by D. W. Griffith. Written by Robert W. Chambers.

CAST

Carol Dempster, Lionel Barrymore, Neil Hamilton, Lucille La Verne and many others.

D. W. Griffith has again scaled the heights. The creator of "The Birth of a Nation" has been newly inspired in the case of this new picture, "America," dealing quite as forcefully and picturesquely with another period in the history of this country. There are the impressive outstanding incidents that one remembers so distinctly from his history book—the ride of Paul Revere, the battles of Lexington and Concord, and Bunker Hill, and then, too, there is the surrender of Cornwallis at Yorktown. One is taken to England to see Parliament in session with Pitt and Burke pleading for the colonies and then, in contrast, there are the long and dreary days of the suffering patriots at Valley Forge. The final scene is the inauguration of George Washington as President of the United States and the young bridal couple, Nathan Holden and Nancy Montague, daughter of an almost uncompromising adherent of King George, stands among the witnesses of the ceremony.

Almost at the very beginning of the picture there is stir. Griffith has done nothing finer than in his creation of the ride of Paul Revere. No one could withstand the appeal of that momentous ride as it is thrillingly set forth. The battle scenes are of a convincing realism and fighting with the Indians is of the hand-to-hand sort. The romantic features of the story are not forgotten, with Carol Dempster as the heroine and with Neil Hamilton as Nathan Holden. He is seen at the head of Continental soldiers fighting valiantly and it is as though one were actually living in the period that is presented. Each role is ably enacted and there are many participants in the action. Griffith is himself again.

Boston Advertiser April 1 1924

ALL IN SWEET ACCORD.

Rumors that United Artists, through which organization Mary Pickford, Douglas Fairbanks, Charlie Chaplin and D. W. Griffith distribute their pictures, was headed for a breakup were set at rest by a statement signed by the four cinema notables mentioned above. The quartet is unanimously satisfied with their organization, according to the manifesto.

Philadelphia (Pa) Bulletin 4/1/24

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In Neil Hamilton, Griffith has a new actor whose early rise to fame is evident in every episode. Carol Dempster, as the tender, loving Nancy Montague, reaches heights hitherto unattained. The love theme revolves about Hamilton, as Nathan Holden and Nancy. Decidedly the best bit of artistic portrayal of the picture is that of Charles Emmett Mack, as the foppish Tory son, who gladly gives his life to the Rebel cause. Lionel Barrymore is seen as the domineering, sneering, villanous Captain Walter Butler. Arthur Dewey is brilliant as George Washington but his efforts are overshadowed by those of Hamilton and Miss Dempster. Louis Wolheim, as one of Butler's subordinate, is so terrifying one can hardly believe such a character could exist.

Philadelphia (Pa) Eve Public Ledger 4/1/24

NEW GRIFFITH FILM, "AMERICA," IS SHOWN

Story of Revolution Is Screened at Chestnut Street Opera House

No man has really lived, says Kipling, until he has known war, women and horses, and it is with these three appeals to romance that the great director again drew back the curtains of history last night to tell in a simple yet soul-stirring manner that most dramatic of true stories, the American Revolution.

Although a love tale, refreshingly free from complications, is woven into the picture, the play is primarily a parade of historic episodes leading up to the surrender of Cornwallis.

From the ride of Paul Revere to the last gruesome massacre by Captain Butler and his horde of painted ravagers in Wyoming Valley, the warfare between the colonists and their British and Indian foes is traced with such scrupulous attention to actual fact that the dramatic force of the film is maintained without a single resort to artificial means.

As always, Griffith promises to "make" new stars with his latest presentation. Carol Dempster as Nancy Montague, the haughty, yet tender and sincere daughter of a Virginia Tory, blossoms out as a full-fledged actress with capabilities that were unknown.

Neil Hamilton realizes imagination's portrait of the quiet, daring captain of Morgan's Rifles. Charles Emmet Mack, giving a whimsical interpretation of the foppish, but fearless son of luxury and Lionel Barrymore, scowling through the part of Captain Butler divide second honors in the cast.

It can be truly said of "America" that it is historically perfect, with a wealth of accurate revelations concerning the clothes, customs and condi-

Newark (NJ) Star Eagle 4/1/24

D. W. Griffith's super-picture, "America," is being given its premier showing in New York and eliciting much enthusiasm, is to go to Italy shortly to confer with a syndicate of Italian financiers for an elaborate motion picture production to be made in that country. Griffith has been assured of ample financial support in his project. The object of the syndicate, it is understood, is to rehabilitate the motion picture industry of Italy which was badly crippled by the war. Representatives of different governments and picture syndicates in Europe have been trying for years to induce Griffith to make an outstanding picture of their particular nation.

* * *

my Telegraph April 1 1924

ITALY WANTS Mary Pickford to appear in a film that D. W. Griffith may make in that country.

Advices received from Rome state that announcement that the American producer was to come to that city to confer with a syndicate of bankers over the feasibility of a great motion picture production which would rehabilitate the industry has excited great interest. The various newspapers have played it up and have praised the enterprise of the syndicate. Naturally, also the newspapers and their readers are perfectly willing to advise and suggest methods and means of bringing this about.

Inasmuch as the announcement of the Griffith visit came almost at the same time as that saying that Douglas Fairbanks and Mary Pickford were to sail for a long vacation trip on the Continent, the two facts have been hooked up to the extent that many of the Italians want Miss Pickford chosen as the American star.

Griffith and his party were out of the city yesterday and could not be reached and Miss Pickford had engagements which prevented her from answering any questions. It was learned, however, that Mr. Griffith has postponed his sailing from April 2 to April 12 and will depart on the same steamship as the two stars. Mr. Serrao, the representative of the Italian Syndicate, will also be a passenger on the same ship. He would not say yesterday whether this fact had any significance.

Griffith and Miss Pickford are very old friends. He gave her her first job in motion pictures and directed her in the first picture in which her name stood out in the cast.

IN MY OPINION
By COLEMAN HILL

Telegraph

IN a year when American drama is making steady progress in a definite direction, showing every indication of gathering strength, the American movie continues to rehash the work of its yesteryear. The films which now rush across the screen are better than the 1923 mobs, because they contain thousand additional persons; perhaps a new camera trick has opened up a possibility that was not then developed; but for the most part, the screen has made no advance comparable to the betterment, since the war, of its sister arts of the theater and of fiction.

The new season has brought to New York three movies retailing at the $1.50 to $2 rate—that is, three productions which fill an entire evening in the telling, and are consequently told, not at recognized picture theaters, but across the stages of "legitimate" houses.

They are Griffith's America, Cecil DeMille's The Ten Commandments and Fairbanks' The Thief of Bagdad.

* * * * *

Woman Through the Ages

Would you know the stories which these pictures tell? Or should one say "the story"—for all three are concerned with the same situation? Here are a trio of photoplays which set forth the tale of the girl who had two lovers—one, who was good, being very good, and the other, since bad, being horrid.

Yet of necessity there is something more to these films than mere catch-phrase of a plot. For instance, one might trace in the successive periods shown the gradual emancipation of woman.

Take, for instance, the Fairbanks picture. Here a wonder-fantasy of the Arabian Nights, laid in the Near East at that period when Flying Carpets and Invisible Cloaks were commonplace, shows the lovely Princess beset by the customary two. When the wicked suitor is about to overcome her, and carry her off across the skies on his magic rug, does she struggle to be free for the arms of her truly beloved? She does not. She succumbs without resistance. Here is woman of the cave-man period.

Then comes the America of 1776, when demure heroine is torn between her love for handsome Dick Slater—we beg your pardon; we were thinking of The Liberty Boys of '76, which the Coleman Book Store sold, against our youth, every Saturday morning—her love, we should have said, for handsome Nathan Hamilton, officer in General Washington's forces, and the advances of the ruffianly Captain Walter Butler, of His Brittanic Majesty's army. Here is the Victorian woman, resisting the dastardly schemes of the villain, fighting with him, and finally freeing herself from his clutches.

Mark now the advance shown by Mr. De Mille in his most modern tale of The Ten Commandments. For Mary Leigh, the two-suitored piece de resistance of this contemporary menu, marries them both—though, of course, successively. Here at last is woman as she today commands the world.

* * * * *

Mr. Griffith Introduces Mr. Washington

The two-and-a-half-hour movie, like so many of its sisters of the spoken stage, has difficulty in being noteworthy throughout its length. Mr. Griffith's America alternately holds and releases the interest; his ride of Paul Revere in the first half aroused critical enthusiasm in New York, but to us was no more moving than the attack on the fort in the second. There are moments of great vividness and much beauty in the production; yet it nowhere lives up to the glamor which the name of Griffith has stirred in American hearts.

America is the story of the love between a girl of Virginia and a boy of Massachusetts in those days when both States fought at Princeton and at Yorktown. There is no question but that Mr. Griffith has made American history live before the eyes of his spectators; whether his portraiture is authentic, only the careful historian can say. We have a suspicion that the lily-whiteness of our own forces was not so gilded as Mr. Griffith has made us believe. For the purposes of drama, perhaps, all can be forgiven.

* * * * *

Mr. De Mille Introduces Mr. Moses

The De Mille picture, like the others, has its moments. There is no drag during the splendid prologue, which depicts the flight of the Children of Israel from Egypt, into the wilderness, to the giving of the Commandments and the overthrow of the golden calf.

Here the camera has done its best work. There are splendid flashes of photography done in natural colors, and such magnificent trick work in the parting of the Red Sea that the spectator holds both his seat and his breath. This is a film which must be seen, at least through the first half. The modern story of part two is good, as such things go; but can be missed without qualms.

* * * * *

Mr. Fairbanks Introduces the Scene Painter

Mr. Fairbanks has taken the honor of having used his camera to the limit of its possibilities. The Thief of Bagdad is a delightful location of that realm legitimate to the movies and yet rarely touched by the film. Mr. Fairbanks has a good thing.

Here, black-and-white has never before shown such surprising imaginings—that is, on the screen. Its scenes have the true and unusual and those who love a fine picture in that monotonous or not which D. W. W. produces in the colorings of the Rubber Company's [illegible] [illegible] [illegible]

Los Angeles (Cal) News 4/2/24 — Franklin (Pa) News-Herald April 2 1924 — Springfield (O) Sun 4/2/24 — Boston American 4/2/24 — Elmira (NY) Gazette 4/3/24 — NY News April 4 1924

IN REVIEW

A Great Question
Different Answers
Eight Big Experts
Four Solutions Vary

By L. B. Fowler

WHAT does the public want in the way of the stage and screen entertainment? Probably the best answer to that question is: No one knows but the public and the public doesn't know how to declare itself. Rather a peculiar situation.

Ask any ten persons associated in an executive capacity with the business of producing novels, stage plays, or motion pictures that question and you will receive ten different answers.

For example: George MacAdams of the New York Sunday Times was curious enough to select a group of eight experts on the subject—they were David Belasco, playwright-producer; D. W. Griffith, one of the foremost men connected with the motion picture industry; George M. Cohan, actor-playwright-producer; John Golden, producer of stage plays; Morris Gest, impresario; Harry Lauder, author-actor; Fannie Hurst, novelist, and Irving Berlin, song-writer-musical comedy producer.

One would naturally think that these people, who have achieved both fame and fortune, would have an understanding of the public's desires, yet they disagree.

* * *

"If I wanted to treat the theater as a commercial enterprise, if I wanted to be a tradesman offering for sale only such goods as I know the public will buy, why, I could make more than a million a year," declares David Belasco.

"* * * My experience has been that the public will accept anything if it is interesting, appealing. That is a general statement. When the problem narrows down to a specific play, it is very difficult to prophesy whether or not it will hit the popular fancy. Before a play is submitted to the public a producer can only make a guess. * * * No producer intentionally risks a play he thinks will be a failure."

"No one knows what the public wants," wisely states D. W. Griffith. "The public's desire for entertainment is like a man's desire for food—one time he eats fish, another time meat—it's all a question of mood.

"But while I do not think anyone can be specific in answering the question, I believe people want to have their dreams visualized. It is simply to get an ideal projection of themselves that people read a book, or go to the theater, or to the movies."

George M. Cohan remarks: "The present day audience is tough on rehash. I think the movies have had a lot to do with this. The people have seen so much of the obvious in the movies that they're fed up. But give them any little subtlety, anything you don't pour out like molasses, and they'll ask for more."

* * *

John Golden's answer to the question of "What does the people want?" was crisp and to the point: "To forget their troubles," says he. "They have plenty of dullness, plenty of troubles and problems in their own lives and they don't want more of the same thing in the theater.

"What the people want is clean laughter, clean love and something that's right to root for—we are all natural born rooters.

"A play or a movie succeeds because it has a story to tell. The story, whether it is presented on the stage or screen, ought to begin AT its beginning and travel straight to its end.

"Many movie directors do not seem to have appreciated this fact. They sometimes a dinner party, then after a dance—to the greatest offender. Occasionally the party adjourns to the swimming pool—that's what makes the movie a 'super-picture.' The party is all right if it is an essential one in the development of the story; but it's only too easy to get such a party for mere camera sake and try to make us feel that where the thread of the story ended up and then you figured that a dance would be in order."

"The trend toward the movies and the picture houses shows that the people want a good story that they can follow from beginning to end."

Pittsburgh (Pa) Sun 4/2/24

"AMERICA," COLOSSAL WAR FILM, TO HAVE BIG FREE SHOWING

"America," D. W. Griffith's colossal romance of the War of American Independence will have its first performance in this city next Sunday afternoon at 3:15 at the Pitt theater, when a special complimentary performance will be given for the benefit of the dramatic critics and the members of the Typographical union. At 8:15 the film will have its second showing before Mayor Magee, city officials, editorial staffs and other guests. Mayor Magee will speak at both performances in support of better pictures. The public will be given its first chance to see this the greatest of all Griffith's masterpieces beginning Monday afternoon, April 7.

"America" is the throbbing romance of the mighty loves and surging passions of the American Revolution, made by Griffith for the Daughters of the American Revolution, who wished to signalize the sesquicentennial of the freedom of this country in this manner.

Robert W. Chambers wrote the pulsating love story which runs through the glorious romance like a thread of gold. The historical arrangement was made by John L. E. Pell, author of "Down to the Sea in Ships."

"America" in which practically every figure of Revolutionary history appears, covers the period of the ride of Paul Revere—which the severest critics of the New York and Boston papers unanimously agree is the most thrilling thing ever seen on the screen—to the first inauguration of George Washington.

Carol Dempster, Neil Hamilton—whom Griffith says is destined to become the greatest and most popular leading man of filmland—Lionel Barrymore, Charles Mack and Erville Alderson head the cast of 36 principals. United States army soldiers and descendants of prominent Revolutionary families were used as "extras."

Pittsburgh (Pa) Gazette Times 4/2/24

Star of "America," Griffith's Photoplay, Coming to the Pitt

Carol Dempster.

"America," David Wark Griffith's newest and most ambitious historical photographic spectacle, built around the early sacrifices of American patriots, comes to the Pitt next week with Lionel Barrymore, Carol Dempster and Neil Hamilton in the cast.

New Britain (Conn) Herald 4/3/24

GRIFFITH PRAISES NEW LEADING MAN

Says His "Perfect Lover" Will Have Brilliant Career In Films

A second and greater Valentino a new "great lover" of the screen has been discovered by David Wark Griffith, who discovered and "made" a majority of the present day movie stars.

The new luminary in the film world is none other than Neil Hamilton, the sturdy, handsome, young American boy who plays the leading male role in Griffith's "America," the romance of the War of American Independence, now the sensation in New York and Boston. Critics of both cities have joined Griffith in forecasting a most brilliant career for Hamilton, whose fine acting, noble figure and frank, firm visage, is one of the outstanding features of the latest Griffith success.

Has Made Many Stars

Although Griffith discovered and made Barthelmess, the Gish girls, Mae Marsh, and many other present day favorites of filmland, the first time on record that he publicly enthused over a young actor happened in the case of Hamilton, who in two brief years at the Griffith studios has developed from an "extra" into a star of the first magnitude.

"That boy," exclaimed Griffith after seeing Hamilton as Nathan Holden in "America," "will be the great lover—indeed, the greatest lover—of the screen. He will go far. I have never had a young actor for whom I could predict such a brilliant future as I predict for young Hamilton."

Hamilton was born in Lynn, Mass., and studied theology four years before starting to break into the movies through the "extra" route. In "America," he plays the role of a Lexington express rider, friend of Paul Revere, and minuteman, who later becomes a captain of Morgan's Rangers, and leads the charge which saved thousands of lives at Fort Sacrifice.

Pittsburgh (Pa) Sun 4/2/24

IT HAS TO BE NOTED

When a man who, a few years ago according to popular report, was riding over the country in "side-door Pullmans," or, to avoid the vernacular of the hobo, in freight cars—when such a man is offered a contract to cover a period of two years and which involves no particular effort on his part, his remuneration to be a million dollars, the fact or report simply has to be noted and that is all there is to it. The man is no longer a hobo, a tramp pugilist glad to "cut up his dubes" for a comparative few dollars. He has learned how to use those fists of his so well that he stands before the world as the best fighter with his fists of any living man. The document to get him in action, or whether he fits that matter, is so great that no true or false reports concerning his alleged evasion of the draft or any other disreputable conduct, can make much of an impression upon that document. He is worth a million dollars to appear in our moving pictures, so the story goes to be taken in the state, nearly because he is the champion pugilist of the world and because he shows off how tough people in and is to make it worth a million dollars to promoters of the pictures.

And the somewhat laudable side of this thing is that undoubtedly the man was put the million dollars in the transaction.

Boston Telegram April 2 1924

VIRTUE AND VIRTUE'S NEMESIS

Carol Dempster, as Nancy Montague, and Lionel Barrymore, as ale of the American Revolution now at the Majestic. Butler, who outndians the Indians in savagery, pursues pretty Nancy with his attenions, until Neil Hamilton puts an end to it by [illegible] an end to the aptain.

AMUSEMENTS — AMUSEMENTS

Nashville (Tenn) Banner 4/3/24

ARE YOU Discouraged?

Griffith Saw His First Play at 18.

David W. Griffith decided what his life work should be, but he had to alter his plans many times and undergo severe hardships on the way to attainment.

As a boy in La Grange, Ky., he listened in wonder to stories read by his sister, and resolved to be a great writer. At 18 he left public school and started as a reporter on a Louisville newspaper.

Assigned to write theatrical notes, he saw a play for the first time in his life, and made up his mind to be a dramatist. Told that all great playwrights started as actors, he obtained a place with a stock company. The salary was small, and he ran an elevator in a dry goods store to provide a living.

Next he was an actor, with a traveling company, earning $18 a week in season. During one summer he sold books. In another between-season period he shoveled ore in the hold of a ship.

After several years on the road, he went to New York to be a writer. Success finally came with the acceptance of a poem, a story and a play. The play was rewritten but failed.

Seeing a moving picture, he resolved to be a scenario writer, prepared a picture play and sent it to a producing company, but never heard its fate. He wrtoe one for the Biograph company, and was paid $15. Then he decided to be a movie picture director.

Although he received little encouragement, he "hung around" the Biograph studio until the illness of a director gave him a chance. He introduced new ideas. The producers did not like them, but the public did, and for six years he made one and two-reel pictures.

At 33 he started making "The Birth of a Nation." Originally it was planned to cost $50,000, but expenses ran ten times that amount, and he had to spend all his time away from the studio raising money. Then came the fight to save the picture from suppression. That cost him $300,000 in attorneys' fees, but the success of the production made motion picture history.

Griffith made other large films, became rich, and now, at 43, is reported to have said he will make only two more big productions, then retire.

Tomorrow—Mrs. Sage's Thirty Years of Privation.

(Copyright, 1924, by C. C. Powell.)

Watertown (Mass) Sun 4/3/24

FIRST OF TICKETS TO "AMERICA" ARE AWARDED BY "SUN"

The first of the tickets to David W. Griffith's great film play "America," at the Majestic theatre, which are being presented to girls and boys who write the best essays on the Colonial and Revolutionary periods in American history, were given out at the SUN office this week.

Those students in the Watertown schools who made the try for seats to "America" were pleasantly surprised to more instances when they were called up by the SUN or received tickets by mail.

Some of the prize-winning essays will be published by the SUN now that the time for submitting essays is nearing the close. Be sure to get yours in soon as the contest closes the middle of April.

Essays that give new material regarding Watertown's part in the early history of the nation especially desired.

Houston (Tex) Post 4/3/24

What, Another!

The Day (Nye) April 2 1924

[illegible]

Denver (Colo) Herald 4/3/24

[illegible]

The "Naked Truth Dinner" is the annual gathering of the Associated Motion Picture Advertisers. This year there will be no long after-dinner speeches but the following well known people will give five minute bedtime stories which same will be broadcast to Hollywood, England and places in between: Mary Pickford, Douglas Fairbanks, Will Hays, David W. Griffith, Samual Rothafel, Rupert Hughes, A. M. Botsford, and a Big Personality whose name will be the Big Surprise of the festivity.

Cleveland (O) Plain Dealer April 3 1924

Notes and Comment.

D. W. Griffith is going to Italy to look over the celluloid situation there. If he decides to make a picture in Italy, he will please the Italians further by having Mary Pickford for his star. Italy is calling for Griffith and Mary. If Mary does yield to the demand (which of course she won't), it will be a reunion. D. W. was Mary's early flame.

The image is reported to be covering

Pittsburgh (Pa) Sun April 3/24

COMING TO THE THEATERS.

"America," the latest D. W. Griffith production, which has just taken New York by storm and aptly described by one of the reviewers as "an echo of the shot heard 'round the world," will be the attraction at the Shubert-Pitt Theater twice daily beginning next Monday afternoon.

Albany (NY) News April 3 1924

PHOTOPLAYS AND PLAYERS.

Mary Pickford directed by David W. Griffith. That is the proposal advanced by a group of Italian bankers who are ready to back a big picture with the most famous actress and director concerned in it. Griffith is to sail for Italy April 12, and Miss Pickford and Fairbanks sail on the same date, so the rumor hounds see something more [illegible]

Jewish Daily News April 4 1924

א גרויס פון דער רעוואלוציע אין 44טע סטריט טעאטער

אין 44טע סטריט טעאטער ווערט איצט געוויזן א בילד פון דער גרויסער אמעריקאנער רעוואלוציע. אין דעם בילד געהערן אנטייל א מאסע מענשען און פיעלע היסטארישע פאסיגנען ווערן איבערגעגעבן מיט אלע איינצעלהייטן פון איהן לייזונגס. דאס בילד איז געמאכט געווארען פון גריפיטס, דעם באשאפער פון א בוירט און עגיפטן און אנדערע עפאכע מאכענדע בילדער אמעריקא ווערט געגעבען פאר דיא בעסטע בילד.

Pittsburgh (Pa) Chron-Tel April 4 1924

HYLAN PONDERS NEW PARK AIR STIFLERS

Schools and Even a Movie Institute on List.

By INDUSTRIALIST.

"It begins to dawn on me that Mayor Hylan in his recklessness and lack of balance might even build public schools in Central park, unless interrupted.

"If he persists in his efforts to build up Central park with monuments, art centers and the like, I predict that Mayor Hylan will turn the entire public against him."

This was the statement last night of William Bradford Roulstone of the Parks and Playgrounds association which is attempting to save Central park.

Friend When Right.

Roulstone, addressing several hundred women at the American Women's organization, 220 Madison avenue, declared that he is a Democrat and has twice voted for Mayor Hylan. "But," he said, "that fact does not make me endorse this determination of his to throw open our city's precious treasure for real estate development."

Killed in the assembly, it is now thought the art bills will be worked into the new home rule measure.

Courtship of the favor of movie fans is seen in the new dodge to include a motion picture institute with the art buildings.

Earlier in the day Roulstone learned that Mary Pickford, David W. Griffith had called at City Hall to ask that a moving picture institute be added to the projected art and music centre. They were informed that the plan has Mayor Hylan's indorsement.

Doubts Seriousness.

"Do you mean to tell me that Mayor Hylan is seriously considering using Central park as a building site for educational purposes?" Roulstone asked.

"I can think of nothing that would improve our people more than a school for the movies which would develop the religious and educational features. But it must not be in Central park."

David W. Griffith Mary Pickford

Be sure to read editorial on page 15.

Read further about the Central Park controversy in the DAILY NEWS today.

Jewish Daily News April 4 1924

גרויסע מענשען, א גרויסע צייט און א קאלאסאלער ספעקטאקעל

[illegible]

Pittsburgh (Pa) Press 4/4/24

Gri[illegible]ming for [illegible]e of "America"

Note[illegible]er to Speak Sunday [illegible] Sunday in Shubert Pitt Theater.

INTEREST [illegible] FILM GREAT

D. W. GRIFFITH.

D. W. Griffith, noted motion picture director and producer, is coming to Pittsburgh tomorrow and will appear at the Shubert Pitt Theater Sunday and Monday at the opening presentations of his newest picture, "America." Carol Dempster, who has the leading feminine role; Neil Hamilton and Charles Mack, actors in the film drama, will also appear with Mr. Griffith at the theater, though they will not arrive in the city until Sunday morning.

Mr. Griffith, the director of "The Birth of a Nation," "Way Down East," "Broken Blossoms," "Hearts Aflame" and many other great screen productions, will address audiences at matinee and night performances on both days. The Sunday afternoon show will be for members of the Pittsburgh Typographical Union and their families. That night the guests will include city officials, the board of public education, officers of the Sons and Daughters of the American Revolution, Veterans of Foreign Wars, American Legion, Spanish-American War Veterans, G. A. R., the Select Scouts, Girl Scouts and the editorial staffs of Pittsburgh newspapers. The complimentary showings will be given with special permission of Mayor William A. Magee.

The film shows Monday will be regular performances for the public. Matinee and night performances will be given daily thereafter.

A summary of the actual [illegible]

Pittsburgh (Pa) Press 4/4/24

NOTED PICTURE PRODUCER COMING TO PITTSBURGH.

DAVID WARK GRIFFITH

Farm Life Spencer (Ind) april 1924

Farming and Fighting in '76.

Scenes from "America," D. W. Griffith's drama of the Revolution, filmed at the request of the D. A. R. The costumes and the farming methods portrayed in this patriotic picture are historically accurate. Photographs made especially for Farm Life.

Third U. S. Cavalry as Morgan Raiders

Off to the War, Leaving His Sweetheart at the Plow Handles

Neil Hamilton as a New England Farmer Minute Man

Charles Mack as a Virginia Farmer and Dandy

Paul Revere's Ride

Arthur Dewey, as George Washington the Gentleman Farmer

The Battle of Lexington

Cinema (Los Angeles) April 1924

"AMERICA"—D. W. Griffith, Inc. Directed by D. W. Griffith. Written by Robert W. Chambers.

CAST

Carol Dempster, Lionel Barrymore, Neil Hamilton, Lucille La Verne and many others.

D. W. Griffith has again scaled the heights. The creator of "The Birth of a Nation" has been newly inspired in the case of this new picture, "America," dealing quite as forcefully and picturesquely with another period in the history of this country. There are the impressive outstanding incidents that one remembers so distinctly from his history book—the ride of Paul Revere, the battles of Lexington and Concord, and Bunker Hill, and then, too, there is the surrender of Cornwallis at Yorktown. One is taken to England to see Parliament in session with Pitt and Burke pleading for the colonies and then, in contrast, there are the long and dreary days of the suffering patriots at Valley Forge. The final scene is the inauguration of George Washington as President of the United States and the young bridal couple, Nathan Holden and Nancy Montague, daughter of an almost uncompromising adherent of King George, stands among the witnesses of the ceremony.

Almost at the very beginning of the picture there is stir. Griffith has done nothing finer than in his creation of the ride of Paul Revere. No one could withstand the appeal of that momentous ride as it is thrillingly set forth. The battle scenes are of a convincing realism and fighting with the Indians is of the hand-to-hand sort. The romantic features of the story are not forgotten, with Carol Dempster as the heroine and with Neil Hamilton as Nathan Holden. He is seen at the head of Continental soldiers fighting valiantly and it is as though one were actually living in the period that is presented. Each role is ably enacted and there are many participants in the action. Griffith is himself again.

Boston Advertiser April 1 1924

ALL IN SWEET ACCORD.

Rumors that United Artists, through which organization Mary Pickford, Douglas Fairbanks, Charlie Chaplin and D. W. Griffith distribute their pictures, was headed for a breakup were set at rest by a statement signed by the four cinema notables mentioned above. The quartet is unanimously satisfied with their organization, according to the manifesto.

Philadelphia (Pa) Bulletin 4/1/24

...N ON THE SCREEN

Griffith's "America"—New Films at Stanley and Fox—Others

D. W. GRIFFITH'S "America," a real masterpiece of the screen, literally swept the audience "off its feet" at the Chestnut Street Opera House last night. So high was the pitch of patriotic feeling raised by the picture that the audience applauded episode after episode.

No other photoplay since Griffith's "Birth of the Nation" reaches the heights attained by "America" from a patriotic and dramatic as well as artistic viewpoint.

The story deals with the thrilling, yet terrifying days preceding and during the Revolutionary war. No other director, it is evident, could have obtained the effect that Mr. Griffith has through depicting a series of battles and skirmishes along a slender love theme. The battles which usually are boring, set the blood tingling. The midnight ride of Paul Revere is the most thrilling episode of the picture and probably the superlative of any ever pictured. The story, furnished by Robert W. Chambers, has infinitely more interest than most motion pictures which have their plots unhampered by a necessity for facts. The scenes at Valley Forge, at Concord, Lexington and Bunker Hill, are probably some of the most dramatic ever filmed. The photography also is worthy of commendation.

In Neil Hamilton, Griffith has a new actor whose early rise to fame is evident in every episode. Carol Dempster, as the tender, loving Nancy Montague, reaches heights hitherto unattained. The love theme revolves about Hamilton, as Nathan Holden and Nancy. Decidedly the best bit of artistic portrayal of the picture is that of Charles Emmett Mack, as the foppish Tory son, who gladly gives his life to the Rebel cause. Lionel Barrymore is seen as the domineering, sneering, villanous Captain Walter Butler. Arthur Dewey is brilliant as George Washington but his efforts are overshadowed by those of Hamilton and Miss Dempster. Louis Wolheim, as one of Butler's subordinate, is so terrifying one can hardly believe such a character could exist.

Newark (N.J.) Star Eagle 4/1/24

D. W. Griffith's super-picture, "America," is being given its premier showing in New York and eliciting much enthusiasm, is to go to Italy shortly to confer with a syndicate of Italian financiers for an elaborate motion picture production to be made in that country. Griffiths has been assured of ample financial support in his project. The object of the syndicate, it is understood, is to rehabilitate the motion picture industry of Italy which was badly crippled by the war. Representatives of different governments and picture syndicates in Europe have been trying for years to induce Griffiths to make an outstanding picture of their particular nation.

Philadelphia (Pa) Eve Public Ledger 4/1/24

NEW GRIFFITH FILM, "AMERICA," IS SHOWN

Story of Revolution Is Screened at Chestnut Street Opera House

No man has really lived, says Kipling, until he has known war, women and horses, and it is with these three appeals to romance that the great director again drew back the curtains of history last night to tell in a simple yet soul-stirring manner that most dramatic of true stories, the American Revolution.

Although a love tale, refreshingly free from complications, is woven into the picture, the play is primarily a parade of historic episodes leading up to the surrender of Cornwallis.

From the ride of Paul Revere to the last gruesome massacre by Captain Butler and his horde of painted ravagers in Wyoming Valley, the warfare between the colonists and their British and Indian foes is traced with such scrupulous attention to actual fact that the dramatic force of the film is maintained without a single resort to artificial means.

As always, Griffith promises to "make" new stars with his latest presentation. Carol Dempster as Nancy Montague, the haughty, yet tender and sincere daughter of a Virginia Tory, blossoms out as a full-fledged actress with capabilities that were unknown.

Neil Hamilton realizes imagination's portrait of the quiet, daring captain of Morgan's Rifles. Charles Emmet Mack, giving a whimsical interpretation of the foppish, but fearless son of luxury and Lionel Barrymore, scowling through the part of Captain Butler divide second honors in the cast.

It can be truly said of "America" that it is historically perfect, with a wealth of accurate revelations concerning the clothes, customs and condi-

N.Y. Telegraph April 1 1924

ITALY WANTS MaryPickford to appear in pictures that D. W. Griffith may make in that country.

Advices received from Rome state that announcement that the American producer was to come to that city to confer with a syndicate of bankers over the feasibility of a great motion pictiire production which would rehabilitate the industry has excited great interest. The various newspapers have played it up and have praised the enterprise of the syndicate. Naturally, also the newspapers and their readers are perfectly willing to advise and suggest methods and means of bringing this about.

Inasmuch as the announcement of the Griffith visit came almost at the same time as that saying that Douglas Fairbanks and Mary Pickford were to sail for a long vacation trip on the Continent, the two facts have been hooked up to the extent that many of the Italians want Miss Pickford chosen as the American star.

Griffith and his party were out of the city yesterday and could not be reached and Miss Pickford had engagements which prevented her from answering any questions. It was learned, however, that Mr. Griffith has postponed his sailing from April 2 to April 12 and will depart on the same steamship as the two stars. Mr. Serrao, the representative of the Italian Syndicate, will also be a passenger on the same ship. He would not say yesterday whether this fact had any significance.

Griffith and Miss Pickford are very old friends. He gave her her first job in motion pictures and directed her in the first picture in which her name stood out in the cast.

IN MY OPINION

By COLEMAN HILL

N.Y. Telegraph

IN a year when American drama is making steady progress in a definite direction, showing every indication of gathering strength, the American movie continued to rehash the work of its yesteryear. The new, which now rush across the screen are better than the 1920 mobs, because they contain thousand additional persons; perhaps a new camera trick has opened up a possibility that was not then developed; but for the most part, the screen has made no advance comparable to the betterment, since the war, of its sister arts of the theater and of fiction.

The new season has brought to New York three movies retailing at the $1.50 to $2 rate—that is, three productions which fill an entire evening in the telling, and are consequently told, not at recognized picture theaters, but across the stages of "legitimate" houses.

They are Griffith's America, Cecil DeMille's The Ten Commandments and Fairbanks' The Thief of Bagdad.

* * * * *

Woman Through the Ages

Would you know the stories which these pictures tell? Or should one say "the story"—for all three are concerned with the self same situation? Here are a trio of photoplays which set forth the tale of the girl who had two lovers—one, who was good, being very good, and the other, since bad, being horrid.

Yet of necessity there is something more to these films than mere catch-phrase of a plot. For instance, one might trace in the successive periods shown the gradual emancipation of woman.

Take, for instance, the Fairbanks picture. Here a wonder-fantasy of the Arabian Nights, laid in the Near East at that period when Flying Carpets and Invisible Cloaks were commonplace, shows the lovely Princess beset by the customary two. When the wicked suitor is about to overcome her, and carry her off across the skies on his magic rug, does she struggle to be free for the arms of her truly beloved? She does not. She succumbs without resistance. Here is woman of the cave-man period.

Then comes the America of 1776, when demure heroine is torn between her love for handsome Dick Slater—we beg your pardon; we were thinking of The Liberty Boys of '76, which the Coleman Book Store sold, against our youth, every Saturday morning—her love, we should have said, for handsome Nathan Hamilton, officer in General Washington's forces, and the advances of the ruffianly Captain Walter Butler, of His Brittanic Majesty's army. Here is the Victorian woman, resisting the dastardly schemes of the villain, fighting with him, and finally freeing herself from his clutches.

Mark now the advance shown by Mr. De Mille in his most modern tale of The Ten Commandments. For Mary Leigh, the two-suitored piece de resistance of this contemporary mann, marries them both—though, of course, successively. Here at last is woman as she today commands the world.

* * * * *

Mr. Griffith Introduces Mr. Washington

The two-and-a-half-hour movie, like so many of its sisters of the spoken stage, has difficulty in being noteworthy throughout its length. Mr. Griffith's America alternately holds and releases the interest; his ride of Paul Revere in the first half aroused critical enthusiasm in New York, but to us was no more moving than the attack on the fort in the second. There are moments of great vividness and much beauty in the production; yet it nowhere lives up to the glamor which the name of Griffith has stirred in American hearts.

America is the story of the love between a girl of Virginia and a boy of Massachusetts in those days when both States fought at Princeton and at Yorktown. There is no question but that Mr. Griffith has made American h[illegible] live before the eyes of his spectators; w[illegible]ther his portraiture is authentic, only the careful historian can say. We have a suspicion that the lily-whiteness of our own forces was not so gilded as Mr. Griffith has made us believe. For the purposes of drama, perhaps, all can be forgiven.

* * * * *

Mr. De Mille Introduces Mr. Moses

The De Mille picture, like the others, has its moments. There is no drag during the splendid prologue, which depicts the flight of the Children of Israel from Egypt, into the wilderness, to the giving of the Commandments and the overthrow of the golden calf.

Here the camera has done its best work. There are splendid flashes of photography done in natural colors, and such magnificent trick work in the parting of the Red Sea that the spectator holds both his seat and his breath. This is a film which must be seen, at least through the first half. The modern story of part two is good, as such things go, but can be missed without serious.

* * * * *

Mr. Fairbanks Introduces the Brass Pounder

Mr. Fairbanks has taken the honor of being used his camera to the limit of its possibilities. The Thief of Bagdad is a delicious invention of that racia lightness to the movies and yet there is much in the film that is of the stuff of fantasy. The production is a triumph for the camera man and some battles Mr. Fairbanks must a poor rank.

Here, then and there, the screen has given us some very amazing imaginings—that is, on the screen. Its seven reels are thick with excitement and there not a dull moment in the movements of our story. Mr. W. provided us in the persons of the Italian Emperor, the Italian Princess, with photographs of an superior sort, characters of a reality to the comedy and tend more and more. The prologue has invested it in the primary place.

* * * * *

Action Starts in the Prologue

The first part of the Thief of Bagdad, in the opinion of many critics, is the best part of the film. The thief of Bagdad, a lovable rogue, is a thief and a liar, and he is a thief and a liar and he is a thief and a liar. The Princess of Bagdad, the Princess of Bagdad, the Princess of Bagdad, the

Los Angeles (Cal) News 4/7/24 — Franklin (Pa) News-Herald April 2 1924 — Springfield (O) Sun 4/12/24 — Boston Advertiser 4/13/24 — Elmira (N.Y.) Gazette 4/3/24 — Troy News April 4

IN REVIEW

A Great Question
Different Answers
Eight Big Experts
Four Solutions Vary

By L. B. Fowler

WHAT does the public want in the way of the stage and screen entertainment? Probably the best answer to that question is: No one knows but the public and the public doesn't know how to declare itself. Rather a peculiar situation.

Ask any ten persons associated in an executive capacity with the business of producing novels, stage plays, or motion pictures that question and you will receive ten different answers.

For example: George MacAdams of the New York Sunday Times was curious enough to select a group of eight experts on the subject—they were David Belasco, playwright-producer; D. W. Griffith, one of the foremost men connected with the motion picture industry; George M. Cohan, actor-playwright-producer; John Golden, producer of stage plays; Morris Gest, impresario; Harry Lauder, author-actor; Fannie Hurst, novelist, and Irving Berlin, song-writer-musical comedy producer.

One would naturally think that these people, who have achieved both fame and fortune, would have an understanding of the public's desires, yet they disagree.

* * *

"If I wanted to treat the theater as a commercial enterprise, if I wanted to be a tradesman offering for sale only such goods as I know the public will buy, why, I could make more than a million a year," declares David Belasco.

* * * My experience has been that the public will accept anything if it is interesting, appealing. That is a general statement. When the problem narrows down to a specific play, it is very difficult to prophesy whether or not it will hit the popular fancy. Before a play is submitted to the public a producer can only make a guess. * * * No producer intentionally risks a play he thinks will be a failure."

"No one knows what the public wants," wisely states D. W. Griffith. "The public's desire for entertainment is like a man's desire for food—one time he eats fish, another time meat—it's all a question of mood.

"But while I do not think anyone can be specific in answering the question, I believe people want to have their dreams visualized. It is simply to get an ideal projection of themselves that people read a book, or go to the theater, or to the movies."

George M. Cohan remarks: "The present day audience is tough on rehash. I think the movies have had a lot to do with this. The people have seen so much of the obvious in the movies that they're fed up. But give them any little subtlety, anything you don't pour out like molasses, and they'll ask for more."

* * *

John Golden's answer to the question of "What does the people want?" was crisp and to the point: "To forget their troubles," says he. "They have plenty of dullness, plenty of troubles and problems in their own lives and they don't want more of the same thing in the theater.

"What the people want is clean laughter, clean love and something that's right to root for—we are all natural born rooters.

"A play or a movie succeeds because it has a story to tell. The story, whether it is presented on the stage or screen, ought to begin AT its beginning and travel straight to its end.

"Many movie directors do not seem to have appreciated this fact. The Thirty—sometimes a dinner party, more often a dance—is the general offender. Occasionally the party appears to the entranced fan that's what makes the movie a 'movie-picture.' The party is all right if it is an essential cog in the development of the story; but to a city job an art work a party for party sake, party dated trying to fill out and where the thread of the story seems to end there you discover that a dance come in at all."

* * *

[illegible]

"AMERICA," COLOSSAL WAR FILM, TO HAVE BIG FREE SHOWING

"America," D. W. Griffith's colossal romance of the War of American Independence will have its first performance in this city next Sunday afternoon at 3:15 at the Pitt theater, when a special complimentary performance will be given for the benefit of the dramatic critics and the members of the Typographical union. At 8:15 the film will have its second showing before Mayor Magee, city officials, editorial staffs and other guests. Mayor Magee will speak at both performances in support of better pictures. The public will be given its first chance to see this the greatest of all Griffith's masterpieces beginning Monday afternoon, April 7.

"America" is the throbbing romance of the mighty loves and surging passions of the American Revolution, made by Griffith for the Daughters of the American Revolution, who wished to signalize the sesquicentennial of the freedom of this country in this manner.

Robert W. Chambers wrote the pulsating love story which runs through the glorious romance like a thread of gold. The historical arrangement was made by John L. E. Pell, author of "Down to the Sea in Ships."

"America" in which practically every figure of Revolutionary history appears, covers the period of the ride of Paul Revere—which the severest critics of the New York and Boston papers unanimously agree is the most thrilling thing ever seen on the screen—to the first inauguration of George Washington.

Carol Dempster, Neil Hamilton—whom Griffith says is destined to become the greatest and most popular leading man of filmland—Lionel Barrymore, Charles Mack and Erville Alderson head the cast of 36 principals. United States army soldiers and descendants of prominent Revolutionary families were used as "extras."

Pittsburgh (Pa) Sun 4/2/24

Star of "America," Griffith's Photoplay, Coming to the Pitt

Carol Dempster.

GRIFFITH PRAISES NEW LEADING MAN

Says His "Perfect Lover" Will Have Brilliant Career In Films

A second and greater Valentino a new "great lover" of the screen has been discovered by David Wark Griffith, who discovered and "made" a majority of the present day movie stars.

The new luminary in the film world is none other than Neil Hamilton, the sturdy, handsome, young American boy who plays the leading male role in Griffith's "America," the romance of the War of American Independence, now the sensation in New York and Boston. Critics of both cities have joined Griffith in forecasting a most brilliant career for Hamilton, whose fine acting, noble figure and frank, firm visage is one of the outstanding features of the latest Griffith success.

Has Made Many Stars

Although Griffith discovered and made Barthelmess, the Gish girls, Mae Marsh, and many other present day favorites of filmland, the first time on record that he publicly enthused over a young actor happened in the case of Hamilton, who in two brief years at the Griffith studios has developed from an "extra" into a star of the first magnitude.

"That boy," exclaimed Griffith after seeing Hamilton as Nathan Holden in "America," "will be the great lover—indeed, the greatest lover—of the screen. He will go far. I have never had a young actor for whom I could predict such a brilliant future as I predict for young Hamilton."

Hamilton was born in Lynn, Mass., and studied theology four years before starting to break into the movies through the "extra" route. In "America," he plays the role of a Lexington express rider, friend of Paul Revere, and minuteman, who later becomes a captain of Morgan's Rangers, and leads the charge which saved thousands of lives at Fort Sacrifice.

Pittsburgh (Pa) Gazette Times 4/2/24

"America," David Wark Griffith's newest and most ambitious historical photographic spectacle, built around the early sacrifices of American patriots, comes to the Pitt next week with Lionel Barrymore, Carol Dempster and Neil Hamilton in the cast.

New Britain-Conn Herald 4/3/24

IT HAS TO BE NOTED

When a man who, a few years ago according to popular report, was riding over the country in "side-door Pullmans," or, to avoid the vernacular of the hobo, in freight cars—when such a man is offered a contract to cover a period of two years and which involves no particular effort on his part, his remuneration to be a million dollars, the fact or report simply has to be noted and that is all there is to it. The man is no longer a hobo, a tramp pugilist glad to "out up his duke" for a comparative few dollars. He has learned how to use those fists at his so well that he stands before the world as the hold fighter with his fists of any living man. The demand to see him in return, or otherwise for that matter, is so great that no true or false reports concerning his alleged evasion of the draft or any other [illegible] contract, can make much of an impression upon that demand. He is offered a million dollars to appear in the motion pictures, so the state goes to us which in two years nearly become so in the champion pugilist of the world and because the picture and their enough people to see it to make it worth a million dollars to promoters of the picture.

And the somewhat fantastic part of the thing is that undoubtedly the man who put the million dollars under Dempsey's feet in the beginning.

[illegible]

Boston Telegram April 2 1924

VIRTUE AND VIRTUE'S NEMESIS

Carol Dempster, as Nancy Montague, and Lionel Barrymore, as [illegible]ale of the American Revolution now at the Majestic. Butler, who out[illegible]ndians the Indians in savagery, pursues pretty Nancy with his atten[illegible]ions, until Neil Hamilton puts an end to it by [illegible] an end to the [illegible]aptain.

AMUSEMENTS — AMUSEMENTS

Nashville (Tenn) Banner 4/3/24

ARE YOU Discouraged?

Griffith Saw His First Play at 18.

David W. Griffith decided what his life work should be, but he had to alter his plans many times and undergo severe hardships on the way to attainment.

As a boy in La Grange, Ky., he listened in wonder to stories read by his sister, and resolved to be a great writer. At 18 he left public school and started as a reporter on a Louisville newspaper.

Assigned to write theatrical notes, he saw a play for the first time in his life, and made up his mind to be a dramatist. Told that all great playwrights started as actors, he obtained a place with a stock company. The salary was small, and he ran an elevator in a dry goods store to provide a living.

Next he was an actor, with a traveling company, earning $18 a week in season. During one summer he sold books. In another between-season period he shoveled ore in the hold of a ship.

After several years on the road, he went to New York to be a writer. Success finally came with the acceptance of a poem, a story and a play. The play was rewritten but failed.

Seeing a moving picture, he resolved to be a scenario writer, prepared a picture play and sent it to a producing company, but never heard its fate. He wrtoe one for the Biograph company, and was paid $15. Then he decided to be a movie picture director.

Although he received little encouragement, he "hung around" the Biograph studio until the illness of a director gave him a chance. He introduced new ideas. The producers did not like them, but the public did, and for six years he made one and two-reel pictures.

At 33 he started making "The Birth of a Nation." Originally it was planned to cost $50,000, but expenses ran ten times that amount, and he had to spend all his time away from the studio raising money. Then came the fight to save the picture from suppression. That cost him $300,000 in attorneys' fees, but the success of the production made motion picture history.

Griffith made other large films, became rich, and now, at 42, is reported to have said he will make only two more big productions, then retire.

Tomorrow—Mrs. Sage's Thirty Years of Privation.

(Copyright, 1924, by C. C. Powell.)

Watertown (Mass) Sun 4/8/24

FIRST OF TICKETS TO "AMERICA" ARE AWARDED BY "SUN"

The first of the tickets to David W. Griffith's great film-play "America," at the Majestic theatre, which are being presented to girls and boys who write the best essays on the Colonial and Revolutionary periods in American history, were given out at the SUN office this week.

Those students in the Watertown schools who made the try for seats to "America" were pleasantly surprised in some instances when they were called up by the SUN or received tickets by mail.

Some of the prize-winning essays will be published by the SUN during the time for submitting essays is nearing the close. Be sure to get yours in soon as the contest closes the middle of April.

Essays that give new material regarding Watertown's part in the early history of the nation especially desired.

Houston (Tex) Post 4/3/24

The Day (Nye) April 2 1924

[illegible]

Denver (Colo) Herald 4/3/24

Denver (Colo) Post April 4 1924

The Day (Nye) April 2 1924

[illegible]

Boston Herald April 4 1924

The "Naked Truth Dinner" is the annual gathering of the Associated Motion Picture Advertisers. This year there will be no long after-dinner speeches but the following well known people will give five minute bedtime stories which same will be broadcast to Hollywood, England and places in between: Mary Pickford, Douglas Fairbanks, Will Hays, David W. Griffith, Samual Rothafel, Rupert Hughes, A. M. Botsford, and a Big Personality whose name will be the Big Surprise of the festivity.

Cleveland (O) Plain Dealer April 3 1924

Notes and Comment.

D. W. Griffith is going to Italy to look over the celluloid situation there. If he decides to make a picture in Italy, he will please the Italians further by having Mary Pickford for his star. Italy is calling for Griffith and Mary. If Mary does yield to the demand (which of course she won't), it will be a reunion. D. W. was Mary's early mentor.

The story is reported to be covering [illegible]

Pittsburgh (Pa) Sun April 3/24

COMING TO THE THEATERS.

America, the latest D. W. Griffith production which has just taken New York by storm and aptly described by one of the reviewers as "an echo of the shot heard 'round the world," will be the attraction at the Shubert-Pitt Theater twice daily beginning next Monday afternoon.

Albany (N.Y.) News April 3 1924

PHOTOPLAYS AND PLAYERS.

Mary Pickford directed by David W. Griffith. That is the proposal advanced by a group of Italian bankers who are ready to back a big picture with the most famous actress and director concerned in it. Griffith is to sail for Italy April 12, and Miss Pickford and Fairbanks sail on the same date, so the rumor hounds see something more than rumor in the [illegible]

Jewish Daily News April 4 1924

א גליל פון דער רעוואלוציע אין 44סטע סטריט טעאטער

אין 44סטע סטריט טעאטער וועלן איצט געווייזן א גליל פון דער גרויסער אמעריקאנער רעוואלוציע. אין דעם גליל געהערן אנטייל א מאסע מענשען און פיעלע היסטאָרישע פאסיונען ווערן אויבערגעגעבן מיט אלע איינצעלהייטן מען איז'ן לייזונגס. דאס גליל איז געמאכט געווארען פון גרויסע, דעם באשאפער פון א בוירס און ע'נעשאן און אנדערע עפּעס מאכענדיג בילדער אמעריקא ווערט געיעגענט פאר דעם בעסטן גליל.

Pittsburgh (Pa) Press 4/4/24

NOTED PICTURE PRODUCER COMING TO PITTSBURGH.

DAVID WARK GRIFFITH

HYLAN PONDERS NEW PARK AIR STIFLERS

Schools and Even a Movie Institute on List.

By INDUSTRIALIST.

"It begins to dawn on me that Mayor Hylan in his recklessness and lack of balance might even build public schools in Central park, unless interrupted.

"If he persists in his efforts to build up Central park with monuments, art centers and the like, I predict that Mayor Hylan will turn the entire public against him."

This was the statement last night of William Bradford Roulstone of the Parks and Playgrounds association which is attempting to save Central park.

Friend When Right.

Roulstone, addressing several hundred women at the American Women's organization, 220 Madison avenue, declared that he is a Democrat and has twice voted for Mayor Hylan. "But," he said, "that fact does not make me endorse this determination of his to throw open our city's precious treasure for real estate development."

Killed in the assembly, it is now thought the art bills will be worked into the new home rule measure.

Courtship of the favor of movie fans is seen in the new dodge to include a motion picture institute with the art buildings.

Earlier in the day Roulstone learned that Mary Pickford and David W. Griffith had called at City Hall to ask that a moving picture institute be added to the projected art and music centre. They were informed that the plan has Mayor Hylan's indorsement.

Doubts Seriousness.

"Do you mean to tell me that Mayor Hylan is seriously considering using Central park as a building site for educational purposes?" Roulstone asked.

"I can think of nothing that would improve our people more than a school for the movies which would develop the religious and educational features. But it must not be in Central park."

David W. Griffith Mary Pickford

Be sure to read editorial on page 15.

Read further about the Central Park controversy in the DAILY NEWS today.

Pittsburgh (Pa) Chron-Tel April 4 1924

Gri[illegible]ming for [illegible]e of "America"

Note[illegible]er to Speak Sunday [illegible]nd Monday in Shubert Pitt Theater.

INTEREST [illegible] FILM GREAT

D. W. GRIFFITH.

D. W. Griffith, noted motion picture director and producer, is coming to Pittsburgh tomorrow and will appear at the Shubert Pitt Theater Sunday and Monday at the opening presentations of his newest picture, "America." Carol Dempster, who has the leading feminine role; Neil Hamilton and Charles Mack, actors in the film drama, will also appear with Mr. Griffith at the theater, though they will not arrive in the city until Sunday morning.

Mr. Griffith, the director of "The Birth of a Nation," "Way Down East," "Broken Blossoms," "Hearts Aflame" and many other great screen productions, will address audiences at matinee and night performances on both days. The Sunday afternoon show will be for members of the Pittsburgh Typographical Union and their families. That night the guests will include city officials, the board of public education, officers of the Sons and Daughters of the American Revolution, Veterans of Foreign Wars, American Legion, Spanish-American War Veterans, G. A. R., Boy Scouts, Girl Scouts and the editorial staffs of Pittsburgh newspapers. The complimentary showings will be given with special permission of Mayor William A. Magee.

The two shows Monday will be regular performances for the public. Matinee and night performances will be given daily thereafter.

A committee of city officials has been [illegible] to arrange [illegible]

Jewish Daily News April 4 1924

גרויסע מענשען, א גרויסע צייט און א קאלאסאלער ספּעקטאקעל

[illegible]

Farm Life Spencer (Ind) April 1924

Farming and Fighting in '76.

Scenes from "America," D. W. Griffith's drama of the Revolution, filmed at the request of the D. A. R. The costumes and the farming methods portrayed in this patriotic picture are historically accurate. Photographs made especially for Farm Life.

Third U. S. Cavalry as Morgan Raiders

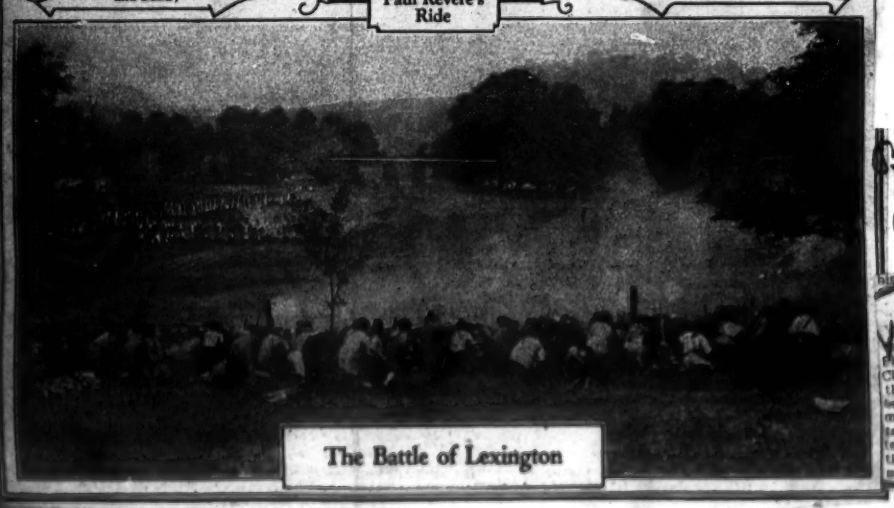
Off to the War, Leaving His Sweetheart at the Plow Handles

Neil Hamilton as a New England Farmer Minute Man

Charles Mack as a Virginia Farmer and Dandy

Paul Revere's Ride

Arthur Dewey, as George Washington the Gentleman Farmer



The Battle of Lexington

Cinema (Los Angeles) April 1924

"AMERICA"—D. W. Griffith, Inc. Directed by D. W. Griffith. Written by Robert W. Chambers.

CAST

Carol Dempster, Lionel Barrymore, Neil Hamilton, Lucille La Verne and many others.

D. W. Griffith has again scaled the heights. The creator of "The Birth of a Nation" has been newly inspired in the case of this new picture, "America," dealing quite as forcefully and picturesquely with another period in the history of this country. There are the impressive outstanding incidents that one remembers so distinctly from his history book—the ride of Paul Revere, the battles of Lexington and Concord, and Bunker Hill, and then, too, there is the surrender of Cornwallis at Yorktown. One is taken to England to see Parliament in session with Pitt and Burke pleading for the colonies and then, in contrast, there are the long and dreary days of the suffering patriots at Valley Forge. The final scene is the inauguration of George Washington as President of the United States and the young bridal couple, Nathan Holden and Nancy Montague, daughter of an almost uncompromising adherent of King George, stands among the witnesses of the ceremony.

Almost at the very beginning of the picture there is stir. Griffith has done nothing finer than in his creation of the ride of Paul Revere. No one could withstand the appeal of that momentous ride as it is thrillingly set forth. The battle scenes are of a convincing realism and fighting with the Indians is of the hand-to-hand sort. The romantic features of the story are not forgotten, with Carol Dempster as the heroine and with Neil Hamilton as Nathan Holden. He is seen at the head of Continental soldiers fighting valiantly and it is as though one were actually living in the period that is presented. Each role is ably enacted and there are many participants in the action. Griffith is himself again.

Boston Advertiser April 1 1924

ALL IN SWEET ACCORD.

Rumors that United Artists, through which organization Mary Pickford, Douglas Fairbanks, Charlie Chaplin and D. W. Griffith distribute their pictures, was headed for a breakup were set at rest by a statement signed by the four cinema notables mentioned above. The quartet is unanimously satisfied with their organization, according to the manifesto.

Philadelphia (Pa) Bulletin 4/1/24

SEEN ON THE SCREEN

Griffith's "America"—New Films at Stanley and Fox—Others

D. W. GRIFFITH'S "America," a real masterpiece of the screen, literally swept the audience "off its feet" at the Chestnut Street Opera House last night. So high was the pitch of patriotic feeling raised by the picture that the audience applauded episode after episode.

No other photoplay since Griffith's "Birth of the Nation" reaches the heights attained by "America" from a patriotic and dramatic as well as artistic viewpoint.

The story deals with the thrilling, yet terrifying days preceding and during the Revolutionary war. No other director, it is evident, could have obtained the effect that Mr. Griffith has through depicting a series of battles and skirmishes along a slender love theme. The battles which usually are boring, set the blood tingling. The midnight ride of Paul Revere is the most thrilling episode of the picture and probably the superlative of any ever pictured. The story, furnished by Robert W. Chambers, has infinitely more interest than most motion pictures which have their plots unhampered by a necessity for facts. The scenes at Valley Forge, at Concord, Lexington and Bunker Hill, are probably some of the most dramatic ever filmed. The photography also is worthy of commendation.

In Neil Hamilton, Griffith has a new actor whose early rise to fame is evident in every episode. Carol Dempster, as the tender, loving Nancy Montague, reaches heights hitherto unattained. The love theme revolves about Hamilton, as Nathan Holden and Nancy. Decidedly the best bit of artistic portrayal of the picture is that of Charles Emmett Mack, as the foppish Tory son, who gladly gives his life to the Rebel cause. Lionel Barrymore is seen as the domineering, sneering, villanous Captain Walter Butler. Arthur Dewey is brilliant as George Washington but his efforts are overshadowed by those of Hamilton and Miss Dempster. Louis Wolheim, as one of Butler's subordinate, is so terrifying one can hardly believe such a character could exist.

Philadelphia (Pa) Eve Public Ledger 4/1/24

NEW GRIFFITH FILM, "AMERICA," IS SHOWN

Story of Revolution Is Screened at Chestnut Street Opera House

No man has really lived, says Kipling, until he has known war, women and horses, and it is with these three appeals to romance that the great director again drew back the curtains of history last night to tell in a simple yet soul-stirring manner that most dramatic of true stories, the American Revolution.

Although a love tale, refreshingly free from complications, is woven into the picture, the play is primarily a parade of historic episodes leading up to the surrender of Cornwallis.

From the ride of Paul Revere to the last gruesome massacre by Captain Butler and his horde of painted ravagers in Wyoming Valley, the warfare between the colonists and their British and Indian foes is traced with such scrupulous attention to actual fact that the dramatic force of the film is maintained without a single resort to artificial means.

As always, Griffith promises to "make" new stars with his latest presentation. Carol Dempster as Nancy Montague, the haughty, yet tender and sincere daughter of a Virginia Tory, blossoms out as a full-fledged actress with capabilities that were unknown.

Neil Hamilton realizes imagination's portrait of the quiet, daring captain of Morgan's Rifles. Charles Emmet Mack, giving a whimsical interpretation of the foppish, but fearless son of luxury and Lionel Barrymore, scowling through the part of Captain Butler divide second honors in the cast.

It can be truly said of "America" that it is historically perfect, with a wealth of accurate revelations concerning the clothes, customs and condi-

Newark (N J) Star Eagle 4/1/24

[illegible] super-picture, "America," is being given its premier showing in New York and eliciting much enthusiasm, is to go to Italy shortly to confer with a syndicate of Italian financiers for an elaborate motion picture production to be made in that country. Griffiths has been assured of ample financial support in his project. The object of the syndicate, it is understood, is to rehabilitate the motion picture industry of Italy which was badly crippled by the war. Representatives of different governments and picture syndicates in Europe have been trying for years to induce Griffiths to make an outstanding picture of their particular nation.

N Y Telegraph April 1 1924

ITALY WANTS Mary Pickford to appear in a film that D. W. Griffith may make in that country.

Advices received from Rome state that announcement that the American producer was to come to that city to confer with a syndicate of bankers over the feasibility of a great motion pictfire production which would rehabilitate the industry has excited great interest. The various newspapers have played it up and have praised the enterprise of the syndicate. Naturally, also the newspapers and their readers are perfectly willing to advise and suggest methods and means of bringing this about.

Inasmuch as the announcement of the Griffith visit came almost at the same time as that saying that Douglas Fairbanks and Mary Pickford were to sail for a long vacation trip on the Continent, the two facts have been hooked up to the extent that many of the Italians want Miss Pickford chosen as the American star.

Griffith and his party were out of the city yesterday and could not be reached and Miss Pickford had engagements which prevented her from answering any questions. It was learned, however, that Mr. Griffith has postponed his sailing from April 2 to April 12 and will depart on the same steamship as the two stars. Mr. Serrao, the representative of the Italian Syndicate, will also be a passenger on the same ship. He would not say yesterday whether this fact had any significance.

Griffith and Miss Pickford are very g'd friends. He gave her her first job in motion pictures and directed her in the first picture in which her name stood out in the cast.

IN MY OPINION

By COLEMAN HILL

Telegraph

IN a year when American drama is making steady progress in a definite direction, showing every indication of gathering strength, the American movie continues to rehash the work of its yesteryear. The films which now rush across the screen are better than the 1924 mobs, because they contain a thousand additional persons; perhaps a camera trick has opened up a possibility that was not then developed; but for the most part, the screen has made no advance comparable to the betterment, since the war, of its sister arts of the theater and of fiction.

The new season has brought to New York three movies retailing at the $1.50 to $2 rate—that is, three productions which fill an entire evening in the telling, and are consequently told, not at recognized picture theaters, but across the stages of "legitimate" houses.

They are Griffith's America, Cecil DeMille's The Ten Commandments and Fairbanks' The Thief of Bagdad.

* * * * *

Woman Through the Ages

Would you know the stories which these pictures tell? Or should one say "the story"—for all three are concerned with the same situation? Here are a trio of photoplays which set forth the tale of the girl who had two lovers—one, who was good, being very good, and the other, since bad, being horrid.

Yet of necessity there is something more to these films than mere catch-phrase of a plot. For instance, one might trace in the successive periods shown the gradual emancipation of woman.

Take, for instance, the Fairbanks picture. Here a wonder-fantasy of the Arabian Nights, laid in the Near East at that period when Flying Carpets and Invisible Cloaks were commonplace, shows the lovely Princess beset by the customary two. When the wicked suitor is about to overcome her, and carry her off across the skies on his magic rug, does she struggle to be free for the arms of her truly beloved? She does not. She succumbs without resistance. Here is woman of the cave-man period.

Then comes the America of 1776, when demure heroine is torn between her love for handsome Dick Slater—we beg your pardon; we were thinking of The Liberty Boys of '76, which the Coleman Book Store sold, against our youth, every Saturday morning—her love, we should have said, for handsome Nathan Hamilton, officer in General Washington's forces, and the advances of the ruffianly Captain Walter Butler, of His Brittanic Majesty's army. Here is the Victorian woman, resisting the dastardly schemes of the villain, fighting with him, and finally freeing herself from his clutches.

Mark now the advance shown by Mr. DeMille in his most modern tale of The Ten Commandments. For Mary Leigh, the two-suitored piece de resistance of this contemporary menu, marries them both—though, of course, successively. Here at last is woman as she today commands the world.

* * * * *

Mr. Griffith Introduces Mr. Washington

The two-and-a-half-hour movie, like so many of its sisters of the spoken stage, has difficulty in being noteworthy throughout its length. Mr. Griffith's America alternately holds and releases the interest; his ride of Paul Revere in the first half aroused critical enthusiasm in New York, but to us was no more moving than the attack on the fort in the second. There are moments of great vividness and much beauty in the production; yet it nowhere lives up to the glamor which the name of Griffith has stirred in American hearts.

America is the story of the love between a girl of Virginia and a boy of Massachusetts in those days when both States fought at Princeton and at Yorktown. There is no question but that Mr. Griffith has made American history live before the eyes of his spectators; whether his portraiture is authentic, only the careful historian can say. We have a suspicion that the lily-whiteness of our own forces was not so guided as Mr. Griffith has made us believe. For the purposes of drama, perhaps, all can be forgiven.

* * * * *

Mr. De Mille Introduces Mr. Moses

The De Mille picture, like the others, has its moments. There is no drag during the splendid prologue, which depicts the flight of the Children of Israel from Egypt, into the wilderness, to the giving of the Commandments and the overthrow of the golden idol.

Here the camera has done its best work. There are splendid flashes of photography done in natural colors, and such magnificent trick work in the parting of the Red Sea that the amateur finds both his gasp and his breath. This is a film which should be seen, at least through the first half. The modern story of part two is good, as such things go, but can be screened without effort.

* * * * *

Mr. Fairbanks Introduces the Boom Pirates

Mr. Fairbanks has taken the theme of having what he considers to be fun of the pirates. The Thief of Bagdad is a fairy tale because of that theme, beginning in the opening part of Persia ruled by the Sultan of Bagdad. The production is a triumph for camera work and stage setting. Mr. Fairbanks does a good job.

Mark, Mark and Mary, the same name, same pirate, same camera, same [illegible] that is in the action, of course, the Mark and Mary is a Bagdad in the [illegible] of the Sultan of Persia. The production is a triumph for camera work and stage setting. Mr. Fairbanks does a good job.

[illegible]

[illegible]

Boston Post April 1 1924

Cleveland (Ohio) News April 2 1924

Democrat Herald (Ohio) April 1 1924

Herald April 2 1924

Los Angeles Examiner April 1 1924

Bridgeport (Conn) Post April 1 1924

Bridgeport (Conn) Telegram April 1 1924

Bridgeport (Conn) Herald April 1 1924

Bridgeport (Conn) Sunday Herald April 1 1924

Bridgeport (Conn) Sunday Herald April 1 1924

Bridgeport (Conn) Sunday

Los Angeles (Cal) News 4/2/24 — Franklin (Pa) News-Herald April 2 1924 — Springfield (O) Sun 4/2/24 — Boston American 4/3/24 — Elmira (N.Y.) Gazette 4/3/24 — N.Y. News April 4

IN REVIEW

A Great Question
Different Answers
Eight Big Experts
Four Solutions Vary

—By L. B. Fowler—

WHAT does the public want in the way of the stage and screen entertainment? Probably the best answer to that question is: No one knows but the public and the public doesn't know how to declare itself. Rather a peculiar situation.

Ask any ten persons associated in an executive capacity with the business of producing novels, stage plays, or motion pictures that question and you will receive ten different answers.

For example: George MacAdams of the New York Sunday Times was curious enough to select a group of eight experts on the subject—they were David Belasco, playwright-producer; D. W. Griffith, one of the foremost men connected with the motion picture industry; George M. Cohan, actor-playwright-producer; John Golden, producer of stage plays; Morris Gest, impresario; Harry Lauder, author-actor; Fannie Hurst, novelist, and Irving Berlin, song-writer-musical comedy producer.

One would naturally think that these people, who have achieved both fame and fortune, would have an understanding of the public's desires, yet they disagree.

* * *

"If I wanted to treat the theater as a commercial enterprise, if I wanted to be a tradesman offering for sale only such goods as I know the public will buy, why, I could make more than a million a year," declares David Belasco.

* * * My experience has been that the public will accept anything if it is interesting, appealing. That is a general statement. When the problem narrows down to a specific play, it is very difficult to prophesy whether or not it will hit the popular fancy. Before a play is submitted to the public a producer can only make a guess. * * * No producer intentionally risks a play he thinks will be a failure."

"No one knows what the public wants," wisely states D. W. Griffith. "The public's desire for entertainment is like a man's desire for food—one time he eats fish, another time meat—it's all a question of mood.

"But while I do not think anyone can be specific in answering the question, I believe people want to have their dreams visualized. It is simply to get an ideal projection of themselves that people read a book, or go to the theater, or to the movies."

George M. Cohan remarks: "The present day audience is tough on rehash. I think the movies have had a lot to do with this. The people have seen so much of the obvious in the movies that they're fed up. But give them any little subtlety, anything you don't pour out like molasses, and they'll ask for more."

* * *

John Golden's answer to the question of "What does the people want?" was crisp and to the point: "To forget their troubles," says he. "They have plenty of dullness, plenty of troubles and problems in their own lives and they don't want more of the same thing in the theater.

"What the people want is clean laughter, clean love and something that's right to root for—we are all natural born rooters.

"A play or a movie succeeds because it has a story to tell. The story, whether it is presented on the stage or screen, ought to begin AT its beginning and travel straight to its end.

"Many movie directors do not seem to have represented this fact. The story—sometimes it dinner party, more often a dance—is the central offender. Unknowingly the party allowed to the assumption that that's what makes the movie a 'movie-picture.' The party is all right if it is an essential step in the development of the story; but it is only one of and serves a purpose the whole message must have that to reach and get about the heart of the story going to end this you have had a theme to go on."

The Sun (Balto) April 2 1924

"AMERICA," COLOSSAL WAR FILM, TO HAVE BIG FREE SHOWING

"America," D. W. Griffith's colossal romance of the War of American Independence will have its first performance in this city next Sunday afternoon at 3:15 at the Pitt theater, when a special complimentary performance will be given for the benefit of the dramatic critics and the members of the Typographical union. At 8:15 the film will have its second showing before Mayor Magee, city officials, editorial staffs and other guests. Mayor Magee will speak at both performances in support of better pictures. The public will be given its first chance to see this the greatest of all Griffith's masterpieces beginning Monday afternoon, April 7.

"America" is the throbbing romance of the mighty loves and surging passions of the American Revolution, made by Griffith for the Daughters of the American Revolution, who wished to signalize the sesquicentennial of the freedom of this country in this manner.

Robert W. Chambers wrote the pulsating love story which runs through the glorious romance like a thread of gold. The historical arrangement was made by John L. E. Pell, author of "Down to the Sea in Ships."

"America" in which practically every figure of Revolutionary history appears, covers the period of the ride of Paul Revere—which the severest critics of the New York and Boston papers unanimously agree is the most thrilling thing ever seen on the screen—to the first inauguration of George Washington.

Carol Dempster, Neil Hamilton—whom Griffith says is destined to become the greatest and most popular leading man of filmland—Lionel Barrymore, Charles Mack and Erville Alderson head the cast of 36 principals. United States army soldiers and descendants of prominent Revolutionary families were used as "extras."

Pittsburgh (Pa) Sun 4/2/24

GRIFFITH PRAISES NEW LEADING MAN

Says His "Perfect Lover" Will Have Brilliant Career In Films

A second and greater Valentino—a new "great lover" of the screen—has been discovered by David Wark Griffith, who discovered and "made" a majority of the present day movie stars.

The new luminary in the film world is none other than Neil Hamilton, the sturdy, handsome, young American boy who plays the leading male role in Griffith's "America," the romance of the War of American Independence, now the sensation in New York and Boston. Critics of both cities have joined Griffith in forecasting a most brilliant career for Hamilton, whose fine acting, noble figure and frank, firm visage is one of the outstanding features of the latest Griffith success.

Has Made Many Stars

Although Griffith discovered and made Barthelmess, the Gish girls, Mae Marsh, and many other present day favorites of filmland, the first time on record that he publicly enthused over a young actor happened in the case of Hamilton, who in two brief years at the Griffith studios has developed from an "extra" into a star of the first magnitude.

"That boy," exclaimed Griffith after seeing Hamilton as Nathan Holden in "America," "will be the great lover—indeed, the greatest lover—of the screen. He will go far. I have never had a young actor for whom I could predict such a brilliant future as I predict for young Hamilton."

Hamilton was born in Lynn, Mass., and studied theology four years before starting to break into the movies through the "extra" route. In "America," he plays the role of a Lexington express rider, friend of Paul Revere, and romantic man, who lat becomes a captain of Morgan's Rangers, and leads the charge which saved thousands of lives at Fort Sacrifice.

Pittsburgh (Pa) Gazette Times 4/2/24

"America," David Wark Griffith's newest and most ambitious historical photographic spectacle, built around the early sacrifices of American patriots, comes to the Pitt next week with Lionel Barrymore, Carol Dempster and Neil Hamilton in the cast.

New Britain-Conn Herald 4/3/24

Star of "America," Griffith's Photoplay, Coming to the Pitt

Carol Dempster.

IT HAS TO BE NOTED

When a man who, a few years ago according to popular report, was riding over the country in "side-door Pullmans," or, to avoid the vernacular of the hobo, in freight cars—when such a man is offered a contract to cover a period of two years and which demands no particular effort on his part, his conversation is to be a million dollars, the fact or report simply has to be noted and that is all there is to it. The man is no longer a hobo, a tramp pugilist glad to "cut up his dickers" for a comparatively few dollars. He has learned how to use those fists of his so well that he stands before the world as the hobo fighter with his fists of any living man. The demand to see him in action, of whom, for that matter, is so great that no true or false reports concerning his alleged conduct of the fruit or any other merchandise product, can make stock of his reputation equal that demand. He is offered a million dollars to appear in the moving pictures, so the story goes, to be taken in the ring, movie business is the champion pugilist of the world and because the stories are true enough people want to see it so much it makes a million dollars to promoters of the pictures.

And the amusement business pulls of the thing is that undoubtedly the man who put the million into sight deserve all the commission.

Now, we are to learn that the million dollars which we guessed a professional pugilist would be paid to take part in a moving picture show, is not paid to him. The story is false from the start. It is not true that he is paid a million dollars, or any other sum, for his services in the movies. The story is false in every detail. The man who is said to be paid a million dollars is not a professional pugilist. He is not

Farm Life Spencer (Ind) april 1924

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No other photoplay since Griffith's "Birth of the Nation" reaches the heights attained by "America" from a patriotic and dramatic as well as artistic viewpoint.

The story deals with the thrilling, yet terrifying days preceding and during the Revolutionary war. No other director, it is evident, could have obtained the effect that Mr. Griffith has through depicting a series of battles and skirmishes along a slender love theme. The battles which usually are boring, set the blood tingling. The midnight ride of Paul Revere is the most thrilling episode of the picture and probably the superlative of any ever pictured. The story, furnished by Robert W. Chambers, has infinitely more interest than most motion pictures which have their plots unhampered by a necessity for facts. The scenes at Valley Forge, at Concord, Lexington and Bunker Hill, are probably some of the most dramatic ever filmed. The photography also is worthy of commendation.

In Neil Hamilton, Griffith has a new actor whose early rise to fame is evident in every episode. Carol Dempster, as the tender, loving Nancy Montague, reaches heights hitherto unattained. The love theme revolves about Hamilton, as Nathan Holden and Nancy. Decidedly the best bit of artistic portrayal of the picture is that of Charles Emmett Mack, as the foppish Tory son, who gladly gives his life to the Rebel cause. Lionel Barrymore is seen as the domineering, sneering, villanous Captain Walter Butler. Arthur Dewey is brilliant as George Washington but his efforts are overshadowed by those of Hamilton and Miss Dempster. Louis Wolheim, as one of Butler's subordinate, is so terrifying one can hardly believe such a character could exist.

Newark (N.J.) Star Eagle 4/1/24

D. W. Griffith's super-picture, "America," is being given its premier showing in New York and eliciting much enthusiasm, is to go to Italy shortly to confer with a syndicate of Italian financiers for an elaborate motion picture production to be made in that country. Griffith has been assured of ample financial support in his project. The object of the syndicate, it is understood, is to rehabilitate the motion picture industry of Italy which was badly crippled by the war. Representatives of different governments and picture syndicates in Europe have been trying for years to induce Griffith to make an outstanding picture of their particular nation.

Boston Advertiser April 1 1924

ALL IN SWEET ACCORD.

Rumors that United Artists, through which organization Mary Pickford, Douglas Fairbanks, Charlie Chaplin and D. W. Griffith distribute their pictures, was headed for a breakup were set at rest by a statement signed by the four cinema notables mentioned above. The quartet is unanimously satisfied with their organization, according to the manifesto.

Philadelphia (Pa) Eve Public Ledger 4/1/24

NEW GRIFFITH FILM, "AMERICA," IS SHOWN

Story of Revolution Is Screened at Chestnut Street Opera House

No man has really lived, says Kipling, until he has known war, women and horses, and it is with these three appeals to romance that the great director again drew back the curtains of history last night to tell in a simple yet soul-stirring manner that most dramatic of true stories, the American Revolution.

Although a love tale, refreshingly free from complications, is woven into the picture, the play is primarily a parade of historic episodes leading up to the surrender of Cornwallis.

From the ride of Paul Revere to the last gruesome massacre by Captain Butler and his horde of painted ravagers in Wyoming Valley, the warfare between the colonists and their British and Indian foes is traced with such scrupulous attention to actual fact that the dramatic force of the film is maintained without a single resort to artificial means.

As always, Griffith promises to "make" new stars with his latest presentation. Carol Dempster as Nancy Montague, the haughty, yet tender and sincere daughter of a Virginia Tory, blossoms out as a full-fledged actress with capabilities that were unknown.

Neil Hamilton realizes imagination's portrait of the quiet, daring captain of Morgan's Rifles. Charles Emmet Mack, giving a whimsical interpretation of the foppish, but fearless son of luxury and Lionel Barrymore, scowling through the part of Captain Butler divide second honors in the cast.

It can be truly said of "America" that it is historically perfect, with a wealth of accurate revelations concerning the clothes, customs and condi-

My Telegraph April 1 1924

ITALY [illegible] Mary Pickford to appear in a film that D. W. Griffith may make in this country.

Advices received from Rome state that announcement that the American producer was to come to that city to confer with a syndicate of bankers over the feasibility of a great motion picture production which would rehabilitate the industry has excited great interest. The various newspapers have played it up and have praised the enterprise of the syndicate. Naturally, also the newspapers and their readers are perfectly willing to advise and suggest methods and means of bringing this about.

Inasmuch as the announcement of the Griffith visit came almost at the same time as that saying that Douglas Fairbanks and Mary Pickford were to sail for a long vacation trip on the Continent, the two facts have been hooked up to the extent that many of the Italians want Miss Pickford chosen as the American star.

Griffith and his party were out of the city yesterday and could not be reached and Miss Pickford had engagements which prevented her from answering any questions. It was learned, however, that Mr. Griffith has postponed his sailing from April 2 to April 12 and will depart on the same steamship as the two stars. Mr. Serrao, the representative of the Italian syndicate, will also be a passenger on the same ship. He would not say yesterday whether this fact had any significance.

Griffith and Miss Pickford are very old friends. He gave her her first job in motion pictures and directed her in the first picture in which her name stood out in the cast.

IN MY OPINION

By COLEMAN HILL

Telegraph

IN a year when American drama is making steady progress in a definite direction, showing every indication of gathering strength, the American movie continues to rehash the work of its yesteryear. The films which now rush across the screen are better than the 1923 mobs, because they contain thousand additional persons; perhaps a new camera trick has opened up a possibility that was not then developed; but for the most part, the screen has made no advance comparable to the betterment, since the war, of its sister arts of the theater and of fiction.

The new season has brought to New York three movies retailing at the $1.50 to $2 rate—that is, three productions which fill an entire evening in the telling, and are consequently told, not at recognized picture theaters, but across the stages of "legitimate" houses.

They are Griffith's America, Cecil DeMille's The Ten Commandments and Fairbanks' The Thief of Bagdad.

* * * * *

Woman Through the Ages

Would you know the stories which these pictures tell? Or should one say "the story"—for all three are concerned with the self same situation? Here are a trio of photoplays which set forth the tale of the girl who had two lovers—one, who was good, being very good, and the other, since bad, being horrid.

Yet of necessity there is something more to these films than mere catch-phrase of a plot. For instance, one might trace in the successive periods shown the gradual emancipation of woman.

Take, for instance, the Fairbanks picture. Here a wonder-fantasy of the Arabian Nights, laid in the Near East at that period when Flying Carpets and Invisible Cloaks were commonplace, shows the lovely Princess beset by the customary two. When the wicked suitor is about to overcome her, and carry her off across the skies on his magic rug, does she struggle to be free for the arms of her truly beloved? She does not. She succumbs without resistance. Here is woman of the cave-man period.

Then comes the America of 1776, when demure heroine is torn between her love for handsome Dick Slater—we beg your pardon; we were thinking of The Liberty Boys of '76, which the Coleman Book Store sold, against our youth, every Saturday morning—her love, we should have said, for handsome Nathan Hamilton, officer in General Washington's forces, and the advances of the ruffianly Captain Walter Butler, of His Brittanic Majesty's army. Here is the Victorian woman, resisting the dastardly schemes of the villain, fighting with him, and finally freeing herself from his clutches.

Mark now the advance shown by Mr. De Mille in his most modern tale of The Ten Commandments. For Mary Leigh, the two-suitored piece de resistance of this contemporary memo, marries them both—though, of course, successively. Here at last is woman as she today commands the world.

* * * * *

Mr. Griffith Introduces Mr. Washington

The two-and-a-half-hour movie, like so many of its sisters of the spoken stage, has difficulty in being noteworthy throughout its length. Mr. Griffith's America alternately holds and releases the interest; his ride of Paul Revere in the first half aroused critical enthusiasm in New York, but to us was no more moving than the attack on the fort in the second. There are moments of great vividness and much beauty in the production; yet it nowhere lives up to the glamor which the name of Griffith has stirred in American hearts.

America is the story of the love between a girl of Virginia and a boy of Massachusetts in those days when both States fought at Princeton and at Yorktown. There is no question but that Mr. Griffith has made American history live before the eyes of his spectators; whether his portraiture is authentic, only the careful historian can say. We have a suspicion that the lily-whiteness of our own forces was not so guided as Mr. Griffith has made us believe. For the purposes of drama, perhaps, all can be forgiven.

* * * * *

Mr. De Mille Introduces Mr. Moses

The De Mille picture, like the others, has its moments. There is no drag during the splendid procession, which depicts the flight of the Children of Israel from Egypt, into the wilderness, to the giving of the Commandments and the overthrow of the golden idol.

Here the camera has done its best work. There are splendid flashes of photography done in natural colors, and such magnificent trick work in the parting of the Red Sea that the spectator holds both his breath and his breath. This is a film which must be seen, at least through the first half. The modern story of girl torn in twain as such things go not seek to succeed, although started.

* * * * *

Mr. Fairbanks Introduces the Boom Doctor

Mr. Fairbanks has taken the honor of being used his camera to the limit of the photoplay. The Thief of Bagdad is a delightful invasion of that realm legitimate to the screen and yet there should be no doubt of the success of the picture. The production is a bigger for screen wide and deep. Mr. Fairbanks plays it a gay thief.

Here, then, and there, this same author has shown such superior imagination that it is the pity. Of course, there are those who remember and there and a few others in that knowledge of the world of the Middle Ages, in the jungles of the Middle Ages, in the jungles of the Middle Ages, in the jungles

Los Angeles (Cal) News 4/2/24 — Franklin (Pa) News-Herald April 2 1924 — Springfield (O) Sun 4/2/24 — Boston American 4/3/24 — Elmira (N.Y.) Gazette 4/3/24 — N.Y. News April 4

IN REVIEW

A Great Question
Different Answers
Eight Big Experts
Four Solutions Vary

—By L. B. Fowler—

WHAT does the public want in the way of the stage and screen entertainment? Probably the best answer to that question is: No one knows but the public and the public doesn't know how to declare itself. Rather a peculiar situation.

Ask any ten persons associated in an executive capacity with the business of producing novels, stage plays, or motion pictures that question and you will receive ten different answers.

For example: George MacAdams of the New York Sunday Times was curious enough to select a group of eight experts on the subject—they were David Belasco, playwright-producer; D. W. Griffith, one of the foremost men connected with the motion picture industry; George M. Cohan, actor-playwright-producer; John Golden, producer of stage plays; Morris Gest, impresario; Harry Lauder, author-actor; Fannie Hurst, novelist, and Irving Berlin, song-writer-musical comedy producer.

One would naturally think that these people, who have achieved both fame and fortune, would have an understanding of the public's desires, yet they disagree.

* * *

"If I wanted to treat the theater as a commercial enterprise, if I wanted to be a tradesman offering for sale only such goods as I know the public will buy, why, I could make more than a million a year," declares David Belasco.

* * * My experience has been that the public will accept anything if it is interesting, appealing. That is a general statement. When the problem narrows down to a specific play, it is very difficult to prophesy whether or not it will hit the popular fancy. Before a play is submitted to the public a producer can only make a guess. * * * No producer intentionally risks a play he thinks will be a failure."

"No one knows what the public wants," wisely states D. W. Griffith. "The public's desire for entertainment is like a man's desire for food—one time he eats fish, another time meat—it's all a question of mood.

"But while I do not think anyone can be specific in answering the question, I believe people want to have their dreams visualized. It is simply to get an ideal projection of themselves that people read a book, or go to the theater, or to the movies."

George M. Cohan remarks: "The present day audience is tough on rehash. I think the movies have had a lot to do with this. The people have seen so much of the obvious in the movies that they're fed up. But give them any little subtlety, anything you don't pour out like molasses, and they'll ask for more."

* * *

John Golden's answer to the question of "What does the people want?" was crisp and to the point: "To forget their troubles," says he. "They have plenty of dullness, plenty of troubles and problems in their own lives and they don't want more of the same thing in the theater.

"What the people want is clean laughter, clean love and something that's right to root for—we are all natural born rooters.

"A play or a movie succeeds because it has a story to tell. The story, whether it is presented on the stage or screen, ought to begin AT its beginning and travel straight to its end.

"Many movie directors do not seem to have appreciated this fact. The third—sometimes a dinner party, more often a dance—is the favorite diversion. Unfortunately the party adjourns to the intermission and 'that's what makes the movie a 'reel picture.' The party to all intents is to be enjoyed, not as the development of the story, but as a cute way to get words a party for three dances and then try to make out that since the thread of the story started in and then the lovers found it doesn't have to go on."

The Board Members and the [illegible] Society and the Boy Scouts of America [illegible] to which the [illegible] is to be given [illegible] Monday, the 14th day of April, [illegible] the Pittsburgh Post Graduate Hospital, Bank and Sixth streets, Pittsburgh, Pa., [illegible] Pittsburgh Post Graduate Hospital [illegible] Pittsburgh Post Graduate Hospital [illegible] Pittsburgh Post Graduate Hospital [illegible]

"AMERICA," COLOSSAL WAR FILM, TO HAVE BIG FREE SHOWING

"America," D. W. Griffith's colossal romance of the War of American Independence will have its first performance in this city next Sunday afternoon at 3:15 at the Pitt theater, when a special complimentary performance will be given for the benefit of the dramatic critics and the members of the Typographical union. At 8:15 the film will have its second showing before Mayor Magee, city officials, editorial staffs and other guests. Mayor Magee will speak at both performances in support of better pictures. The public will be given its first chance to see this the greatest of all Griffith's masterpieces beginning Monday afternoon, April 7.

"America" is the throbbing romance of the mighty loyes and surging passions of the American Revolution, made by Griffith for the Daughters of the American Revolution, who wished to signalize the sesquicentennial of the freedom of this country in this manner.

Robert W. Chambers wrote the pulsating love story which runs through the glorious romance like a thread of gold. The historical arrangement was made by John L. E. Pell, author of "Down to the Sea in Ships."

"America" in which practically every figure of Revolutionary history appears, covers the period of the ride of Paul Revere—which the severest critics of the New York and Boston papers unanimously agree is the most thrilling thing ever seen on the screen—to the first inauguration of George Washington.

Carol Dempster, Neil Hamilton—whom Griffith says is destined to become the greatest and most popular leading man of filmland—Lionel Barrymore, Charles Mack and Erville Alderson head the cast of 36 principals. United States army soldiers and descendants of prominent Revolutionary families were used as "extras."

Pittsburgh (Pa) Sun 4/2/24

Pittsburgh (Pa) Gazette Times 4/2/24

Star of "America," Griffith's Photoplay, Coming to the Pitt

Carol Dempster.

GRIFFITH PRAISES NEW LEADING MAN

Says His "Perfect Lover" Will Have Brilliant Career In Films

A second and greater Valentino—a new "great lover" of the screen—has been discovered by David Wark Griffith, who discovered and "made" a majority of the present day movie stars.

The new luminary in the film world is none other than Neil Hamilton, the sturdy, handsome, young American boy who plays the leading male role in Griffith's "America," the romance of the War of American Independence, now the sensation in New York and Boston. Critics of both cities have joined Griffith in forecasting a most brilliant career for Hamilton, whose fine acting, noble figure and frank, firm visage, is one of the outstanding features of the latest Griffith success.

Has Made Many Stars

Although Griffith discovered and made Barthelmess, the Gish girls, Mae Marsh, and many other present day favorites of filmland, the first time on record that he publicly enthused over a young actor happened in the case of Hamilton, who in two brief years at the Griffith studios has developed from an "extra" into a star of the first magnitude.

"That boy," exclaimed Griffith after seeing Hamilton as Nathan Holden in "America," "will be the great lover—indeed, the greatest lover—of the screen. He will go far. I have never had a young actor for whom I could predict such a brilliant future as I predict for young Hamilton."

Hamilton was born in Lynn, Mass., and studied theology four years before starting to break into the movies through the "extra" route. In "America," he plays the role of a Lexington express rider, friend of Paul Revere, and minute man, who lat becomes a captain of Morgan's Rangers, and leads the charge which saved thousands of lives at Fort Sacrifice.

Pittsburgh (Pa) Gazette Times 4/2/24

"America," David Wark Griffith's newest and most ambitious historical photographic spectacle, built around the early sacrifices of American patriots, comes to the Pitt next week with Lionel Barrymore, Carol Dempster and Neil Hamilton in the cast.

New Britain (Conn) Herald 4/3/24

IT HAS TO BE NOTED

When a man who, a few years ago according to popular report, was riding over the country in "side-door pullmans," or, to avoid the vernacular of the hobo, in freight cars—when such a man is offered a contract to cover a period of two years and which involves no particular effort on his part, his remuneration to be a million dollars, the fact or report simply has to be noted and that is all there is to it. The man is no longer a hobo, a tramp pugilist glad to "cut up his dinner" for a comparatively few dollars. He has learned how to use those fists of his so well that he stands before the world as the best fighter with his fists of any living man. The demand to see him in action, or wherever for that matter, is so great that no true or false reports concerning his alleged conduct of the draft of one million men should contain, can make much of an impression upon that demand. He is about a million dollars richer in the deadly pastime in which he is the champion, and now comes people to see it to make it worth a million dollars to promoters of the pastime.

And the amusement business pulse of the nation is not indicative the case, for the nation who make money as the promoters.

How many will be much disturbed that the condition which is now [illegible] the condition which will permit a professional pugilist who has come from the ranks to have such a position in life, such a position as to make such a million dollars, such a position as to be able to command such a price for his services, such a position as to be able to command such a price for his services, such a position as to be able to command such a price for his services

Times 4/4/24

WANT SITE IN PARK FOR MOVIE COLLEGE

Mary Pickford Persuades City Chamberlain of Need; Mayor's Approval Is Sought.

PLAN AROUSES ROULSTONE

Declares He Will Block Any Such Move—Anti-Invasion Federation May Be Formed Today.

Mary Pickford persuaded City Chamberlain Philip Berolzheimer within twenty-five minutes, yesterday, to add a "motion picture university" to his rapidly growing scheme to embellish Central Park with buildings, including a $15,000,000 music and art centre. Mr. Berolzheimer was so impressed by the plan of the screen actress that he went with her from his office in the Municipal Building to call on Mayor Hylan, presumably to ask his approval. But the Mayor was out.

Other developments in the movements for and against building projects involving the seizure of sites in Central Park, included a vote by the Chamber of Commerce of the State of New York condemning the proposed art centre, a formal protest from the Mendelssohn Glee Club, and announcement of a conference to be held today to consider the formation of a federation of all organizations opposed to park invasion.

Announcement that the City Chamberlain had approved the motion picture university project was made in an announcement given out from his office which, in part, follows:

"Miss Sophie Irene Loeb, the well-known welfare worker, accompanied Miss Mary Pickford and D. W. Griffith to see the Chamberlain and the Mayor at the City Hall to urge that in the establishment of the music and art centre the city include in the buildings a building for the preservation of the very highest in motion pictures. Miss Pickford says:

"'It has been the dream of my life that a great university should be developed in order to give to our youth the best opportunity for serious education in the matter of motion pictures. Had I such an opportunity when I began as a child it would have made my career much quicker and more easily attained.

Help for Young People.

"'And I bespeak for those young people who have no opportunity and little chance of such expression to have the city government get behind them and aid them in this connection. Already many times when these young people have an opportunity presented to them their chance for development and for attaining any high position is lessened because no one is there to push them forward. The government of the city being behind them, this municipality will stimulate the very highest and best in an industry in which every man, woman and child is intensely interested.

"'Furthermore, the motion picture theatre is the poor man's friend and what better could the City of New York do than to create in this art centre a building that would have in its curriculum the development of this art which we are trying so hard to further.'"

The statement quotes D. W. Griffith as saying that the proposed motion picture university would not only aid the advancement of the picture art but furnish instruction "relieved of the tedium of the ordinary cultural courses," and that through motion picture instruction much could be accomplished in a short time which required years before the advent of the new art.

Miss Loeb announced after the visit that the City Chamberlain was thoroughly in accord with the idea of a "movie college," which she said would be constructed and operated by the city. "It would be a great thing for New York," she said. "It would provide an opportunity for a great many starving souls to show their talent right in their home city."

Efforts to have Mr. Berolzheimer explain how far he would go in the development of the motion picture university along with his industrial art school, opera house, picture gallery and other institutions proposed for Central Park met with no success. He referred to the statement issued from his office and refused to add to it.

Not in Park, Says Roulstone

When told of the new proposal, W. B. Roulstone, counsel of the Parks and Playgrounds association, said:—

"All the Mary Pickfords and D. W. Griffiths will never get their motion picture theaters and schools in Central Park. I will undertake to keep all the motion picture theaters out of the park as well as any other kind of theatrical or educational institutions.

"I think Miss Pickford is to be congratulated for her interest in the public, and she should be encouraged to build the motion picture university. I think that the idea is all right, because I think the day is coming when motion pictures will be the most powerful influence in matters of education. Miss Pickford is a far-sighted prophetess when she advocates a motion picture university, and she is young enough to be able to count upon seeing it in her lifetime, but she will never see it in Central Park in my lifetime. I am especially pleased to realize that her interest has been awakened in the educational value of moving pictures as against her heretofore too devoted interest in the theatrical side of the motion picture game.

"The time is close at hand when the schools will all be using motion pictures. In view of the fact that nearly 90 per cent of our mental impressions are through the sensation of sight as against about 10 per cent of impressions of all other senses combined, the importance of visual education is apparent and cannot be over-estimated. Therefore Miss Pickford is to be congratulated on being apparently the first of the moving picture stars to see the development and importance of education by moving pictures. And I congratulate her on her conception of a motion picture university, but as I stated before, not in Central Park."

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be prevented by legal action. It certainly would destroy the integrity of the Park and would be an opening wedge for future encroachments. * * *

"Resolved, That the Chamber of Commerce of the State of New York is opposed to bills S. 1284 and A. 1258 introduced in the Legislature authorizing an art centre in Central Park, and is opposed to any similar measure authorizing an art centre or any other project which shall be inconsistent with the idea upon which the Park was founded, or which shall detract from its present condition and natural character; and be it further

"Resolved, That the Committee on Public Service in the metropolitan district or other delegates from the Chamber shall be authorized to appear at hearings and take other action deemed desirable to carry out the conclusions of this report and resolution."

The Board of Directors of the Parks and Playgrounds Association will hold a conference at the Downtown Association at noon today to consider plans for a city-wide federation of approximately seventy-five civic, business, political and charitable organizations opposed to the use of park sites for any building projects.

Topeka (Kan) Journal 4/4/24

SUGGESTS MOVIE UNIVERSITY

Mary Pickford Would Place It in New York City.

New York, April 4.—A plan to include a moving picture university in the proposed Central park art center, sponsored by Mary Pickford, who with D. W. Griffith, yesterday visited City Chamberlain Berolzheimer, has met with the chamberlain's approval, it was stated today.

Miss Pickford said it had been the dream of her life that a great university should be developed to give American youth the best opportunity for serious consideration in the matter of moving pictures and to "stimulate the highest and the best" in the industry.

Oswego (N Y) Times 4/4/24

Mary Pickford Back of Move To Start Moving Picture Univ. In N. Y.

NEW YORK, April 4.—A plan to include a motion picture university in Central Park art centre, proposed by Mary Pickford who with D. W. Griffith, yesterday visited City Chamberlain Berolzheimer, has met with the chamberlain's approval, it is stated.

Miss Pickford said it had been the dream of her life that a great university should be developed to give American youth the best opportunity for serious education in the matter of moving pictures and "to stimulate the highest and the best" in the industry.

Rochester (N Y) Journal 4/4/24

MOVIE UNIVERSITY PLAN IS FAVORED

By Associated Press

NEW YORK, Apr. 4.—A plan to include a motion picture university in Central Park Art Center, proposed by Mary Pickford, who with D. W. Griffith, visited City Chamberlain Berolzheimer, has met with the chamberlain's approval, it is stated.

Miss Pickford said it had been the dream of her life that a great university should be developed to give the American youth the best opportunity for serious education in the matter of moving pictures and "to stimulate the highest and the best" in the industry.

Boston Globe 4/4/24

MOVIE UNIVERSITY FOR CENTRAL PARK

Mary Pickford's Proposal Favored by N Y Official

Cincinnati (O) Times Star April 4 1924

HAS A PLAN FOR "MOVIE" UNIVERSITY

Portland (Me) Press Herald April 4 1924

Loan To Make Griffith's "America" Bears 30 Per Cent Interest, He Says

Bankers Hesitate To Finance Motion Picture Productions And Exact Unusual Rates—Many "Super Films" Drugs On Market

Of late some producers have emphasized the finanacial outlay involved in their productions, and in a number of cases the figures given out were staggering. There were days when $100,000 was a huge sum to spend on a production, but we have had million-dollar pictures, and quite recently "The Ten Commandments," on which Cecil B. De Mille is said to have spent nearly $2,000,000. Apropos of this cost of production and the borrowing of money, we went over to see David Wark Griffith, who consented to talk on the subject, although he is a believer in the artistic worth of the picture and not in favor of exploiting its cost. He is known by his colleagues to be an artist who studies the desires of the public, and not a business man.

As it happened, we interrupted Mr. Griffith at a moment when he was going over the orchestration of "America." He was actually telling the orchestra in la-da-das what he wanted, but in his usual good-natured way he kept the appointment he had made with us.

With him it is always a fight between gold and art when making a production, and, curiously enough, new angles concerning his work were revealed in the course of the interview. We had heard a good deal about borrowing money for the purpose of producing pictures, and were aware that some well-known stars not only manage to get amounts at a not unusual rate of interest, but pay themselves huge salaries while they are working on the films, which is consented to by the banks or the financiers. We also knew that a little while before "America" was finished Mr. Griffith had to borrow more money, for which he was charged the apparently exorbitant interest of 30 per cent.

30 Per Cent Interest

Mr. Griffith admitted that he had been forced to pay this high rate of interest, and he explained that it was not unusual, taking into consideration the risk the lenders took in advancing money on a production. He said that it never would have been difficult to obtain the usual interest on their money in a venture without any risk. But in a film production there is usually a great risk, as one never can tell whether a picture will be successful.

"The Birth of a Nation," Mr. Griffith's great film success of years ago, met with instant favor, but there are others of his productions that are slow in bringing in the money. It so happened, however, that Mr. Griffith's financial interest in "The Birth of a Nation" was quite small. One man, who afterward reaped a fortune of nearly $750,000 from "The Birth of a Nation," was willing at one time to dispose of his share of the film for $10,000.

Another picture which was a speedy hit was "Way Down East," which has not only been a marvelous success in this country, but also in England and other parts of the world. However, before the interest on the money advanced has been paid, and the cost of distribution, it is a long while before the producer begins to reap any financial benefits from his months of concentrated work.

"Orphans of the Storm" is a slow-moving film in the market, and "Intolerance" is said to have been partly handicapped on its presentation at an inopportune period. "One Exciting Night" cannot be judged properly so far, any more than "The White Rose," the former cost about $700,000 and the latter about $600,000. The expense attached to the producing of "America," Mr. Griffith's last picture, which is now running in the Forty-Fourth Street Theater, is in the neighborhood of $1,300,000.

Failures Costly

Mr. Griffith emphasized the point that at such cost no picture maker could afford to make failures, as there would come a time when he would not be able to borrow money and would have to cease his producing.

"Nobody is sure about a picture," observed Mr. Griffith. "One may think that it is good, but whether it is going to meet popular favor is always problematical. 'America' has opened with success in New York and Boston. I did have an idea that this picture would go well, but really only after trial exhibitions in small towns. I am always in trepidation before a picture is presented. In the small town where we first showed 'America' I was more sanguine about it when the audience arose in their seats and howled with excitement at Paul Revere's ride. I then knew that it had a chance.

"A man producing a picture has got to do his utmost to make as certain as he possibly can that the investors are going to get back their money. The business end has its notion of commercial or popular appeal, and it stands to reason that they have to be humored. You have the costs of some film productions, and can therefore get an idea of the fortunes risked. In stage productions they spend from $5,000 to $25,000, and they do not have to pay the players during the rehearsals.

"I live for my work. It is a pleasure to me. I am wrapped up in it while it is going on. Nevertheless, at every thought of the great risk a red light comes up before me. You must please the majority with a film production. As a matter of personal opinion, I believe that with the right sort of picture one can please most people. I am opposed to the idea that one type of picture has to be made for highbrows and another for the great mass of people. If your picture is really good, I believe it will please everybody. Remember Kipling's lines: 'The Colonel's lady and Judy O'Grady are sisters under their skins.'"

One interesting statement which Mr. Griffith dropped casually was to the effect that he must produce big pictures. They are expected of him, and if for the sake of economy he makes an ordinary type of program picture, no matter how well it is produced, it will be disappointing to many thousands who expect big things when Griffith's name is attached to a film. He declared, with emphatic modesty, that what motion picture enthusiasts all over the country want from him is something on the order of "America."

It is the general opinion that this producer, who to the average man who goes and sees one of his pictures is a wealthy genius, is one of the few in the motion picture industry who sacrifices gold for the sake of his art. He has had many successes and is considered without a peer in the direction of really big productions, but he loves his work so much that quite often he sacrifices his own chances of financial success to pay the piper, and therefore those who reap the real benefit of his labors are the men with capital who have been willing to gamble on a Griffith production.

Telegraph April 4 1924

"FILM UNIVERSITY" NEW BRIGHT IDEA

With Schools of Journalism as Horrible Example, City Gets Art Center Plan.

PROPOSED AS AN ANNEX

As last a plan has been devised to divert the hordes of film-struck Suckers from invading Hollywood. The plan is as simple and as sure of success that the only wonder is why it hasn't been thought of before.

With the growth of promotion of academic study and specialty training in schools and universities, and having in view the success of schools of journalism, the film capital has proposed to the Municipal Art Commission of New York that the city establish a film university in the Central Park Art Center, to be known as the Film University, and to be an annex to the Hollywood institution.

The idea is that the film university would be a warning example to the film-struck youth of the country, just as the schools of journalism are a warning example to the would-be newspaper men and women.

The film university would be a place where the film-struck could be taught the ABC of the film business, and be saved the expense of a trip to Hollywood.

THE BUNKER HILL Scene from "AMERICA" at the 44th St. THEATRE

EMMETT MACK in "AMERICA" at the MAJESTIC

my Post april 5 1924

Boston Telegram 4/5/24

Baltimore (Md) Jewish Forward 4/

Post april 5/24

'AMERICA' COMING TO ACADEMY NEXT WEEK

"America," D. W. Griffith's photodramatic epic of revolutionary days, will be shown at the Academy of Music on Monday, April 14.

It will reintroduce to local theatergoers Miss Carol Dempster.

In this unusual picture, made for the Daughters of the American Revolution as their contribution to the sesquicentennial of our struggle for liberty, Miss Dempster has the only female role, and in consequence much of the burden falls upon her slender shoulders. Reports show that those slender shoulders bear the heavy burden with both ease and grace.

To say Miss Dempster has the only female role is not strictly true, for Lucille LaVerne, at present starring in "Sun-Up" on Broadway, who has appeared in every one of Griffith's productions, hearing of the production of "America," visited the Griffith studios and insisted on having a "bit," offering her services free.

As a result Griffith wrote in a short scene in which Miss LaVerne and Miss Dempster appear together—a scene which is said to be one of the most touching in the entire picture.

Screen News Hollywood (Cal) april 5 1924

ווארום ענגלישען טעאטער

פון ב. מארוסין

פארשפלונג אין נעוארק

„אמעריקא", א פיאר

מיר, פרוים אין א מענש וואס האט
ליעבט ווארטיל. ער מאכט נים קיין בעל
ער פון איין מענשען, צי זיין איין-שר
בילד, נאר פון א גאנץ וועלט מיט א
מאל און פון א גאנצען פעריאד. דעם
מבצע האט ער שוין אראפגע-
נאמען אויפ'ן לייוועגס אין זיין בילד
„די בורדס און איי נייטשאן", נעבען וועל-
כן בילד די נעער און די ליבעראלען
מלל האבען נעפונען וואס אויסצוזע-
ען. איצט האט ער אונז נעגעבען די
אמעריקאנער רעוואלוציע אין א ניי
ריזיגן בילד „אמעריקא".

דאס ווערק צייגען דעם הינען גרונד
פון דער אמעריקאנער רעוואלוציע, דאס
נעבען פון די קאלאניסטען, זייער באצי-
הונג צו ענגלאנד, און ווי שווי זיי זיינען
געווען צו דעם באוואוסטזיין פון
דלכסשטענדיגקייט. די באסטאן טהי
פארטי, דאס מאהרען פון פאול ריוויר,
אמרים הענרי'ס ארויסרופ „גיב מיר פרייהייט
אדער גיב מיר דעם טויט" און דער מי-
ליטערישער קאמף פאר באפרייאונג ביז
דער אינאגוראציע פון פרעזידענט וואַ-
שינגטאן, די און א רייהע אנדערע איב-
ערגעגעבען ווערען אריינגעפירט אין דעם
בילד.

נאך די אלע „אונטערזוכונגען" אין
וואשינגטאן איז א שטיקעל טרייסט אז
בייסטיגער אפרוה צו זעהן דאס בילד
„אמעריקא", וואו דאס וואס זאל ווי
דאס בעסטע אין העכסטע פון אמעריקע
זאל זיין פארגעשטעלט. די נייע היסטא
ריזער וועלען האבען וואס אויסצוזעצ
נעבען דעם בילד. זיי וועלען דערין גע-
פינען דעם נאאיוועז סאן, וואס מיר ליי
גען אין די היסטאריע ביכלאך פון דעם
זיבעטען גרייזר פאבליק סקול, אבער פאר
דער נייסטיגער רייפסייט וועלען דאך
איינגעגעליך די פואוויס נים נעפאלכט.

עס וועט אויך אביסעל לערנען דער
עוועווער רו געשיכטע פון דעם וויכטיג-
סטען פעריאד אין דער אמעריקאנער
געשיכטע.

נעשטעלט אין עס אזוי גרויס און
שטארק ווי אלע בילדער פון זו. גריפיס,
מיט וועלכען ער איז באריומט.

Screen News Hollywood (Cal) april 5 1924

David Wark Griffith has sailed from New York bound for Italy, where he will consult with a syndicate which proposes backing him in the making of a great photodramatic spectacle in Rome, the idea of the Italians capitalists being to thus take a potential step in the direction of essaying to rehabilitate the film industry in their country. And, when they selected D. W., they surely picked the champion "rehabilitator" of them all. Incidentally, it will be an excellent opportunity for the great director to rehabilitate his fortune, recently attacked extensively by the failure of the eastern public to support his latest spectacle, "America," anything like they should.

my Exhibitors Trade Review april 5 1924

Houston (Texas) Post 4/5/24

Worcester (Mass) Telegram 4/5/24

Mary Pickford's Plan for Movie College Is Favored in New York

NEW YORK, April 4.—A plan to include a moving picture university in an art center in Central Park, proposed by Mary Pickford who with D. W. Griffith, yesterday visited City Chamberlain Berolzheimer, had met with the chamberlain's approval, it is stated.

Miss Pickford said it had been the dream of her life that a great university should be developed to give to American youth the best opportunity for serious education in the matter of moving pictures and "to stimulate the highest and the best" in the industry.

Mary Pickford Urges Movie 'College' in N. Y.

Associated Press Report.

NEW YORK, April 4.—A plan to include a motion picture university in the proposed Central Park Art center, sponsored by Mary Pickford, who with D. W. Griffith, yesterday visited City Chamberlain Berolzheimer, has met with the chamberlain's approval, it was stated today.

Miss Pickford said it had been the dream of her life that a great university should be developed to give to American youth the best opportunity for serious education in the matter of moving pictures and "to stimulate the highest and the best" in the industry.

NEIL HAMILTON, the altogether fine and inspiring Nathan Holden of Griffith's "America," is to play the juvenile lead in Famous Players' "The Mountebank," in which Ernest Torrence and Anna Q. Nilsson have the featured roles. We are all set right now to see something out of the usual with Torrence and Hamilton in the same team. Torrence has played in thirteen pictures, and is firmly intrenched as one of the great character screen artists, easily the peer of the best. Young Hamilton "arrived" in smashing fashion in "America," but as yet he is known only to a comparatively small part of the vast picturegoing public.

Hartford (Conn) Times april 5 1924

Camden (N J) Courier 4/5/24

John [illegible] Pell, who made the historical arrangement of "America," for D. W. Griffith, visited many sites of Revolutionary War happenings in the course of his work. He spent many days at Valley Forge delving into history and the result of his efforts is seen in important details of the presentation of "America" as it is shown at the Chestnut Street

Hartford (Conn) Times 4/5/24

"AMERICA" EPIC OF REVOLUTION

D. W. Griffith's Masterpiece to Be Shown at Parsons'.

Heralded by enthusiastic New York reviewers as one of the outstanding screen masterpieces of all time, D. W. Griffith's epic of the war of American independence, "America," will have its Hartford premiere at Parsons' theater beginning Monday evening, April 14. The presentation of what is described as the great director's greatest artistic achievement promises to be the most important motion picture event of the year.

Telling its immortal story in scenes of thrilling sequence, "America" waves a banner of beautiful romantic screen message of America's high adventure. David W. Griffith's inspired direction has given the picture the distinction of a work of art and he holds one in a vise-like grip with his overwhelming sweep in the scenes building to the climax.

Graphically picturing many of the thrilling scenes of America's struggle for independence, taken on the exact spots of the action, "America" is conceived and executed as only a Griffith can, and is charged with patriotic charm and exquisite tone and quality. The picture was made for the Daughters of the American Revolution as their contribution to the sesquicentennial of America's struggle for liberty.

The engagement is for one week, with performances twice daily after the premiere Monday evening.

Harlem (N.Y.C.) 4/6/24 Home News

It now [illegible] W. Griffith [illegible] addition to the country to confer with [illegible] dicate of Roman bankers on the feasibility of a large motion picture production which would rehabilitate the industry, the Italian public to [illegible] circus of our sending Mary Pickford to appear in any film Griffith may make. The various newspapers of Italy have played up to the idea, while [illegible] the enterprise of the syndicate. Neither Mr. Griffith nor Mary [illegible] have put themselves on record with either yes or no, but the fact is known that the director, the star and the representative of the Italian syndicate are all listed to sail for Europe on the same ship, April 12.

my Telegraph 4/6/24

Boston Traveler Moving Picture world 4/5/24

Boston American april 5 1924

"America" Continues

At the Majestic Theatre, David Wark Griffith's latest photodrama, "America," continues to be a attraction. It is a stirring historical romance of the American revolution.

The picture world has produced no one so able in inspiring actors, kindling emotion, stealing patriotism, touching hearts, in short, in filming melodrama as Mr. Griffith. The midnight ride of Paul Revere, the heroic minute when men fired the shot at Lexington that echoed 'round the world, the fateful battles at Concord bridge and Bunker Hill, the terrible sacrifices at Valley Forge, the surrender of Cornwallis, the signing of the Declaration of Independence, the march of the Washington army, the Houses of Parliament with William Pitt and Edmund Burke pleading for the colonists, and the beautiful scenery of the country in which early American history was to be making, are the bring features of this film story.

Matinee and evening performances are now

D. W. Griffith to Italy

Will Confer With Italian Syndicate on Making Series There

D. W. Griffith has accepted an invitation from an Italian syndicate of bankers to go to Rome, Italy, to confer on the production of a series of motion pictures to be made there. The syndicate is headed by Comm. Andrea Sereo, member of the Mayors Cabinet of Rome.

This action on the part of the banking group has the consent and full approval of the Italian government. In a statement issued by representatives of the syndicate this assertion is made:

"We feel the activity of Mr. Griffith in Italy will do much toward restoring the picture-making industry of Italy to its full health and prosperity."

While abroad Mr. Griffith may visit Russia to confer regarding possibilities of making a picture there.

Fargo (N.D.) Forum 4/5/24

Fargo (N.D.) Forum 4/5/24

Toledo (Ohio) Blade 4/5/24

GRIFFITH HAD FAMILIAR TROUBLES

Creator of "Close-Up" and "Fade Out" Laughed at in the Old Days

David Wark Griffith, whose romantic picture of the trials that brought America into being, is a native of Kentucky, colloquially called a corncracker. That's where, you know, the grass is green enough to be Irish, and the girls are pretty and the horses gamble and high step.

D. W. Griffith

There is no place like it for giving cause and relish for trying. David had a lot of the salt of life thrust down in the cause of the real Kentuckian, before he got his strength for a chance to stand about, grow and win like a tender fig capsule, for a high head. Although the Bible says, man cannot add to his stature, he does that to go to Louisville to school.

[illegible]

NEW ENGLAND RELICS FIGURE IN "AMERICA"

New England agreed to open its treasures of Revolutionary relics to motion pictures, when D. W. Griffith went to Boston with 150 members of his staff and players to photograph the incidents of the early war on the actual sites for "America," which comes to Parsons' theater April 14 for an engagement of one week.

By arrangement with several of the historical societies including in particular the Lexington Historical society, the weapons, drums, costumes, vehicles, etc., used during the war were used in the action. It is the first time these articles have ever been shown to the world through motion pictures.

Battle scenes were taken on the famous Lexington common, where the historic "shot heard round the world" was fired. Buckman's tavern and the Adams house where John Hancock and John Adams were sleeping on the night the British came, were used as settings.

The action, under Griffith's direction, continued along the road to Concord where the battle of the bridge was fought. Griffith's intention that all scenes should be taken on actual sites, excepting those where inconvenience prohibit, was carried out at a tremendous expense.

Pittsburgh (Pa) Sun april 5 1924

THE AMERICA OF PITT

[illegible]

Fargo (N.D.) Forum 4/5/24

[illegible]

Toledo (Ohio) Blade 4/5/24

Lincoln University Planned in Gotham

[illegible]

Pittsburgh (Pa) Chronicle-Telegraph april 5 1924

Wilkesburg (Pa) Times

Harrisburg (Pa) Telegraph

Philadelphia Pa Record april 6 1924

CHARACTERS OF PROMINENCE IN D. W. GRIFFITH'S NEW PRODUCTION

Sonntagsblatt der New Yorker Volkszeitung, 6. April 19

"AMERIKA."

Im 44. Str. Theater ist aber eines der grossartigsten Filmdramen eingezogen, die wir je hier auf der Bühne sahen. Es ist **"America"**, eine Darbietung von **D. W. Griffith.** Es bringt die Geschichte dieses Landes in sehr schönen Bildern und hineinverknüpft ist die poetische Liebesgeschichte einer schönen Aristokratin aus Virginia mit einem Expressreiter aus Boston. Das Stück beginnt mit der Zeit, als die Amerikaner für die Engländer Kriegsschulden zahlen mussten, ohne eine Stimme in der Regierung zu haben. Die grossen Konflikte folgen, die sehr aufregend sind. Sie wurden an den Plätzen der Schlachten mit Hilfe der Armee aufgenommen. Mehr als tausend Schauspieler sind beschäftigt. Unter ihnen: Carol Dempster, Neil Hamilton, Lionel Barrymore, Lucille LaVerne, Louis Wolheim und Charles Mack. Dieses Filmdrama wird in keinem anderen Theater gezeigt werden.

Es wird vorzüglich gespielt, sowohl von den einzelnen Schauspielern, als auch in den grossen Volks- und Massenszenen, die voll Leben sind und wirklich aufregend wirken. Carol Dempster als Nancy spielt bewunderungswürdig echt und fein. Neil Hamilton als Holden ist sehr sympathisch und eine schöne Erscheinung. Lionel Barrymore als Captain Butler, Louis Wolheim als brutaler Captain Hare, Arthur Dewey als Washington — überhaupt alle leisten Ungewöhnliches. Das hochinteressante Drama bringt die amerikanische Geschichte bis zur Zeit als Washington Präsident der Vereinigten Staaten wurde. Es ist fortwährend spannend und erschütternd.

C. Rupp

Volks-Zeitung
German 4/6/24

Carol Dempster in "America."

Denver (Colo) Times 4/6/24

'America' Film Sales Promise to Set Record.

Ticket sales for the presentation of "America," D. W. Griffith's latest screen masterpiece, which will open at the Broadway theater Monday night, promise to break all records, according to indications at the advance sale, which has been opened this week.

The showing will give Denver residents their first opportunity to see the latest Griffith film, which has been pronounced by experts to be perfect, both from a historical and an entertainment viewpoint. As several of his previous successes, Griffith's "America" has a historical setting.

Carol Dempster, who portrays one of the title roles in the film, has been lauded for her work in the production. Her role gives opportunity for expression of the deeper shades of character acting.

The film is based on the time of the revolution and includes detailed, historically perfect scenes of the battles at Lexington, Concord and Bunker Hill, in addition to the war scenes the Indian variety is depicted.

In the filming of the scenes invaluable Revolutionary war relics were used, including drums, flintlocks, powder horns and other equipment actually carried thru the war by the American soldiers.

Colonial Belle

GISE CAROL DEMPSTER.
The Photo a Picture Role in D. W. Griffith's "America," to be shown at the Broadway Theater, beginning Monday night.

Philadelphia (Pa) North-American April 6 1924

Pittsburgh (Pa) Press April 6 1924

Philadelphia Public Ledger 4/6/24

Pittsburgh (Pa) Press April 6 1924

NEW GRIFFITH MOVIE SHOWS EVERYDAY LIFE OF LEXINGTON IN 1775

PROMINENT ACTORS IN MOVIE AT PITT.

Boston Herald 4/6/24

Boston Advertiser April 6 1924

Lionel Barrymore and Carol Dempster in "America" Majestic

Carol Dempster "America" Majestic

ning, April 20, for the benefit

Philadelphia Record April 6 1924

Some New Productions of Screen and Stage

By HERMAN L. DIECK

IT must have been a labor of love—the creation of "America," that masterly screen presentation of D. W. Griffith. He is one of the most ardent of patriots and his love for all that typifies America—the freest and happiest of nations—was an inspiration resulting in the consummation of a masterpiece. For "America" is just that. There is in it a lesson for every man, woman or child who is apt to take too lightly the boon of freedom that has its foundation in the Constitution. That there will be better Americans as a result of seeing this testimonial to the founders of the United States there can be no doubt. "America" is a tribute to the self-sacrificing men and women who dared to resist the oppression of a foreign government and the lesson is in their fortitude— an unyielding devotion to a great cause.

Griffith is a poet. Some assert that he is a sentimentalist. But those who have seen his pictures are aware that beneath a seeming sentimentalism there is a strong dramatic sense. An ability to get to the heart of a subject is dominant. Griffith endows his screen puppets with tremendous significance. They are individuals and yet they have integral part in the evolving of a tale that shall expound a principle. To his aid he brings all the resources of the motion picture world. His photography is unexcelled; there are illuminate incidents that create an atmosphere and all along the story builds to a climax that is the more effective in that it is inevitable from his exposition. Romance and fact are wedded. "The Birth of A Nation" showed this and through it all there was a big theme—greater than were the individuals in their relation to each other in the story.

So it is in "America." He has as background for the tale of Robert W. Chambers, which is the connecting link for historic happenings, that most significant war of the western world—the American Revolution. It would have been a fastidious task to give to the screen merely a series of events showing the heroic men and women who were responsible for the country's birth. Such a picture would have appealed but the smaller human element of great times would have been lacking. Such a picture would be akin to a history in which the important events were set down in the general, but the personal, the human, were omitted. There are instances in this picture where the personal is subordinate to the general, but there are others in which the personal is so intimately in the general that their influence is the mainspring of momentous events. Griffith has taken the story of Chambers and has woven into it the story of the Revolution as it might be in a generation or so after the conclusion of the war.

Thus we have the story of Nancy Montague, who is loved by Captain Butler, who is seen as the arch-villain of the story. That role is taken by Lionel Barrymore, who seems equally at home on stage and screen.

A protege of Griffith is in the leading feminine role. As a matter of fact, there is but one other feminine role in the story and that is of minor import. Carol Dempster has had splendid training for the screen, as she demonstrates in the finesse of her enactment. She is at times a pathetic creature in the bewilderment of her dread experiences, but, of course, it all comes out right in the end and, though she has lost father and mother, she has solace in the prospect of union with the man she loves. That role is played by Neil Hamilton. He is not familiar to many picture "fans," but he is assuredly of the type called "comer." He is manly and an ideal lover—at least that is what the girls assert. Charles Emmett Mack, as the brother of the girl, shows splendid qualities of histrionism. He, too, is likely to go far in attainment on the screen. Each historic character—George Washington, King George III, Thomas Jefferson, William Pitt, Samuel Adams, John Hancock—is admirably presented and there are other characters portrayed with skill by players who benefitted by the Griffith direction. No wonder, with such an array and with such masterly handling of individuals and of crowds that "America" has gone to the hearts of the people. It is an appeal to patriotism but not through sloganism. It makes one glad that he was born an American for his nation and he will be the more willing to sacrifice to the end that this nation may endure.

* * *

Lionel Barrymore, seen on the screen in "America," is here "in person" on the advertisements one. He is in "Laugh, Clown, Laugh!" which is an adaptation by David Belasco and Tom Cushing of an Italian play. It is a simple but affecting story that is told. A clown who for years has befriended a child left as orphan by a fatal accident of her father while walking tether, has grown to little manhood. The child grows fair, but he does not realize his manhood pass. Then, in his distorted manhood, he plots vengeance against the man who ruined his sweetheart. A lawyer man—a man who has many friends—blocks his path. The clown finally learns the truth and, realizing his manhood, he gives up his life in the service of his friends. The story is well told and the acting is good. Barrymore is a strong actor and he gives a strong portrayal of the clown. Irene Fenwick is seen as Simonetta. The part is not exacting and Miss Fenwick plays it satisfactorily.

* * *

"The Highwayman" is not at all about a "road agent" or even a city bandit. It deals with a self-sufficient chap who manages to outwit some landowners of Hungary and to carry off the betrothed of an elderly but domineering count. His "sickness" is what makes the young fellow a "highwayman." Joseph Schildkraut has that role and he fits well into it. It is not so interesting as was his part in "Lilom," but then it would not be easy to find an congenial a role just by leaving the desire to find it. Leon Bim, who is the original author of the play, was assisted in adaptation by Gladys Unger. The result is not wholly perfect. The "light parts" between heavy is the promise and it is not agreeable in one's home. But it ends on considerable sensational. However, this is not a complaint for in the final accounting The Boston Post said and the clown at night horrie away from his past. At least that is th ending of the play for this city. Repor has it that in New York there was a ending of the story in the suicide of th despairing buffoon. More impressive un doubtedly would that ending be, bu perhaps not "what the public wants."

"Laugh, Clown, Laugh!" is of valu for its opportunities for effective an affecting acting. Barrymore has achieve a notable bit of histrionism as the clown. The poignant grief of the man, his inherent goodness and his great nobility, show forth in the superb presentation by the star. However, the play is slight in story and Belasco and his fellow adapter were hard put to extend the action into three sufficiently interesting acts. Ian Keith, as the successful suitor, is the antithesis of the clown and the contrast in the outlook of the two men and in their characterization is marked. As stage creation the roles are memorable and each is well played. Irene Fenwick is seen as Simonetta. The part is not exacting and Miss Fenwick plays it satisfactorily.

* * *

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Pittsburgh (Pa) Press 4/4/24

Philadelphia (Pa) North-American April 6 1924

Boston (Mass) Advertiser April 6 1924

GRIFFITH'S AMERICA ... FILM AT CHESTNUT

Griffith's Epic Has Perfect Villain

Boston Morning Globe april 6 1924

LEXINGTON HEIRLOOMS LOANED TO MAKE MOVING PICTURE ACCURATE

Even the Drum That Was Used in 1775 Was Beaten Again, First Time In More Than a Century

THE FIGHT ON LEXINGTON GREEN

The settings, and even the disposition of the troops, are based on the Sandham painting in the Lexington Town Hall. Buckman Tavern at the left, Old Meeting House in the middle and the Belfry on the right.

THE OLD BUCKMAN TAVERN

This is a careful reconstruction of the original, which is still standing close by the Green at Lexington

Now the guardians of historical [illegible] at Lexington brought them[illegible] to the point of permitting [illegible] treasures to figure in the [illegible] as they do in Griffith's "America" film, in a typical New England [illegible]

"It was characteristic of us on this Bunkerhill that we didn't wait for the idea at first," said Miss [illegible] Burchell, president of the Lexington Historical Society. "In the meeting the matter the other day.

"In fact, the very idea of using such a shrine as the Hancock-Clarke house as the locale for a motion picture caused a shiver of one down the spine of most of us. Lexington and its historic associations cannot be carried in so to be reproduced on the screen.

"So full's consent was a [illegible] the control the appearance of the Lexington Historical Society, the Hancock-Clarke and other [illegible] houses, the use of [illegible] national relics, and the services of [illegible] experts.

[illegible] plied, could add little to his vast knowledge of Lexington's early days.

"Griffith made the first scenes for 'America' at Lexington, reproducing the olden days so accurately that one cannot help being amazed. During the timing free one was made of the relics owned by the Lexington Historical Society.

"I think the greatest thrill of my life was the one I got when for the first time I viewed 'America,' the night of the film town of Lexington, as it was in 1775, springing into view on the silver-sheet gave me a sensation I shall never forget. I forgot that I was viewing a reproduction, both with [illegible] accuracy. I forgot that one of the actual children in the picture was my own. I stood in the aisle, and my tears started to most have started the cheers of the patrons sitting in [illegible]

"The original [illegible] I viewed the picture I am so in a most unusual sense, as upon having been that experience [illegible] of the particular of the [illegible] and some [illegible] to [illegible] work that I could not find one [illegible] Lexington and gave the screen in 'America' in the Boston Lexington [illegible] of the [illegible] and the Revolutionary [illegible] of their period are to be found.

[illegible] are kept, for the first time in years, and turned over to Griffith for use in his picture.

"The drum actually used at the Battle of Lexington, probably the most sacred musical instrument in American tradition, was beaten for the first time in more than a century.

"Flintlocks and powder horns which did deadly service on that historic day when 77 Americans attempted to stack the progress of 60 trained and tried grenadiers of King George III, were transferred to the screen, many of them by private families, who owned them against weapons as their most precious possessions.

"Groups [illegible] and fifers, [illegible] [illegible] made by [illegible] and the [illegible] [illegible] from [illegible] and [illegible] [illegible] to the [illegible] [illegible] in the [illegible] of Griffith's [illegible] [illegible]

"[illegible] of Lexington's [illegible] [illegible] [illegible]

Griffith Tells of His Aims

He is a man who does not grow old. Griffith has all the enthusiasm of a youth. Not that he is old—he is far from that—but he has been so long in motion pictures that some of the glamour of it might be thought to have passed. But not so, as a few minutes' conversation disclosed.

"I wanted to put on 'America,' he declared, 'and I would have done it whether I thought it would make money or not. It is not because I am a rich man, and can afford to do such things, but only because I believe in my country, and want to do something to be helpful. That is what 'America' strives to do—the helpful thing. But it is not in a prosy way. The people do not want to have any one 'educate' them, and I am not the person who would attempt such a thing.

D. W. GRIFFITH

"What I have wanted to do is to give every one something sweet and lovable, and lovely, and at the same time to let every one know that the blessings we enjoy in this wonderful country have come thru the sacrifice of our forefathers—those sterling people who participated in the revolutionary war. What would be our condition today if we had not become a free and independent nation? Europe is in chaos, and millions are suffering and in want. Here we are happy and contented. Let us preserve our American institutions.

"We have had manifestations of evil in the conduct of affairs of state. They are not lightly to be dismissed. But what we need is the arousing of national conscience. There must be love of fellow men and we must be ready to sacrifice as did our forefathers for the good of the many. I believe in the integrity of the constitution of the United States. It is a noble document—a splendid creation upon which the happiness of the people rests. We should not tamper with that.

"I hope that Philadelphians often other day— last Sunday. It was most inspiring. We have a notion of the suffering of the brave men who wintered there so that our country might be free, but no one can visit that hallowed ground without feeling how wonderful was the devotion of those men to a patriotic cause.

"They could have saved themselves had they capitulated. But they would not give up—theirs was a sacred duty. The British in Philadelphia were having every comfort—warmth, good clothing, plenty of food and many luxuries. What a contrast! And how it all ended—gloriously, for the good of us all.

"I hope that Philadelphia often visit Valley Forge. It affects me as no other place of similar sort has affected me. Such devotion commands the admiration of all warm-blooded men and women.

"I would like to say a word too about the Rev. Dr. W. Herbert Burk, rector of the Memorial Chapel, at Valley Forge. He is doing a splendid work—not only in the building up of the church, but also in preserving historic records. His investigations and his research have given us much valuable information about the encampment, and that chapel is one of the most interesting places on our visit."

Philadelphia (Pa) Record 4/6/24

Happiness of Griffith Is His Work

Leading Motion Picture Director Is Repaid When His Productions Are Helpful to Humanity.

D. W. GRIFFITH

«АМЕРИКА» — В ТЕАТРЕ 44 УЛИЦЫ
The greatest success of "America"

В театре 44-ой ул. и Бродвея идет с необычайным успехом изв. национально-историческая картина по сюжету Гриффита — «Америка». Картина с необычайной яркостью и живостью знакомит читателей со всеми теми жертвами, которые пионеры американских полей принесли при создании своего государства. В картине любовная завязка переплелась с этой историческ. канвой, и смотрится она необычайно живо и легко.

Все театральн. критики Нью Йорка сошлись на признании ее самой удачнейшей картиной сезона. В картине занято более 10,000 артистов.

Baltimore (Md) American 4/6/24

AMERICAN FILM BEAUTIES IN ITALY WILL ENCOUNTER TASTE FOR PORTLY STARS

David Wark Griffith May Need All His Eloquence to Convince People That His Type of Girl Is Superior to 350-Pound Favorites—Norma Talmadge in "Secrets" Should Do Much to Keep Married Couples Together

By LOUELLA O. PARSONS.

NEW YORK, April 5.

DAVID WARK GRIFFITH may have to use all his powers of persuasion to convince the Italian people that the much-admired Griffith type of girl is a proper film heroine. He may have to offer a little soap-box oratory to explain to the Italians that girls like Carol Dempster, Lillian Gish and Mae Marsh are preferable to a 350-pound star.

Not so much because ideas of pulchritude are a matter of geography,

If anyone should try and slip a 350-pound heroine over on Mr. Griffith, whose ideas of beauty run to the slim and graceful, it would take Mussolini and the whole Fascisti to keep him at work.

But Italy wants Mr. Griffith, and if "The Last Days of Pompeii" is made, we shall see a Nydia with beauty and youth and not a panting old woman. On the other hand Mr. Griffith knows Mark Antony and Caesar were not vamped by wrinkled, fat, old women. He makes "Antony and Cleopatra" can promise the lady who made Nile will be all the American

Denver (Colo) Post April 6 1924

Neil Hamilton, who scored a success in D. W. Griffith's "America," is playing a juvenile lead in "The Mountebank" which is being produced with Ernest Torrence and Wallace Reid in the cast.

Boston Post April 6 1924

Philadelphia (Pa) Record 4/6/24

Pittsburgh (Pa) Gazette-Times April 6 1924

Pittsburgh (Pa) Post April 6 1924

Pittsburgh (Pa) Post 4/6/24

Pittsburgh (Pa) Gazette-Times April 6 1924

Elmira (N.Y.) Telegram 4/6/24

Pittsburgh (Pa) Gazette-Times April 6 1924

Pittsburgh (Pa) Post 4/6/24

Pittsburgh (Pa) Gazette-Times April 6 1924

Pittsburgh (Pa) Post 4/6/24

Pittsburgh (Pa) Gazette-Times April 6 1924

Philadelphia (Pa) Inquirer Ap. 6/24

Rochester (N.Y.) American 4/6/24

Omaha (Neb) Bee April 6 1924

Omaha (Neb) World April 6 1924

Omaha (Neb) Bee April 6 1924

Omaha (Neb) World April 6 1924

Omaha (Neb) World April 6 1924

Omaha (Neb) World

St Paul (Minn) News 4/6/24

My Telegraph April 6, 1924

"AMERICA" HAS DEBUT IN EAST

Paul Revere's Ride the Big Thrill Event in New Griffith Film.

BY MAURICE HENLE.

NEW YORK, April 5.—D. W. Griffith brought his long-awaited picture, "America"—Series One: "The Sacrifice"—to the Forty-fourth Street theater a few nights ago. It is an accurate, faithful reproduction of those events that led to the birth of this country.

The faith Mr. Griffith kept with his public is in my mind the most complimentary thing one can say about this distinguished director.

Some months ago the Daughters of the American Revolution asked Griffith to make a picture of the Revolution. Griffith had had the same idea since his "The Birth of a Nation," and so their offer to give him their endorsement and help, if needed, met with instant action. The one thing they asked was that he should stick to facts, an admonition hardly necessary.

Well, Griffith "stuck to facts." From the very beginning the spectator senses it is no longer the 20th century. The spectator is living once more in the colonies. He catches the tenseness of the people he sees on the screen. He feels a rising anger within him against injustice. He knows something is going to happen.

Then Griffith plants his camera on the banks of the Charles river across from Old North church (he took as many scenes as possible on their exact location).

THEN PAUL REVERE.

It is nightfall and Paul Revere waits for the signal that will tell whether the British are coming by land or sea. Soon two burning spots glow from the far-off darkened tower.

And then commences the most dramatic episode this writer ever has seen on a screen. No mob scene, no band of blood-thirsty Indians. Just a lone rider astride a beautiful specimen of horse-flesh, tearing along a lonely moon-bathed road.

The outwitting by Revere of two British officers (an actual incident, according to history) was enough to send the first night audience to its feet.

Just one uncomfortable thought came to me concerning that ride. The roads over which the film Paul Revere rode looked like smooth macadam highways. I wondered if the real Revere had that much luck!

OTHER THRILLERS.

The midnight ride isn't the only thriller. Concord, Lexington, Bunker Hill, are words that mean a lot to Americans. D. W. Griffith has accurately reproduced those events.

Through the picture runs the thread of a love tale. Nathan Holden (Neil Hamilton) and Nancy Montague (Carol Dempster) were chosen to supply the romance and they do their parts well. We can't reconcile ourselves to the absence of Lillian Gish from Griffith pictures, but Lillian's loss and Carol's here and that's that.

* * *

As the film was shown on opening night, it was too long, the superfluous part coming near the end. It seems Griffith places too much emphasis on the devilish activities of Capt. Walter Butler (Lionel Barrymore), whose bloody acts kept the middle west in terror. Undoubtedly, there will be numerous cuts made.

Barrymore is splendid and so is Louis Wolheim as Butler's aide.

The photography was masterly. Griffith threw at times a sort of haze upon the picture, producing a softened, warm effect.

"AMERICA" GOES BIG IN PHILADELPHIA

D. W. Griffith and Stars Attending Opening Given Ovation by Public and City Officials.

STAR THEATRE IN EASTON A HIT

(Special Dispatch to The Morning Telegraph.)

PHILADELPHIA, April 5.

Probably no picture given premier presentation here in recent years opened under such auspicious circumstances as that of D. W. Griffith's latest, "America," at the Chestnut Street Opera House on Monday evening. In the audience were high city officials, officers of the various historical societies, educators and numerous others of prominence in the social and business life of the city. Griffith was on hand for the gala opening and brought with him, besides his executive force, two stars who gained prominence in the making of "America." They were Carol Dempster and Charles Emmett Mack, who occupied a box opposite to one occupied by Mayor Kendrick with his wife and party. When the audience was apprised of the fact that Miss Dempster and Mack were sitting in a box above them the stars were compelled to make numerous bows before the deafening applause was subdued. Griffith made a short speech and then called on Mayor Kendrick for a few words. The Mayor could hardly have been more laudatory, for in describing the picture which he had just seen he said it spelled greater Americanism and that in turn spelled a better world. Mrs. Albert L. Grey, wife of the general manager, and Mrs. Mack accompanied the party here and occupied the box with Miss Dempster.

Philadelphia (Pa) Public Ledger April 6 1924

MAKING OF "AMERICA"

The making of "America," that newest D. W. Griffith film production which is at the Chestnut Street Opera House, came as a direct result of a suggestion of the Daughters of the American Revolution. In May of last year a letter was addressed to Will H. Hays inquiring why a film dealing with the Revolutionary War had not been undertaken. Mr. Hays at once turned over the letter to Mr. Griffith with the request that he comply with the suggestion. The director did not at once assent. He wanted to be sure that such a production could be made with historical accuracy and conviction and he also wanted to be sure that a tale to enthrall could be given to the screen with the Revolution as a background. One day spent in visiting the shrines of the Nation in Boston and vicinity was sufficient to convince Mr. Griffith, and it was not long before his cameras were actually at work upon the production.

The first undertaking was the ride of Paul Revere. That is a tremendously stirring incident of the picture. It required three weeks for filming. A spirited horse was chosen to make the ride, but the steed was such a fiery animal that nine riders were defeated before Harry J. Neill was engaged for the part of Paul Revere.

Wochen-Zeitung April 6 1924 My Catherine Gerdman

Phila (Pa) Public Ledger April 7 1924

NEW GRIFFITH FILM, "AMERICA," IS SHOWN

Production Is Screened at Chestnut Street Opera House

"AMERICA"

Jewish Daily News April 7 1924

LEXINGTON HEIRLOOMS LOANED TO MAKE MOVING PICTURE ACCURATE

Even the Drum That Was Used in 1775 Was Beaten Again, First Time In More Than a Century

THE FIGHT ON LEXINGTON GREEN

The settings, and even the disposition of the troops, are based on the Sandham painting in the Lexington Town Hall. Buckman Tavern at the left, Old Meeting House in the middle and the Belfry on the right.

THE OLD BUCKMAN TAVERN

This is a careful reconstruction of the original, which is still standing close by the Green at Lexington

How the guardians of historical treasures at Lexington brought themselves to the point of permitting those treasures to figure in the motion—as they do in Griffith's "America" film—is a typical New England tale.

"It was characteristic of us as New Englanders that we didn't warm up to the idea at first," said Edwin D. Worthen, president of the Lexington Historical Society, in discussing the matter the other day.

"In fact, the very idea of using such a shrine as the Hancock-Clarke house as the locale for a motion picture caused a shiver to ride down the backs of most of us. Lexington and its historic associations caused too recent in us to be considered as the subject.

"Mr. Griffith's request was a large one. It wanted the cooperation of the Lexington Historical Society, the use of the Hancock-Clarke and other historic houses, the use of museum treasures, and the services of historical experts.

Paid Its Way Out

[illegible]

piled, could add little to his vast knowledge of Lexington's early days.

"Griffith made the first scenes for "America" at Lexington, reproducing the olden days so accurately that one cannot help being amazed. During the filming free use was made of the relics owned by the Lexington Historical Society.

"I think the greatest thrill of my life was the one I got when for the first time I viewed 'America,' the sight of the little town of Lexington, as it was in 1775, springing into view on the silver-sheet gave me a sensation I shall never forget. I forgot that I was viewing a reproduction, both with surprising accuracy; I forgot that one of the several children in the picture was my own. I lived in the past, and my heart pounded as most have pounded the hearts of the patriots back of '76.

"The second time I viewed the picture I did so in a most critical spirit, determined to note any that anachronism of the period of the traditions of the town, in the same impression. It needs refinement for my brothers, nearly work that I could not find one. The Lexington we saw upon the screen is Lexington in the actual temperament of its people in that it is the most patriotic, democratic period of that period and is to be believed.

Programs Lost for Company

[illegible]

are kept, for the first time in years, and turned over to Griffith for use in his picture.

"The drum actually used at the Battle of Lexington, probably the most sacred musical instrument to American tradition, was beaten for the first time in more than a century.

"Flintlocks and powder horns which did doughty service on that historic day when 77 Americans attempted to block the progress of 800 trained and tried grenadiers of King George III, were transferred to the screen, many of them by private families, who regard these ancient weapons as their most precious heirlooms.

"Relics letters and diaries, collected with rare care years previous made to spectacular, and the war materials great, were taken from public and private vaults to add the modern movement to help to the traditions of thrilling romantic history.

"The local patriotism of Lexington's inhabitants was quite natural in the original of the film. Thousands of persons had of mothers, fathers gave way to many patriots to offer and marvel throughout from the time of Revolutionary days, the time of the Civil War, and the time of the World War, in the only life and death struggle.

"A collection was made of pictures of Revolutionary relics, Patriots Hollow and other, the Revolutionary Lexington, and the Civil War, the Lexington Minutemen, and the Civil War, the Lexington Minutemen in the Civil War, the Lexington Minutemen in the World War, [illegible] THE WATERTOWN SUN, [illegible] Watertown, [illegible] Watertown, [illegible] and make the [illegible]

"SUN" WILL GIVE BOYS AND GIRLS 50 TICKETS A WEEK TO "AMERICA"

Boys and girls of Watertown!

Here's a good chance for you to earn, without much trouble—and right in line with your school work—a complimentary ticket to see perhaps the best motion picture ever made, at the best theatre in Boston—the Majestic. Just listen!

THE WATERTOWN SUN has made arrangements with David Wark Griffith's Boston manager so that each week from 25 to 50 Watertown school boys and girls can see Griffith's great picture "America," now showing at the Majestic Theatre.

This picture is a story of the American Revolution from the Battle of Lexington to the surrender of Cornwallis at Yorktown. It shows the gathering of the Minutemen, the ride of Paul Revere, the Battle of Lexington, the Battle of Concord Bridge, the Battle of Bunker Hill, Washington's Army at Valley Forge, the conflicts with the Indians, the British Parliament, the British Court and King George III, the American Congresses and signing of the Declaration of Independence, the acceptance by Washington to command the Colonial troops, the stirring speeches and leadership of Washington, Samuel Adams, John Hancock, Patrick Henry, Thomas Jefferson in the Colonies, and Edmund Burke and William Pitt in the British Parliament.

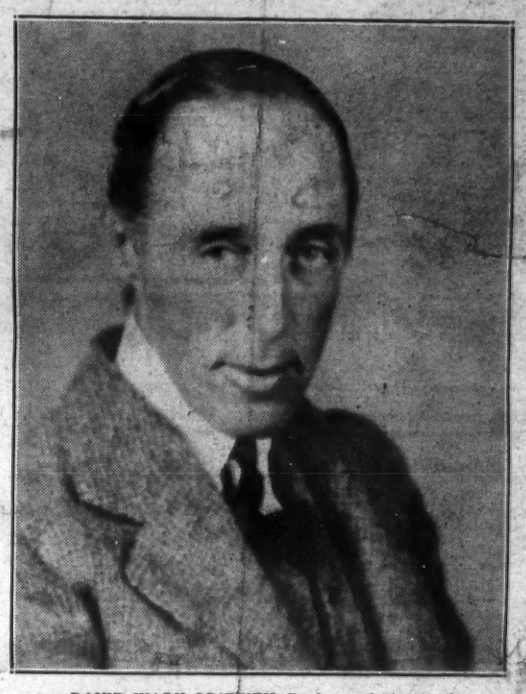
In fact we have here for the first time every major scene and act of the American Revolution—the greatest patriotic motion picture ever made—a picture endorsed by all educators who have seen it and which was made by Mr. Griffith at the request of the Daughters of the American Revolution.

Mr. Griffith has been eight years making this picture, and even now he is continually making changes in it. So far it has been shown at only two places in the country—New York and Boston. It opened its run at the Majestic Theatre last week to a crowded and enthusiastic house, and will not be shown at any other theatre in New England this season.

Just Write a Short Essay

THE SUN will give 50 tickets a week to see this great picture on the sole condition that you—boys and girls—write a composition or essay on "Big Events in American History and What They Have Meant to Our Country." This essay must not be over 400 words; if you can tell the story in fewer words so much the better, and the greater chance you stand of winning a ticket. The essay should state what part Watertown has taken in American history.

As you should know, boys and girls, Watertown played a very important part not only in the settlement of America, but in the events of the American Revolution. What events? What great men were here, right in our own town? What did Washington do here in Watertown? Paul Revere? Adams? Hancock? General Warren? French and others? What great Colonial Assemblies met here? What two congresses of Colonial Days were held here? [illegible] Do you know the Watertown Flag? Do you know the Watertown Flag? [illegible] THE WATERTOWN SUN [illegible] Watertown, [illegible] and make the [illegible]



DAVID WARK GRIFFITH, Producer of "America"

life-work, namely motion pictures that will make better citizens, better boys and girls and greater love for our country and its institutions.

Your essays, boys and girls, will be published in the SUN. Mr. Griffith will read every one of them. He will not only read your essays but also your criticisms of "America," after you have seen the picture. The SUN will publish the pictures of some of the boys and girls taking part, so if you have a picture of yourself, send it to the SUN with your essay.

Now, boys and girls of Watertown, "put your best foot forward"—AND GET BUSY. Remember that you hail from old Watertown, the "Mother Town" of New England; that here two Provincial Congresses met, and here the greatest men of the Revolution debated and took action which committed our country to the greatest events of all time. Here Washington addressed the patriots in stirring words; here President Coolidge's ancestors settled on their arrival from England.

We shall mail copies of the SUN containing your essays to Congressman Frederick W. Dallinger and to President Coolidge.

The Size of Your Essay

The 400-word essay the SUN wants you to write will take about 7 or 8 inches of space when printed in the SUN. Just measure off that amount of space now in your copy of THE WATERTOWN SUN and then cut your literary cloth to fit. Decide on your national points and your Watertown points, then write the story.

Remember that legibility, punctuation and grammar count, as well as your grasp of national history. The most powerful essays will be singled out. Make yours right to the point.

EVERY ESSAY MUST BE WRITTEN ON ONE SIDE OF THE PAPER ONLY. DO NOT WRITE ON THE BACK OF ANY OF YOUR SHEETS.

The SUN undertakes this contest because it endorses this great educational American picture. We are hoping that all of our Watertown homes and especially our clubs, churches and schools will cooperate to make this educational and patriotic event a success.

Many young people who afterward became famous and successful writers got their first inspiration in just this way. We remember that Mr. Palmer of the Palmer Publishing Co. of Boston, editor of "Education," a journal which goes all over the world, told our editor that he got his first idea of writing from a contest of this sort.

The values of the best essays submitted in the competition, Col. Charles M. Alston, Post Commander of the American Legion; Miss Lydia W. Masters, Librarian of the Free Public Library, and Principal Arthur Wheeler of the West Junior High School have volunteered to serve. We believe they are among the best-qualified persons of the town to act in such a capacity. Their submitting to this need have no fear, and boys will be congratulated and their essays will be properly judged.

Remember, boys and girls, for a little while you will receive a free ticket to the best theatre in Boston and get a glimpse of your country's history. Do your best and make the most of your opportunity.

Pittsburgh (Pa) Gazette Times April 7 1924

Los Angeles (Cal) Herald 4/7/24

GRIFFITH'S 'AMERICA' PRAISED

MOVIE ACTR... ...ND DIRECTOR VISIT PITTSBURGH

Pittsburgh (Pa) Press. april 7 1924

GRIFFITH, SUPER-CREATOR, TALKS OF "AMERICA" AND A DREAMED-OF STEEL FILM

By Burt McMurtrie.

"A message to the American people, a reminder to those who sit ensconced in comfortable chairs, warmly clothed, well-fed and overly content, of the privations and ghastly horrors our forefathers suffered to establish this government, the greatest government in the world, one which we are today too prone to criticize, and to jog sluggish memories to the appreciation that should be manifest, such is the purpose of 'America.'"

It was David Wark Griffith speaking, greatest of all moving picture directors, and master-mind of the cinema, as we sat talking in the lounge of the Pitt theater last night prior to a private showing of the director's new masterpiece, a historical drama that is bound to sweep the nation with the same furore that the "Birth of a Nation" created some ten years ago. There is a tremendous personality to Griffith, one that grips you and dominates your auditor every second. Of medium height, prominent features, with eyes that are both cold and searching, and at the same time possess a humorous twinkle, Griffith is every inch the business man. He speaks with a firm, decisive manner, slow and commanding.

"I dreamed for years of a picture such as 'America,'" he said. "Eight years ago at the completion of 'The Birth of a Nation,' and its reception by the American people, I centered my ambition upon the production of a picture that would in some way teach a lesson, a lesson of appreciation and love for one's fellow man and above all, love for the flag. But it was work. It meant years of research. I started upon the picture at once. I do not mean the actual production but the task; that meant as much even as the actual filming that of getting accurate hisotrical foundation, one that would withstand the severest of criticism and would be accepted as THE American feature.

HEART INTEREST.

"'Intolerance,' 'Broken Blossoms,' 'Dream Street' and my other productions were all incidental. In none of them was my heart and interest so wrapped up as in this gigantic historical plm I was determined to put forth. In France, Germany and England there was nothing but strife. We entered the war. Everywhere was turmoil, dissatisfaction and continual complaining about present-day conditions. More and more the purpose of my picture became manifest and I was convinced of the necessity for a film that would bring back to the American public what the flag that now waves over our heads actually represents.

"There is no medium for reaching the public of such great import as is the motion picture field. Through this industry can be taught the greatest of lessons. The day of cheap flash productions is fast going. The picture of tomorrow will be a thing of art, of educational value and all of the qualities that mean improvement of the mind and higher class value.

"My surprise in conducting the research work was the magnitude of the incidents little stressed in our most popular histories, occurrences that were the basis of this nation, and yet the import attached to numerous other incidents which seemed trivial in comparison. To enumerate would take too long. A view of 'America,' will show you my point. I feel that Pittsburghers will be unusually impressed with this picture as it is the actual history of what took place in this city very many years ago. It was right on this location where this greatest industrial center of the world now stands that our forefathers gave their lives that such a city might some day be.

"Some day I shall come to Pittsburgh and produce a picture that will center about your vast steel mills. It will be an industrial spectacle, and should be as gigantic in the completion as the very industry is itself."

Mr. Griffith is most emphatic in his declaration that the day of a neutralized location for the taking of motion pictures is ended. "The man with brains and perception, aided by the improvements of the modern equipment can photograph a production in any locality," he says. "From this time on it will be a case of actual locales in the taking of pictures, and Pittsburgh will be as adaptable to the film as California."

ON WAY TO ITALY.

Mr. Griffith goes to Italy next week, upon the invitation of that government, where he will look over the field for production and the proposition of a huge financing firm to produce a picture that will explorate the country. It is a tribute to the art of the man and his accomplishments that such a government would realize the value of his directorship to such an extent.

"'America,'" he started—and then the strains of the orchestra from the pit above broke in, and he hastily added, "But come, you've had enough of talking to me, come up and see my picture and then you can see for yourself just what I mean, when I say it is the greatest work I have ever done, my 'dream' picture and my offering to the American nation!"

Every seat in the theater having long since been taken, we stood in the rear, watching the feature through parted curtains. Pittsburghers will have one thing to thank Mr. Griffith and his musical director for. It may be a patriotic picture to an extent, but they don't rouse the emotions with this showing at the Pitt playing all the national airs procurable. The music is national, but it is not the hackneyed kind that keeps one jumping up and down, wondering if he is patriotic or just numb. The musical score is, incidentally, beautiful and forms a magnificent background.

"America" is a masterpiece. That not cannot be denied. Not since the "Birth of a Nation," has anything approached it, and in the opinion of this reviewer it is even greater than that feature. It is an historical romance, authorized by Robert W. Chambers, with Carol Dempster and Neil Hamilton the featured members, though by no means the only acceptable characterizations of the piece. As to the cast, it is well nigh perfect. When one catches such an artist as Lionel Barrymore playing a bit that is far from a lead, an impression of the general worth can be assumed. Barrymore's interpretation of the English regent, Hatley, is a wonderful piece of work.

There is the usual battle of the colonies, and the grandeur of the early Americans portrayed as only Griffith could picture it. The dances and pageant scenes are beyond carping.

EARLY MOTHER PICTURE.

The picture shows all sides and elements of the rule of England, the oppression of King George, going against the Boston colonist, the colonists against the Indians, the colonists against the English, the Tories against the patriots, the English against the French, the Tories against the Indians, the Tories against the English, the Tories against the Tories, the English against the English, the Indians against the Indians, the French against the French, the English against the French, the Indians against the English, the Indians against the French, the French against the Indians, the English against the Indians, the French against the English, the Indians against the Tories, the French against the Tories, the English against the Tories, the Tories against the Indians, the Tories against the French, the Tories

PAUL REVERE RODE INTO FAME ON APRIL 18, 1775
This and other action pictures of his historic midnight ride, in D. W. Griffith's "America," is "one of the most remarkable ever screened."

Nashville (Tenn) Tennessean 4/8/24

MEASURE MIND BY LENGTH OF LIMBS

Scientists Say Bodily Proportions Are Indication Of Power of Brain

If you have a small body and long arms and legs the chances are that you are highly intelligent and will find success in some kind of brain work.

If you have a large body and short arms and legs, brain work is probably not your forte, and you would do best to follow some manual trade, or at least a line of work requiring steadiness and accuracy rather than quickness of mind.

If you are of a normal type—that is, if your limbs are not disproportionately long or short in comparison with the size of your body—you may be either intelligent or unintelligent. Whether you are suited for brain work or manual labor cannot be told accurately from your bodily measurements.

These in effect are the conclusions science has reached as a result of the latest investigations in the field of physiological psychology, says Henry E. Garrett, Ph. D., of the department of psychology, Columbia University, writing in the May number of Popular Science Monthly. Recently, he declares, he and Dr. Sante Naccarati, of New York, specialist in nervous and mental diseases, conducted a test of this theory among about 300 students of Columbia University, and the results tended to show that a very definite relationship exists between bodily structure and intelligence, this despite the fact that no very unintelligent individuals would be found among a group of college students.

In the test the length of each man's limbs was obtained—the combined length of one arm and one leg. This figure was then divided by the volume of his body, the result indicating to what body type he belonged. This result was then compared with each man's tested intelligence as indicated by his class work and the standing obtained in standard psychological tests. Of the men examined, says Doctor Garrett, 76 per cent of the small-bodied, long-legged men, 40 per cent of the normal men, and 15 per cent of the large-bodied, short-legged men showed high intelligence.

"It is surprising," writes Doctor Garrett, "how thoroughly the conclusions reached in the test seem to be borne out in the case of well-known men. Henry Ford, John D. Rockefeller, General Pershing, Booth Tarkington, and David Wark Griffith might be named as the outstanding Americans of this generation in their particular fields. All of them are long-legged men with short bodies. Washington and Lincoln and Woodrow Wilson likewise were of this type. President Coolidge, the late President Harding, Andrew W. Mellon, Tesla, Marconi, the Wright Brothers, and a host of others are typically long-limbed men with small bodies.

"Edison belongs to the normal type. So did Theodore Roosevelt. So do David Belasco, Charles Evan Hughes and Elihu Root. The names of two other men occur to me—Jack Dempsey and Luis Angel Firpo. Not even their staunchest admirers would claim that they possess as much intelligence as any of the others I have mentioned. Both of them fall into the class of large-bodied short-legged men."

As to the scientific reason for the apparent relationship between bodily proportions and intelligence, Dr. Garrett says that the most tenable explanation is based on facts given by the study of the ductless glands, particularly the action of the thyroid gland in the neck. Activity or inactivity of this gland, he declares, influences both the body type and the intelligence with the results that he gives.

New York City Telegram + Mail April 10 1924

Boston Advertiser 4/10/24

Over the Garden Wall—Neil Hamilton and Carol Dempster in "America" (Majestic) in a pretty episode.

Portland Ore Press-Herald April 8 1924

"America," the new D. W. Griffith film, a remarkable visualization of many events in early American history, with some thrilling battle scenes, is in its second week at the Chestnut Street Opera House, and at the Aldine is continued the impressive story of Biblical and modern times, "The Ten Commandments." Both of these notable screen productions are shown afternoon and evening.

Italy wants Mary Pickford to appear in any film that D. W. Griffith may make in that country. Announcement that Italian financiers were bringing Griffith to Italy to confer about making a picture there aroused great attention from Italian publications and immediately a flood of suggestions anent American players were forthcoming.

Philadelphia (Pa) Bulletin 4/8/24

Indianapolis (Ind) Star 4/8/24

MINISTER FACING MANN ACT CHARGE TO GO TO ILLINOIS

Transfer of the Rev. Lewis Holloway of Attica, Ind., pastor of the United Brethren Church of Attica, from Indianapolis to Danville, Ill., to stand trial in the Federal court of the Eastern district of Illinois on a charge of violation of the Mann white slave act, will be made this week, on the issuance of an order yesterday by Federal Judge A. B. Anderson.

The Rev. Mr. Holloway was brought to Indianapolis about ten days ago after a warrant for his arrest had been received from the United States marshal at Danville. He is said to have taken a 15-year-old girl from Attica to Rossville, Ill., for immoral purposes.

LIFE OF LONG AGO REVEALED ON FILM

Life in Lexington, Mass., in 1775 was somewhat different from today, according to the scenes in D. W. Griffith's "America," the photo-drama of the Revolution made for the D. A. R., which, according to President Edwin S. Worthen, of the Lexington Historical Society, is accurate to the smallest detail.

In Colonial days the tax on shoe leather was so high that even the daughters of the well to do farmers and villagers were accustomed to walk barefoot to the very edge of the town in order to save their footgear as much as possible.

It was quite an ordinary sight to see some well dressed young woman sitting on a big rock at the edge of the town putting on her dainty shoes after having tramped a mile or more barefoot.

In those days Buckman Tavern was the chief hostelry of the town, and the rich travellers on their way North or South, their splendid coaches attended by numerous negroes, would pull up there for refreshment for man and beast.

Outside the tavern was usually to be found a group of idlers—males, be it noted—smoking their long churchwarden clay pipes and discussing their neighbors' affairs.

The twelve mile journey to Boston was made on horseback as a rule, sometimes a whole family, father and mother and one or two children, piling on the back of some heavy, slow moving, but patient horse to make the trip.

In "America," now at the Forty-fourth Street Theatre, Griffith has taken the opportunity to give a sort of panoramic view of the everyday life of the period in Lexington, as well as to show vividly the famous ride of Paul Revere and the battles of Lexington, Concord and Bunker Hill.

Watertown (Mass) Sun April 10 1924

ALL ESSAYS MUST BE IN BY APRIL 15 FOR "AMERICA" TICKETS

Here is one of the bright Watertown girls who won tickets to David W. Griffith's great film-play, "America," now showing at the Majestic Theatre in Boston. Her name is Margaret Doyle and she lives with her father and mother, Mr. and Mrs. Joseph A. Doyle, at 44 Eliot Street. THE SUN is publishing Margaret's essay in this issue, along with essays submitted by other girls and boys of the town. If you other girls and boys, who are going to try for tickets to see Paul Revere's Ride and all the other thrilling pictures that Mr. Griffith has made for you, have not yet mailed your essay of 400 words to the SUN office, then you should do so this week. The contest closes the middle of April, as announced, which will be next Tuesday. Don't mail yours so it will reach us too late.

There are quite a number of essays on hand which have not been read, but every one, whether it wins a prize or not, must be carefully examined; so if your effort is worthy, you will hear from the SUN in due time with a free admission ticket to "America."

Just how good at writing history some of our boys and girls are may be seen from the following essays:

AMERICA

Whenever that name comes to our ears we should think what is connected with it;—300 years of upward progress, war and peace, which has finally put America and more especially the United States into a foremost position in the world.

The first place where America appears in History is when the Norsemen with their strong and sturdy bark touched on the North American coast. That Watertown has had some connection with this event is certain because of remains which have been found in recent years.

Christopher Columbus is credited with the discovery of America in 1492 when he touched the shores of North America and the West Indies.

The first English colonies to be formed in the New World were established in Virginia and Plymouth. The Indians gave much trouble to both of these and many other colonies as the whites gradually fought they and [illegible]

[illegible] hatchets, and threw the tea in the water. This was called the Boston Tea Party.

When the English king heard this he was very angry. He ordered that Boston Harbor should be closed, so boats could not get in with provisions and other things. But the different colonies sent things to Boston. Some sent cattle, some sent rice, and others sent cotton.

The greatest men living then were George Washington, Dawes, Paul Revere, Samuel Adams, John Adams, John Hancock, Patrick Henry, and Thomas Jefferson.

George Washington slept one night in Watertown. Washington was in command of the Revolutionary War. He had his headquarters at Longfellow's house and took command of the army under the Washington Elm.

Paul Revere and a man named Dawes, rode to tell the people the English were coming. Dawes rode farther than Revere, but he had no poet to immortalize him, as Revere had.

The Revolutionary War broke out. The Americans were not victorious at Bunker Hill, but were at other places. They declared their independence from England July 4, 1776. Amongst those who signed the Declaration of Independence were, George Washington, Thomas Jefferson, Samuel Adams, John Adams, Charles Carroll of Carrollton, John Hancock, Benjamin Franklin, Robert Morris, and others.

George Washington was elected first president of the United States.

MARGARET DOYLE,
44 Eliot Street.
(11 years of age.)

A BRIEF OUTLINE OF AMERICA WITH LOCAL COLOR

From the time of John Cabot, 1497, until the time of Captain John Smith in 1614, when he was exploring Massachusetts, America was only a place for Europeans to marvel at; but from that time until the difference with King George III of England, settlers were chiefly concerned with the subjection of nature, and making terms with the Indians.

The river flowing through the present day Watertown was named by Captain Smith, Massachusetts River. The name was, in 1614, changed to Charles River, in honor of King Charles.

The town site was first called [illegible] Richard Sphinnatt's Plantation, but was named Watertown [illegible] because had the Revolutionary [illegible] government, and was the [illegible] of John Eliot's first sermon to the Indians. In industry the town was a leader and it was here that [illegible] the Provincial Assembly [illegible] where the Supreme Court [illegible] which separated the Province [illegible] Declaration of Independence was first read. [illegible] Revolutionary War and [illegible] hundred and ninety-six [illegible] January 6, 1776 [illegible] the Revolutionary War [illegible] Revolutionary War [illegible] Revolutionary War [illegible]

Palmyra (Mo) Journal 4/10/24

18-4-4D

April 10 1924

D.W. Griffith Makes "America" for D.A.R.

Patriotic Societies, Historical Experts and the U. S. Army Aid In Making An Unusual Picture.

Walter Butler (Lionel Barrymore) and Nancy Montague (Carol Dempster)

Carol Dempster and Neil Hamilton In a Love Scene

The Minutemen Prepare To Protect Historic Buckman Tavern

Samuel Adams Greets a Visitor to the Hancock-Clarke House, Lexington, Mass.

Miss Irma Harrison with the Drum Actually Used at the Battle of Lexington

WHEN the Daughters of the American Revolution suggested to David Wark Griffith that he make a photoplay based on the American Revolution, they started something.

As a result of this suggestion Griffith is not only making the desired film, but leading historians, patriotic societies, society women, descendants of Revolutionary heroes, and the United States Army itself is helping him, and if everything goes according to schedule "America" as the new film has been named, should surpass even the "Birth Of A Nation."

Probably no other film during its making ever created such widespread interest as that upon which Griffith is now working. This is due in part to its patriotic nature, which has already caused a revival of interest in Revolutionary times in the regions where the great conflicts of our first war were fought and in part to the unusual way in which Griffith is making the picture.

Instead of building replicas of the historic buildings which must figure in any drama written about the Revolution, Griffith and his entire company of players, technicians and advisers, are traveling from place to place in special trains, and taking their scenes on the actual sites, with thousands of the general public as spectators and safety belts, Revolutionary descendants, and the entire men of the United States Army as "extras."

So far this experiment of "letting the public in" to view the actual filming of a motion picture is "working out admirably," and things in several cases—notably in reproduction of the battle scenes—were more secure, more attractive to take "shots" of the actual sites rather than stage them in small concerns, for obvious reasons. A number of such scenes were shot in Ohio, in the vicinity of Washington, and in the shadow of the Capitol and Mount Vernon, during the last few days.

It is after the battle of Lexington, with the Minutemen in hot pursuit of the British regulars, that the Minutemen are being photographed in Massachusetts, and it is at Concord that the famous bridge is being photographed. Later, the scenes will be taken in Pennsylvania, Virginia, Maryland, Delaware, New Jersey, New York, Connecticut, Rhode Island, Massachusetts, New Hampshire, Vermont, Maine, Ohio, Indiana, Illinois, Iowa, Nebraska, Kansas, Missouri, Kentucky, Tennessee, Georgia, Alabama, Mississippi, Louisiana, Texas, Arkansas, Oklahoma, Colorado, Nevada, Utah, Arizona, New Mexico, California, Oregon, Washington, Idaho, Montana, Wyoming, North Dakota, South Dakota, Minnesota, Wisconsin, Michigan

Philadelphia Pa Inquirer april 6 1924

THE CALL BOY'S CHAT

KNOWING HIS GREAT AVERsion to snow and winter weather, I was somewhat surprised when the Old Stager came into the room humming a breezy tune and apparently chock full of joy. I asked if someone had died and left him a large amount of money, or whether he had dined well.

To which he replied, rather scornfully, I might add, that he had not cancelled his working duties that he might enjoy the fruits of a benevolent benefactor. He added, however, that he had had the pleasure of dining with one of our great film directors and that he had also had a delightful talk with one of our well-known playrights. The former he revealed was David Wark Griffith and the later Jules Eckert Goodman, whose latest submission for our approval is "Chains" at the Walnut.

"I presume each of these persons gave you some food for our chat," I said, and he replied:

"Most assuredly so. I was particularly interested and amused at Mr. Goodman's description of the trials and tribulations of a playright. He told me that possibly the most delightful occupation in the world is the writing of a play. It is also the simplest, he declared, with a tone of sarcasm in his words. As nearly as I can recall the description it went something like this:

"'All you need is a ream of fairly good white paper and a more or less working typewriter—and there you are. You sit down before that typewriter and, while you smoke a pipe or cigar, you conjure up a group of interesting people whose characteristics and emotions will clash and you proceed to let them clash. For about a year you watch them and note down as they love, hate, antagonize and strike flint against each other and so finally you have used up about the ream of white paper, have calloused two fingers of your left hand, the thumb and one finger of your right hand from hitting keys of your machine and you have a play.

"'Your next step is to take your play to a manager. He listens as you tell him all about it, and then suggests that you read it to him. Or, perhaps, he prefers to read it himself. In that case, he will take it home at once, and the next morning you will receive a hurry telephone call from him asking you to call at once. "I have read your play," he says when you get into his inner office, "and I want to do it." A plain business statement, colorless and to the point. So you settle the terms as quickly as possible in order to get his real views of your play. "It's a great drama," he says, "by far the greatest you have ever written—a masterpiece." Please let me call your attention to these last two words, "a masterpiece."

"'So ends the first chapter. Could anything be more delightful or simple? But let us hasten to Chapter II. A week or so later the manager again telephones the author asking him to come in. "I have been reading over again that play of yours," he says, "and I have given it to several people to read. Oh, no—none of the profession; just some ordinary theatre-goers. I didn't tell them a word about it; merely asked them what they thought of it. And they all picked out the same spot—that place where Jenny refuses to marry Tommy because she doesn't happen to love him. They all say—and I agree with them—she loses sympathy there. And if your heroine loses sympathy at one point your play goes to pot. Now, I think you ought to take this manuscript home and read it over very carefully. I believe you have a good piece of property, but it needs work." Kindly note that the "masterpiece" has now become "a piece of property."

"'Well, you go home and you work over it and change it here and there, and in due course it reaches rehearsal. The stage director grasps you warmly by the hand and assures you that as soon as Mr. Blank (the same being the manager) gave him the play and he had read it, he "simply went crazy over it." The leading lady now comes up and tells you she read the play to her mother, and they both went "wild over it." And," she adds, "I have never spoiled a failure." Whereupon the director, fearful lest enthusiasm may rob him of an alibi he may need later, sums up, "The play has a wonderful chance."

Kindly observe that the "piece of property" has now become a "chance." The first week of rehearsals is—well, just rehearsals. Changes are being constantly made in the cast. Everyone is working very hard and everyone is so busy trying to get hold of the more realistic ideas of love and business that there is time for nothing else. But during the second week things start to happen. It usually comes out of a clear sky and begins something like this:

"'But, Mr. Director,' this from the leading lady, 'I simply can't speak that line. It isn't my idea of what a woman's first is.' The director turns to the author and notes the look somewhere in the ceiling of the dark shaggy beard and says, 'Well, what about that, Jenny?' And so the author comes up, and he makes some thing with more feeling and more, oh, love and more throbbing and all. The author remembers a line from a Greek play and suggests it. Jenny rehearses it and it goes well. The author and director and Jenny are happy. The rest of the company are happy. The stage director is happy. The stage manager is happy. The author is happy. Everybody is happy. It looks like the play is going to be a success. The author goes home and he sits down and he writes a letter to his mother, and he says, 'Mother, I have written a play and it looks like it is going to be a success.' And he signs his name and he seals the letter and he puts on his hat and he goes out and he mails the letter. And then he comes back and he sits down and he lights his pipe and he begins to think. And he begins to think that the play is not quite what it should be. He begins to think that the play is not what it should be at all. He begins to think that the play is not what it should be at all, and that the author has made a mistake in the first act, and that the author has made a mistake in the second act, and that the author has made a mistake in the third act, and that the author has made a mistake in the fourth act, and that the author has made a mistake in the title, and that the author has made a mistake in the author, and that the author has made a mistake in the mistake, and that the author has made a mistake in the author's mother, and that the author has made a mistake in the author's father, and that the author has made a mistake in the author's brother, and that the author has made a mistake in the author's sister, and that the author has made a mistake in the author's cousin, and that the author has made a mistake in the author's aunt, and that the author has made a mistake in the author's uncle, and that the author has made a mistake in the author's dog, and that the author has made a mistake in the author's cat, and that the author has made a mistake in the author's canary bird, and that the author has made a mistake in the author's goldfish, and that the author has made a mistake in the author's parrot, and that the author has made a mistake in the author's monkey, and that the author has made a mistake in the author's pipe, and that the author has made a mistake in the author's tobacco

N.Y. Times April 11 1924

WAR VETERANS JOIN FIGHT ON MEMORIAL

Legion Official Declares Service Men Oppose Accepted Design and Park Site.

TO MAKE PROTEST TODAY

Many Organizations Will Attend Estimate Board Hearing in Effort to Block Project.

Veterans of the World War, including men who are high in the councils of the American Legion, oppose the erection in Central Park of a permanent war memorial and will be represented at a hearing before the Board of Estimate at 10 o'clock this morning at the City Hall. They are among the latest to join in the city-wide protest. Twenty-eight civic, business, political and charitable organizations also will be represented at the hearing in opposition to the project.

Mary Pickford, in a letter to William Bradford Rouiston, counsel for the Parks and Playgrounds Association, declared that she was misrepresented as a park invader in the statement issued by City Chamberlain Berolsheimer last week following her visit to Mr. Berolsheimer in the interests of a motion picture college. The letter follows:

"I read your statement in THE NEW YORK TIMES on April 4, to wit, that all the Mary Pickfords and D. W. Griffiths will never get their motion picture theatre school in Central Park. I assure you that, while it is not my privilege to side with either political faction, I quite agree with your statement regarding the park.

"The site of the college was not discussed at the meeting, and, in fact, from things I heard, I believe it was to be elsewhere in the city. It was purely an unselfish motive that prompted my going to the City Chamberlain to request that the motion picture art should be included in the plans for the college for the theatre, and I am sure a public-spirited man like yourself would not stand in the way of anything which is for the benefit of the same class of people who enjoy your beautiful Central Park—the great mass of people in New York, the United States and, in fact, the whole world.

"While I am pleased with your liking my suggestion of education through the screen, still I have no idea of giving up the dramatic part of it, as to my mind entertainment is almost as essential a part of the day's routine as education."

Veterans to Protest Today.

The fact that veterans of the World War were dissatisfied with the plans for the war memorial was first disclosed by Edward E. Spafford, Commander of the American Legion, New York State Department, at the last hearing before the Board of Estimate. After hearing the design of Thomas Hastings criticised by architects who said that the central theme of the work was a fountain, which "speaks of frivolity and joyousness" and "not of the spirit of sacrifice, gratitude, reverence, patriotism and the heroic dead," Commander Spafford said that the veterans desired a memorial that would represent the service man, "both crippled and uncrippled," who had done his bit in the war, and that the design did not embody the ideas of a memorial entertained by the service men.

The design will be elaborated this morning by E. L. Cousins, for three years a member of the National Executive Committee of the American Legion and chairman of its Committee on Memorials. He said that other officials of the Legion would try to be heard at the meeting.

"We are against the use of Central Park as a site for any kind of memorial building when other sites are available," Mr. Cousins said.

Delegates Adopt Resolution.

H. A. Mastbaum, President of the National Sculptors Society, following a meeting of the Executive Council, yesterday said the following resolution had been adopted:

"Resolved, That the National Sculpture Society renews the use of any part of Central Park as a site for the erection of a memorial that is worthy of the memory of our soldiers, sailors and marines who served in the World War."

Among those who have signed a protest against the use of Central Park as a site for any kind of memorial are Mrs. Ogden Mills, President of the Women's Municipal League; Mrs. Frederic Ellis, President of the Women's City Club, and Mrs. Charles Sabin, President of the Women's Auxiliary of the Protestant Episcopal City Mission Society.

Thieves Get $125 Saved By Widow for a Tombstone

Mrs. Marie Aiello, widow of William Aiello, who was a member of the New York Fire Department and who was killed on duty at a fire in Twenty-seventh Street, Manhattan, just a year ago, will not erect a monument at the head of her husband's grave on Good Friday next, the anniversary of his burial, because a thief entered her apartment at 12 North Washington Place, Astoria, last Tuesday and stole $125 she had saved to pay for the tombstone. Mrs. Aiello has four small children and she has had a difficult time providing for them from the pension she receives from the city. The money, together with a diamond ring which her husband wore at the time of his death, and another diamond ring which her husband gave her on their wedding day, Mrs. Aiello kept in a pocketbook in her home. Thieves got it all while she was shopping.

N.Y. Sun 4/11/24

Plays and Players in These Parts

Forecast of High Jinks in Midocean—Memories of Talent on the High Seas.

By ALEXANDER WOOLLCOTT.

It ought to be fairly easy to get up an endurable ship's concert during the next voyage of the Olympic. When she sails on Saturday her passenger list will bristle with such names as D. W. Griffith, Mary Garden, Douglas Fairbanks, Mary Pickford and the like. Then if the luckless wight on whom pressure is brought to manage the concert is really bright he will be careful to exhume from his cabin one Noel Coward, a young and sprightly English comedian, whose antics would be more amusing, we think, than the stately didoes of Mr. Griffith or even the elegant art of Citizeness Garden.

It was Mr. Coward who wrote the words and music of three of the best numbers in the "Charlot Revue" and he has been in America for the purpose of blending his saucy thoughts with the melodies of Jerome Kern for the new Kern show that is shortly to be done in London. Coward seems to have been born into the world just to write songs for Beatrice Lillie who, in the present revue, is limited to his "There's Life in the Old Girl Yet." We suggest to the Olympians that, in particular, they molest Mr. Coward with frequent demands for his own gloomy rendition of "We Must All Be Very Kind to Aunt Jessie."

* * *

The last (and only) time we crossed on the Olympic, the Fairbanksses were also aboard. They were returning from their not especially furtive honeymoon. It was the period of rest after that amazing visit to London when the old town went mad and the entire population of the Empire tried to get into their hotel at once. Traffic came to a standstill and even the King, on his way back to Buckingham Palace for a cup of tea, was believably rumored to have been stalled for twenty minutes in Piccadilly because of his immovable subjects' conviction that Mary Pickford was about to pass that way. Or perhaps he let the car loiter in the sneaking hope that he might get a sight of her too. At that time the Americans in the Savoy bar at cocktail time made a rather noisy point of being bored by the whole agitation and those of them returning on the Olympic let it be known on the way down to Southampton that if these spoiled favorites, then hurrying across Normandy, expected any flattering curiosity from them they were doomed to disappointment. But one could not help noting that though Doug and Mary did not push off from the Cherbourg until midnight none of the passengers had turned in for the night when they did come aboard. Those who had rather planned to perish the two celebrities by not looking at them at all were thwarted in this demonstration of superiority by the fact that the devastating couple meanly kept to their suite and worked like beavers all the way over. Indeed, they came out only at sundown, for a brisk half hour's charge around the promenade deck, during which brief parade all the supine passengers in the deck chairs developed crick in the neck and eye strain in their efforts to get a good look at both of them without seeming to emerge from their fascinating books.

* * *

Some years ago, a desultory voyage on an off season minor liner was rendered entertaining for us by the profound melancholy of the concert manager who had rashly undertaken to arrange a program and then found the passenger list barren of talent. There was not a name in the lot that he had ever heard before. There was, to be sure, an ex-Governor General of the Philippines, but it seemed improbable that he would care to sing or feel equal to a sea ballad. There was, as we recall, a deep sea diva, but she was ill and immured. The manager was quite forlorn. He came to us for advice and, perhaps, a wild fiction that we might be induced to sing a group of old French songs. Homeric laughter was his reward, for, as it happened, there was one person on board who could give a whole ship's concert unaided. Uncommunicative and unsociable, given to hiding beneath a parasol in odd and unapproachable corners of the deck, was a slender, dark woman who from under lowered lashes lost no observant eye on the Comedie Française as it strained its past but around the promenade. Her name was then not especially well known, for it was in the days when it was not thought an act could do anything except announce from stalls to the Princess Theatre for two or three months in a drama. Her name was Ruth Draper.

* * *

On this, what is London the Olympians will find themselves confronted with the agony of building photos in the "The Prince and the Pauper," in lieu of which production [illegible] Mr. Fairbanks and Mr. Griffith [illegible] Monday night, when a crowd [illegible] Mr. Fairbanks and Mr. Griffith [illegible] Mr. Fairbanks and Mr. Griffith [illegible] Mr. Fairbanks and Mr. Griffith

Boston Transcript april 12 1924

Washington Times 4/12/24

Boston Post Transcript

David Wark Griffith Slashes Freedom's Crescent Down the Screen

The Battle of Bunker Hill

Spectacular Canvas From the Director's Current Historical Film of Revolt and Sacrifice, "America"

UNCLE DAVY DREAMS BUT THUS: $ $ $

By JIM RING.

Once upon a time (which is the way all moral stories should begin), there lived in New York a struggling movie director whom the office boy called "Mister Griffith."

Mister Griffith was an actor by profession, and a business man by instinct. He developed a habit of picking winners in the free and easy actor market of that primitive day, and his company grew and prospered.

Quite suddenly there was an unexpected cessation of news from the Biograph offices. Soon, over the country, reports spread that this guy Griffith was making a picture called "The Birth of a Nation." The uninformed said to themselves and to others, "It's a picture about the revolution." But, as everyone knows, it wasn't.

Not so long ago, over in the vicinity of Fort Myer, Mr. Griffith (famous as the maker of "The Birth of a Nation") put his company through its paces for a new supermagnigiorious spectacle with the working title of "America." To the public, this name conveyed no idea of the picture's content. The public had learned, since "The Birth" first flickered bravely before an awed herd of spectators, that most movie titles mean even less than subtitles.

More recently, word came down from New York that Mr. Griffith was showing a new picture in the metropolis. It was about the Revolution, and it was called "America."

With the passing days, as critics gave of their musings to the people, all became advised that Mr. Griffith had scored again by glorifying the ride of Paul Revere, by making this episode about 100 per cent more exciting than the actual event.

"America" will be at Poli's in Washington soon, and then you may judge of its merits for yourself.

* * *

The fact that Griffith has made another picture is not half so interesting as the story of how Griffith did it. As we said before, if Griffith is a genius at all, he is a business genius. As far as art goes, he is a capable show man. He knows his public and he knows the fundamental desires of his audiences. But first and foremost comes his ability to keep money coming to him and working for him. He drives hard and fast bargains, and if he can get anything free, he deigns to accept it and makes the giver like it.

Mr. Griffith allowed himself to be persuaded by the Daughters of the American Revolution to make his latest production. After his customary worried hemming and hawing, he accepted the job, for altruistic reasons. The D. A. R. clapped its collective hands in glee. From all quarters came those anxious to assist. Fort Myer's soldiers were dressed in uniforms of the Continental Army and gladly performed for the battle scenes. Every possible aid was put at Mr. Griffith's finger tips. With the drowsy nonchalance which is so typical of him, he took what he wanted and rejected the unavailable. There remained nothing but to sell and distribute "America" at the best possible advantage—which, you may be sure, Mr. Griffith has done.

* * *

Well, you may say, what of it? Has he done anything wrong? No. Isn't he entitled to a profit commensurate to his great task? Why, certainly. Isn't "America" a good picture? We haven't seen it, but we'll bet it is.

Then what's the idea of telling about Mr. Griffith's working methods? Well, we thought you might be interested. Griffith is a big man in the movie industry, feared, loved, hated, and respected. But he was no idling dreamer when he made "The Birth of a Nation," and he was less so when he made "America."

No Griffith spectacle can ever contain greater human interest than his own biography. He has lived a full life, and he has had a hard time in reaching the eminence which he now commands. He has made actors and actresses who were unable to act unless he directed them. Some strayed out of his company, lured by big contracts, and they proved to be terrible flops. Others stayed with him, until the Griffith principles of acting were so deeply imbedded in their personalities that no other director could or would make them respond to his orders.

There is an element of greatness in Griffith—a strange, a peculiar greatness of personal power that is given to few men in such brimming measure. This fortunate kink in his inner being commands him. It is this that makes a Griffith picture one that can be only a Griffith picture. He is the unique figure in the world of the moving picture today—alone of his heights, superior to the point of arrogance, actor, director, exploiter, financier!

If the New York dailies is to be credited, you will see that "America"—and especially Paul Revere's ride—is another milestone in Griffith's march into immortality.

PHOTOPLAYS NEXT WEEK

Majestic—America

DAVID WARK GRIFFITH'S new historical romance, "America," now tenants the Majestic Theatre. The film summons as background the earliest battles of the Revolution of '76—Concord, Lexington, Bunker Hill—reveals the sufferings of Valley Forge, and goes into details of the fighting against British and Indians in western New York. A slender thread of sentimental adventure holds the piece together; yet it prevails most in the moments when it ranges widest over Colonial legend and far-flung skirmish-line. The ride of Paul Revere makes the most thrilling incident in the whole; the rescue of the heroine by the hurrying horsemen—inevitable interlude in a Griffithian work—brings conclusion. Neil Hamilton, Carol Dempster, Lionel Barrymore and a lengthy cast are pliable and expressive material to the director's purposes. Rounding out the sixth week.

Wy American 4/12/24

THE Olympic to-day will carry a number of people who are well known in motion picture circles. David Wark Griffith will be a passenger. He is going to Italy to look over the offer made him by Andrea Serrao to come to Italy and produce pictures.

MARY PICKFORD

Mary Pickford and Douglas Fairbanks, accompanied by Mrs. Charlotte Pickford and little Miss Pickford Rupp will also be aboard the liner.

Pittsburgh (Pa) Sun 4/12/24

Carol Dempster & Lionel Barrymore in "AMERICA" Shubert PITT

Los Angeles (Cal) News 4/12/24

Cambridge (Mass) Tribune 4/12/24

Hartford (Conn) Times April 11 1924

'AMERICA' ESSAY CONTEST CLOSES TUESDAY APRIL 15

Word comes from New York that Mr. Griffith is immensely pleased with the "America" essays written by the school children of Cambridge, which are appearing in the Cambridge Tribune—and he wants to read them all.

The High Lights in American History and What They Have Meant to Our Country

The first noted event in American history is the discovery of America, by Christopher Columbus, on October 12, 1492. He sailed from Palos, Spain and after many hardships finally reached land. When he set out he had intended to find a new way to the Indies by sailing westward. After reaching land he left some men and sailed back to Spain. As he failed to find any rich spices or other treasures he was arrested. When he was released he made one more trip and then died.

After the discovery of America other brave men set out to explore the New World. The first one was Ponce de Leon. De Leon was getting old and wanted to find the fountain of youth about which the Indians told him. It was a wonderful land for him. He set out and finally found Florida.

Most Explorers and Rulers would not be used as much as the French language.

All who are Americans can feel proud to think how brave our ancestors were, and what struggle they had to overcome in this vast wilderness, which has become one of the leading nations of the world.

This is what I call the "High Lights in American History and What They Have Meant to Our Country."

EDITH T. PINKOS.
(Age, 11 years.)

Other prize winners this week were: Hilda Berley, Mary Lynch, Louise Guerin, Avedis Terzian and Milton Talent.

Camden (N J) Courier 4/12/24

News-Herald 4/12/24

IN REVIEW

"One of Many" Thought Food Yellow Press Wants a Girl

—By L. B. Fowler—

YESTERDAY, this department received another communication from someone signing himself "One of Many," which is worthy of being reported in these columns. The body of the letter shows constructive thinking and offers food for thought. Why the young man—assuming the individual is a young man—did not give his name is a question; it would have been withheld if requested.

Note carefully what the author has to say:

* * *

A few days under the heading of "Girls, Do We Need Be Taken Up A Warning" the writer is an accident dramatic on a production which we hope will be one of the big pictures of the year, not to the position leaves a lot of what he wishes to talk about.

A great percentage of the people of Los Angeles do not appreciate the motion picture industry belong to them.

They are interested at almost every

It is almost impossible to show any kind of a function without announcing the well-known point of discussion and in some place or another it will up at all.

* * *

Now we find as were informed [illegible]

SCRE[illegible]PIC OF REVOLUTIONARY WAR

Hartford (Conn) Times 4/12/24

Theological Student Said to Be Greater Lover Than Valentino

A second and greater Valentino—a new "great lover" of the screen—has been discovered by David Wark Griffith, who discovered and "made" a majority of the present day movie stars.

The new luminary in the film world is none other than Neil Hamilton, the sturdy, handsome young American boy who plays the leading male role in Griffith's "America," the romance of the War of American Independence, now the sensation in New York and Boston. Critics of both cities have joined Griffith in forecasting a most brilliant career for Hamilton, whose fine acting, noble figure and frank, firm visage is one of the outstanding features of the latest Griffith success.

Althe Griffith discovered and made Barthelmess, the Gish girls, Mae March and many other present-day favorites of filmland, the first time on record that he publicly enthused over a young actor happened in the case of Hamilton, who, in two brief years at the Griffith studios has developed from an "extra" into a star of the first magnitude.

"That boy," exclaimed Griffith, after seeing Hamilton as Nathan Holden in "America," "will be the great lover—indeed, the greatest lover—of the screen. He will go far. I have never told a young actor for whom I could predict such a brilliant future as I predict for young Hamilton."

Hamilton was born in Lynn, Mass., and studied theology four years before starting to break into the movies thru the "extra" route. In "America," he plays the role of a Lexington express rider, friend of Paul Revere, and minute man, who later becomes a member of Morgan's Riflers and leads the charge which saves thousands of Washington's men at Fort Sacrifice.

News-Herald 4/12/24

Carol Dempster, Beautiful Star in D. W. Griffith's Screen Masterpiece "America" at Poli's Theatre, Hartford, All Next Week

Hartford (Conn) Times 4/12/24

Character a Real One

Persons who have seen "America," the new D. W. Griffith picture at the Chestnut Street Opera House, have doubtless been under the impression that the role of Nancy Montague, played by Carol Dempster, is purely fictional. But such impression is erroneous. Nancy Montague was suggested to Robert W. Chambers, who wrote the story of the play, from the character of Ethelyn Byrd, of Virginia. She was said by her contemporaries to be the most beautiful woman in America.

It is a matter of record that Miss Byrd, who was of aristocratic lineage, was sent to England to be presented at the court of King George III. Her great beauty was thoroughly appreciated by His Majesty, who spoke in complimentary way about the young colonist.

Wy Journal, Bay 4/8/24

Peterburgh (Pa) Gazette-Times April 12 1924

WASHINGTON'S SIZE AND STATURE VERIFIED

Boston American 4/12/24

Pittsburgh Pa Press 4/13/24

NEIL HAMILTON GIVEN UNUSUAL OPPORTUNITY.

Neil Hamilton, who plays the part of the captain in the romantic Morgan's Riders scenes of D. W. Griffith's great film, "America," now being shown at the Pitt theater, is distinctive in that he is the first young man of equal experience to be given so important a role. No other young actor has had such an opportunity unless backed by a record of successful efforts. He is the son of an attorney now living in New Haven. Ann. Athol, Mass., is his birthplace, and his education was gained in New Haven. His mother hoped he would enter the ministry, and guided this ambition by entering him for a year course.

Neil Hamilton.

CAROL DEMPSTER and RILEY HATCH in "AMERICA"—MAJESTIC

Philadelphia Record 4/13/24

SCENE IN "AMERICA" CHESTNUT ST OPERA HOUSE

Pittsburgh Pa Press 4/12/24

PITT—"AMERICA."

United States regular army soldiers making their appearance in a domestic motion picture for the first time in history, caught the thrilling battles of Lexington, Concord Bridge and Bunker Hill in the first part of D. W. Griffith's "America," the photodramatic epic of the War of Independence, which will begin the second week in Pittsburgh at the Pitt theater tomorrow afternoon. The role of Paul Revere is one of the big thrills, and practically every outstanding figure of Revolutionary days figures in the story.

The second chapter, Lexington and the capture of Major Pitcairn, the raising of the Declaration of Independence and Washington's inaugural are among the most vivid scenes ever filmed. Paul Revere and Lionel Barrymore play the parts of "America" was written by Robert E. Sherwood and the big production was made by Jesse L. Lasky and Adolph Zukor. Mrs. Lasky produced it. Mrs. Lasky introduces prominent people in the production, the day it opened there was Pat Harrison, the presiding officer in the senate, who was in the city on a visit. Pittsburgh Press

Boston Herald 4/13/24

LIONEL BARRYMORE

Baltimore American and Sun

PATRIOTIC FILM AT ACADEMY THIS WEEK

"America" Dramatizes Sacrifices of Colonists During Stirring Scenes of '76 Form Background; Pleasing Love Story

"AMERICA," D. W. Griffith's patriotic drama, and its sequel, "America and the Law," are the feature pictures at the Academy of Music for the week beginning today. The first picture shows the American Revolution and the second is a sequel of it.

The scenes in the Griffith film are laid in Colonial days and the story is a romance of the Revolution. The author, Robert E. Sherwood, has woven into the story the famous incidents of the Revolution, the battle of Lexington, the battle of Bunker Hill, the signing of the Declaration of Independence, the inauguration of Washington, the Battle of Yorktown, the surrender of Cornwallis, the Treaty of Paris, the Constitutional Convention, the Whiskey Rebellion, the Alien and Sedition Laws, the Kentucky and Virginia Resolutions, the Hartford Convention, the Dorr Rebellion, the Mormon Rebellion, the Dred Scott Decision, the Fugitive Slave Law, the Kansas-Nebraska Bill

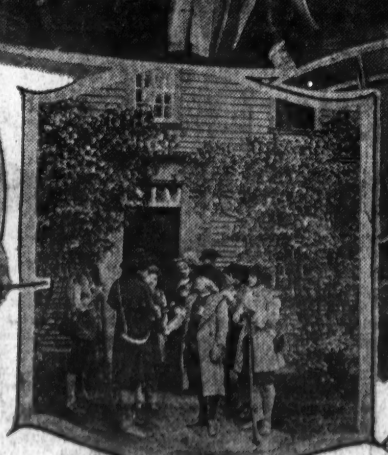
SCHOOL STUDENTS, Marked in Crusade Against Vice ng in Kalamazoo, Will Graduate Only to Go to Prison Cells

AMERICAN REVOLUTION LIVES AGAIN IN FILM

Walter Butler (Lionel Barrymore) and Nancy Montague (Carol Dempster).

Carol Dempster and Neil Hamilton in a love scene.

The Minutemen prepare to defend historic Buckman tavern.



Samuel Adams greets a visitor to the Hancock-Clarke house, Lexington, Mass.

United States regulars garbed in homespun, refight the battle of Bunker Hill (center).

Miss Irma Harrison with the drum actually used at the battle of Lexington.

How Big Battle Scene Was Made

It was near the quaint old village of Somers in the green hills of Westchester county, New York, that the battle of Bunker Hill was fought again. Of course there was no actual fighting, but in order that the D. W. Griffith picture, "America," which is now at the Chestnut Street Opera House, might have additional suggestion of actuality, Bunker Hill was decided upon for presentation. Naturally it was impossible to take the soldiery for the combat to the original site—it is now the location of a monument. So last September an American expeditionary force, consisting of the Eighteenth Infantry, supplemented by a small detachment of the Sixteenth, left quarters in New York harbor for the scene of anticipated battle.

The troops were intended to be a part of the picture—and an important adjunct, be it said. New drilling had to be learned. For instance there was the forming in fours, in the style of 1776. Then there was the manual of arms—an entirely unfamiliar procedure to the soldiers of today unaccustomed to the flint-locks and their ram-rods. It was discovered that a new sort of tactics had to be adopted.

"The 'taking' of the Battle of Bunker Hill required about two days," said Griffith the other day during a visit to this city. "The battle consisted of three main assaults on a redoubt and breastworks at the top of Breed's Hill. It was a thrilling sight to see the British troops move slowly and steadily forward. There were the Minute Men, and Prescott shouted to them 'Don't fire until you see the whites of their eyes.' There were three charges—and in the last the men had thrown away thir knapsacks. In this charge the British, as you will remember from your history, used the bayonet.

"I want to pay tribute to the men who participated in this and other battles in 'America.' It was the discipline of the army that made this possible. They marched up the hill to music of the Eighteenth Infantry band, and went bravely into volleys of firing. When anyone fell, as though killed or wounded, there was a most remarkable realism. Being on the ground made it seem a great tragedy. I went up to one man after the smoke had cleared, and we had stopped 'shooting' the camera, to ask him how he had managed to die with such wonderful realism. 'I learned it in the Argonne,' he said."

Philadelphia (Pa) Public Ledger April 13 1924

Los Angeles (Cal) Examiner 4/6/24

Music in Griffith Film

In the presentation of D. W. Griffith's new picture, "America," at the Chestnut Street Opera House, there is an important adjunct in the music played by the orchestra. Griffith is always most careful in the selection of music for any production with which he is associated and in this case he saw to it that there should be some appropriate melody for each incident, and, in many instances, distinctive melodies for certain characters. The love motive, for instance, is that delectable "Drink to Me Only With Thine Eyes." It comes to the fore with considerable frequency, but as the picture deals with American events in the Revolutionary Wars, there are national anthems and a number of sectional melodies to augment interest. "Carry Me Back to Old Virginny" may seem a little out of place in a Revolutionary story, but Griffith explains that the selection of music was not chronological, that he thought first of all to find something appropriate in melody and then to fit that selection to the incident. The tunes of Revolutionary days would not be familiar for the most part, but that has lived and that has found appropriate place in the musical score of "America" is "Yankee Doodle."

"Do you know that Mrs. Alan Hartwell Strong, of Philadelphia, owner of the house of "Yankee Doodle," is intending to present that ancestral estate to the Commonwealth of New York at the anniversary of Albany this spring?" said Mr. Griffith. "The place is at Fort Crailo and it antedates the house by more than a century. As we are on 1776 there was an old garden on the property and one of the Revolution stones is of the year 1776. The Van Rensselaer family owned the property originally and Mrs. Strong is a descendant of the first owner. It is to make the place a permanent memorial.

"It was there that it was at Fort Crailo the young Dutch musician, Jonathan Hasey, wrote the words of "Yankee Doodle." The tune came back to the colonies and the words sung by the British soldiers who had come to America as a jest, was sung by the Revolutionists when Fort Ticonderoga fell into their hands. There this young musician was imprisoned by the British and forced to leave the country. He went to Holland and there he died. The tune has lived and the words have been sung in Europe and in Asia. Thus this song has become the most universally recognized of any song in the world. It is the only song that has been sung in all the countries of the world. It is the only song that has been sung in all the countries of the world. It is the only song that has been sung in all the countries of

REVERE'S RIDE AND BATTLE ST

"The Midnight Ride of Paul Revere"—"Listen, my children, and you shall hear," goes Longfellow's poem, but now the school children can see Paul in his famous ride as well, in the film, "America." Here he is, riding "to spread the alarm through every Middlesex village and farm." Over a fence, down a lane—a rap on the door—"The British are coming! Up and to arm!"—and on and on, till all the hardy farmers are aroused and belligerent, ready to "fire the shot heard 'round the world."

The Farmers "Gave Them Ball for Ball," sang the great Cambridge poet, Henry Wadsworth Longfellow, "from behind each fence and farmyard wall, chasing the Redcoats down the lane." The retreat of the British from Concord 149 years ago this 19th of April as reproduced by D. W. Griffith in his new movie of tremendous scope, "America."

"If You Want to Have a War, Go to Hugh Hasty"—And it begins all right. The film land of patriots in the Lexington inside [illegible] Hugh Hasty, the [illegible] man, [illegible] and [illegible] land man [illegible] of [illegible] Lexington [illegible] the girl with her [illegible] "America" [illegible]

Pittsburgh (Pa) Gazette Times 4/3/24

Pittsburgh (Pa) Press 4/13/24

"AMERICA" TO REMAIN AT PITT THIRD WEEK.

The D. W. Griffith patriotic photodrama, "America," has taken firm root at the Pitt theater, and the engagement will be extended during the week of April 12, with matinees daily. Schools in all parts of the city are taking advantage of this opportunity to bring the history of the Revolutionary war clearly to the children by reserving large blocks of tickets for their classes.

Carol Dempster.

Neil Hamilton and Carol Dempster have the leading roles in the cast, [illegible] thousands of people.

Cleveland O. Plain Dealer April 13 1924

Neil Hamilton, Minute Men, Carol Dempster and Lionel Barrymore in "America"

PITT

Cleveland Ohio News 4/13/24.

Philadelphia Pa Record 4/13/24

Joke on Griffith

Before D. W. Griffith sailed for Italy last Wednesday some of his friends played a good joke on him. At a dinner which he attended last Monday night he asked one of the guests what he thought of "America." This guest, who had been prompted by the jokers, replied:

"Why, I thought it was wonderful, Mr. Griffith, but why did you show a car track in the Paul Revere scenes? The picture would have been more effective without such an anachronism."

Naturally Mr. Griffith was amazed at this statement and he asserted that it could not be. In fact, he appealed to several of the other guests to back him up. But one by one, those who were in the plot, admitted to him that they had seen the stretch of car track on the road ridden by Paul Revere but had refrained from mentioning it as it might hurt his feelings.

The result of the plot was so successful that the producer rushed over to the theater and watched the film for the hundred and first time only to discover that there were no car tracks in any of the scenes. And it was not until then that he realized that he had been the victim of a practical joke.

It was suggested to Mr. Griffith that a good way to advertise "America" would be to have Douglas Fairbanks in his make up as "The Thief of Bagdad" ride Paul Revere's horse down Broadway shouting "Obey the Ten Commandments" and then enter the Forty-Fourth Street theater where "America" is showing.

Mr. Griffith and Amerigo Serrao sailed on the Berengaria on Wednesday to confer with the banking group in Rome that is financing two new pictures to be made in Italy possibly under Griffith's direction.

Notables of Film World Go Abroad

MARY PICKFORD FAIRBANKS and her husband, Douglas, the latter's mother and other members of her family are among the passengers aboard the Olympic, a White Star liner on its way to France. D. W. Griffith is also on board the ship and is going to Rome via Paris for the filming of a new picture.

Sailing on the Adriatic, also a White Star liner, is E. Hodgson Smart, portrait painter, who is going to England to make the portrait of England's new premier, Ramsay MacDonald.

Hamilton's Film Career Is Notable

Young Leading Man in "America" Is Now in Demand—He Has No Exaltation of Pride.

THOSE who have seen "America," the D. W. Griffith picture at the Chestnut Street Opera House, and who are given to prognostication, predict with every confidence that Neil Hamilton, the up-standing young chap who has the heroic role of Nathan Hayden, will some day rival in popularity the handsome Rudolph Valentino. Hamilton has a splendid athletic figure but still more important, he has the suggestion of manliness so appealing to men and women, alike. His work in "America" indicates a fine histrionic and his abilities have already been recognized by a number of producers of pictures who have sought to obtain his services. Indeed he is at present engaged in the leading role of a new picture for a well-known company, having been released temporarily by Griffith, it under that the work might be under taken.

Hamilton is truly a Griffith "find." His first screen appearance was in "The White Rose," and he did so well in the picture that Griffith has contrived to secure the young man and has done everything possible to make him a star. Of the person, the actor who plays the role of Nathan Hayden, was of interest, for it was only last year at the [illegible] [illegible]

The handsome of Hamilton is [illegible] [illegible] [illegible]

San Francisco Chronicle
LEADING NEWSPAPER of the PACIFIC C
Twelve Pages SAN FRANCISCO, CALIFORNIA, APRIL 13, 1924.
Rotagravure Pictorial Section

Coquettes

A CHARMING FAIR

Pittsburgh (Pa) Gazette-Times April 13 1924

Little Tales of Players In Pittsburgh This Week

NEIL HAMILTON, who plays the hero of "America," the romance of the Revolution, now in the Pitt, was born in Lynn and was educated in Athol, Mass. He has nothing of the screen star about his manner. He is a former student of theology.

Characteristic of him was his remark when, following the brilliant premiere of "America" in New York, he was told that he had "arrived" in the movie world. Where the average boy of his age would have thought of how success meant a new automobile, plenty of spending money or for similar things, Hamilton exclaimed: "Then I can have mother and dad take a nice long trip and enjoy themselves."

His theological studies have left their mark on him. His voice is low and vibrates as he discusses those nearest his heart, and there is about his personality a constant suggestion of the ecclesiastic.

"I gave up theology because I was convinced I was not fitted for such a career," he explained. "It may sound foolish, but the stage and the pulpit were the only careers I desired—so I finally tried the stage. I had always been a movie fan. In Athol, and later in New Haven. I went to every picture that came to town and I read everything I could find about movies. I could tell you the color of the eyes of every star and all their history.

"So it was natural that instead of trying to get on the stage in the beginning, I should try to break into the movies. I will never forget the day when I left New Haven to take New York by storm, leaving the old folks at home to await my immediate and brilliant return.

"It was the first time I had ever been away from home. When we reached 125th street the great size of the metropolis awed me so that I burst into tears and wept. I was still crying when, for the first time in my life, I reached Broadway. And I was such a "hick" that I went into the cigar store at the corner of Broadway and Forty-second street to ask where Broadway was.

"I had $25 to last me until I got a job—which I imagined would be the minute the world knew I was in New York. I went around to the studios day after day, while my $25 dwindled lower and lower. I was broke, discouraged, and about ready to start walking back to home and New Haven, when I was given a job as an extra at $5 per day—when I worked.

"That was two years ago. Since then I have played in stock and have been with a traveling show. I had almost forgotten my determination to become a star in pictures, when came two bolts from the sky, one a request to call at the Griffith studio, and a similar request from another studio. I went out and met Mr. Griffith—and here I am."

TO HIS ancestors goes the credit for the strength of Sigmund Breitbart, the Polish giant and strong man who is to be one of the features in the Dawn at the week April 14. At least that's the way Breitbart has figured it. The explanation seems to lie in the fact that for generations the Breitbart family has been famous for the physical power of its men in the little town of Lodz, in Poland. There Breitbart's grandfather is said to have once unharnessed a lame horse, put the horse in the cart and dragged cart and horse home from the market.

His father, now 65, still is swinging a hammer in his little blacksmith shop in Lodz, where Sigmund as a boy used to amaze the other children by twisting horseshoes. His grandmother on his father's side lived to be 113 years of age, and her father died at the age of 113.

Contrary to the usual habits of the strong man, Breitbart does not train rigorously. He rests a great deal, endeavoring to spend 12 hours a day in bed. He is massaged daily, from head to feet. His food is of the simplest, and he eats but one regular meal a day, in the late afternoon. He rarely eats meat, never touches potatoes or desserts, and lives for the most part on fresh fruits and, although at one time a smoker, he has now completely foresworn tobacco.

Like many men of great physical strength, Breitbart is diffident and modest. He cannot bear the sight of blood.

Breitbart has only one explanation of his great power. In his broken English, when he was first in Pittsburgh last November, he said: "It's a gift. It is a talent. It is like music, painting, acting, writing. It is something inside you. If you have it not, you cannot hope to achieve it."

Hartford (Conn) Courant April 13 1924

'America,' Epic of Screen at Parsons' This Week

Presents in Graphic Form the True Story of the Struggle for Liberty—Settings in Actual Locale of Revolutionary Events.

"America," D. W. Griffith's screen epic of the War of American Independence, described as the supreme effort of this great director and one of the outstanding film masterpieces of all time, will have its premiere at Parsons' Theater beginning tomorrow night, with performances twice daily thereafter for the entire week.

"America" is undoubtedly one of the most significant films ever made. Not only is its story the true history of America's struggle for liberty, but its settings are the actual locale of the action of the events of the most glorious chapters of America's history.

For years Griffith has been preparing to make a film dealing with the American Revolution. He had amassed a wealth of data and had even prepared a story. But the matter lay dormant until the Daughters of the American Revolution, seeking a means of making a contribution to the sesquicentennial of the struggle for freedom, prevailed upon him to undertake the task of putting the ideals of our forefathers into motion picture form.

Fortunately Griffith received the voluntary assistance of practically every historical and patriotic society in the country, not only in the labor of digging out forgotten facts but in the loan of historical homes and relics; and as volunteers to act as extra people. This enabled him to produce many scenes on the exact sites of the original happenings, using appurtenences actually used and using descendants of the original heroes as actors.

The result is a stunning picturization of America's great struggle, with such characters as George Washington, Patrick Henry, Lafayette and Paul Revere shown in true relation to their great parts. A graphic telling of the immortal story, floating a banner of beautiful romance across the scenes of America's high adventure. It is described as the most thrilling and satisfying motion picture among all the great superspecials that have been made.

"America" is the most stirring thing of its kind ever made; vivid; historically accurate and fascinating and brings every bit of patriotism to the boiling-over point. It is the living, breathing document of the sacrifices and idealism of the men who freed America.

Dallas Tex Herald 4/13/24

The eminent D. W. Griffith has sailed for Europe [illegible] director, megaphone and a distinguished company of players to film exterior scenes for "The Dawn," an original screen story by the English author, George Moss. Carol Dempster and Neil Hamilton will have the leads.

Carol is a "natural" daughter of California. Like Janet Johnston she was, at the start of her career, one of Ruth St. Denis' pupils and toured the country as one of the Denishawn dancers. She is another Griffith "find," and has worked with him almost exclusively. In two of his earlier pictures, "The Love Flower" and "Dream Street," she had the star parts and later appeared in Griffith's "One Exciting Night" and "America." She also took a leading part in "The White Rose," in which Mae Marsh "came back" after a somewhat protracted absence from the American screen, and again in "Sherlock Holmes," a Goldwyn picture.

While there may be some difference of opinion regarding Carol's histironic ability there can be none regarding her dainty and refined portrayals. She makes no appeal through the bizarre in either appearance or actions.

New News April 13 1924

(NEWS photo)

A reversal of form we could call this: Instead of shooting pictures D. W. Griffith, famous film producer, was the target, withal a not unwilling one, of battery of movie cameras aboard the Olympic, on which he sailed to arrange for new picture in Rome.

Washington Star 4/13/24

Something About "America"

"AMERICA" is said to embody more distinct novelties in motion picture production than any of the masterpieces of Griffith.

Because the production was undertaken at the instigation of the Daughters of the American Revolution, representatives of which were present at the filming of the various scenes, and through Secretary of War Weeks the United States Army co-operated, Mr. Griffith, to achieve the most meticulous accuracy from a historical point of view, established a research bureau to delve into the historical documents housed in public and private museums and collections throughout the country. This staff of experts, among whom are numbered leading authorities on the revolutionary period, have been required to settle every mooted question in regard to the most minute details of the war of independence.

Patriotic organizations throughout the country, it is said, not only volunteered their services in the research work, but, defying custom and tradition, took from museum cases and private vaults which housed them for years invaluable relics of the revolution for use of the famous director, and so Mr. Griffith was able to use as properties for his scenes antiques from the shrines of the revolution which have never before been photographed.

Instead of taking the scenes on one location they were taken on the battlefields where the action really took place, and Mr. Griffith, accompanied by his experts, historical, military and technical advisers, with his entire company, toured the country in special cars, staging scenes on such widely separated points as Lexington Common, Washington's home at Mount Vernon, Valley Forge and the old North Church in Boston.

The famous ride of Paul Revere was filmed on the road over which he rode. In cases where the erection of monuments or modern improvements made the "shooting" of scenes impossible Mr. Griffith has included scenes of the actual historical sites, weaving them into the action of his story with a mastery of which he is eminently capable.

Perhaps of all the innovations the most unusual is the use of large units of the Regular Army of the United States in several battle scenes. Infantrymen and cavalrymen, clad in the garb of British grenadiers and in the buff and blue of Washington's Continental Army sweep majestically through the action. This is claimed to be the first time that units of the Regular Army have ever appeared in a dramatic film or that Uncle Sam's soldiery has ever donned costumes to appear before the motion picture camera.

The major battles of the revolutionary war, from "the shot that was heard 'round the world" on Lexington Green to the engagement which culminated in the surrender of Cornwallis, are shown in this extraordinary photoplay, and dramatic episodes from Paul Revere's ride to the signing of the Declaration of Independence.

Baltimore Sun April 13 1924

"Dawn Of A Tomorrow" To Be Shown

"When A Man's A Man," "The Eternal Three," "The White Tiger," "The Day Of Faith," "Why Women Remarry" And "Steadfast Heart" Booked

"AMERICA," the D. W. Griffith spectacle picture of the American War of Independence, which was reviewed in this section a few Sundays ago by our New York critic, will be the attraction at the Academy of Music this week.

One of the most thrilling episodes of the production, it is said, is the well-known historical ride of Paul Revere. It is only necessary to quote a paragraph from Thomas B. Hanly's criticism in the New York *Morning Telegraph* to get a thoroughly comprehensive idea of what the film is like. He says:

"Upon a screen of well-nigh limitless dimensions the man has projected the immortal story of the sacrifices of the American colonists to win freedom from the British Crown, and he or Robert W. Chambers, the author, has interwoven in it all love romance of a Tory maid for a patriot soldier and officer as it was bested by the machinations of Walter Butler."

It is not amiss at this juncture to mention the various players who have leading roles. Lionel Barrymore is Walter Butler, Louis Wolheim is Captain Hare, the aide of Butler, who is a villain, and others in the cast include: Lucille La Verne, the star of the successful stage play "Rock Me," Dorothy Dunganter, featured in "The Rose" and other Griffith pictures, Neil Hamilton, Rice [illegible]

Boston (Mass) Advertiser 4/13/24

"AMERICA" TRIUMPH OF SCREEN HISTORY

Little connected with the picture industry has done more for its advancement than D. W. Griffith, whose first great production was a sensation of the theatre. In "America," now at the Majestic, he has made the historical narrative of the Revolutionary patriots a whirlwind of adventure. Mr. Griffith has never been more artistic in the matter of spectacle—he may have gone a step farther, but "America" stands above his other works in spirit and beauty.

A pretty love story is woven through the patriotic theme, with Carol Dempster and Neil Hamilton as the lovers. Lionel Barrymore is the arch-villian. The performance reaches a dramatic peak in the famous ride of Paul Revere, a sensational screen effect. As a New Year writer said—"Verily, Verily—David Wark Griffith has done it again."

Washington (DC) Herald 4/13/24

A Highbrow Indian

The student of American history will find many illuminating touches in D. W. Griffith's "America," which comes to Poli's next Sunday. There are few more interesting, yet more slightly known characters in that period of American history than Joseph Brant, the Indian. Brant, chief of the Mohawks, differed from the majority of his tribe in being a deeply learned man. Greek and Latin were familiar languages to him, and his knowledge of science, history and the classics was far more extensive than that of the average educated man.

Philadelphia (Pa) North American 4/13/24

D. W. Griffith To Be Here During Home Coming Week; D. M. Jones Heads Orchestra

Two of the most interesting bits of gossip for Film Fans gleaned in recent months came yesterday when it was learned that D. W. Griffith, probably the most famous of all picture producers—and a Kentuckian—will come here in June for the Kentucky Home Coming celebration; and that Ottie M. Jones, one of the best known and most successful orchestra leaders in the South, has been engaged to lead the augmented orchestra at the Mary Anderson Theater when that house changes its policy next Sunday.

Mr. Jones, who formerly conducted at the National and at other houses here, needs no introduction to Louisville audiences. His work has always been of the highest order, his musicians the best that could be obtained and as the director at the Mary Anderson he is expected to set a record that can not be beat. He succeeds Earl Keller and is already busy with his first week's program.

The news regarding Mr. Griffith, and his return to his native heath was contained in a letter to Col. Fred Levy, in which the man who is responsible for "The Birth of a Nation," "Orphans of the Storm" and—his latest—"America," declared that he is 'Coming Home in June."

"Indeed I am looking forward with great expectations to coming back to my native state, during Home Coming Week," is the way part of the letter to Colonel Levy reads. "Also I shall be most happy to avail myself of your kind invitation to be the guest of the Rotary Club. However, owing to the press of getting "America" finished and other matters, I shall leave the details to you."

Mr. Griffith, who was born and reared in Lagrange, Oldham County, has been here but few times since he went to New York and the Kentucky Home Coming celebration committee is planning to make this just a memorable occasion.

Both of the local film houses [illegible] Griffith's [illegible] and the Mary Anderson are embracing the opportunity to prepare for the coming of the famous director with [illegible] and real film pictures. Both houses have made ready for the change and it is [illegible] that Manager Hunter will [illegible] the film world [illegible] Louisville [illegible]

Washington DC Post April 13 1924

STARS IN "AMERICA"

Philadelphia (Pa) North American 4/13/24

Pittsburgh (Pa) Press April 13 1924

SCENE AT VALLEY FORGE IN "AMERICA"

Philadelphia (Pa) Record April 13 1924

St Louis (Mo) Post-Dispatch April 13 1924

Griffith Finds New Star.

A second and greater Valentino—a new "great lover" of the screen is said to have been discovered by David Wark Griffith, who discovered and "made" a majority of the present day movie stars. The new luminary in the film world is Neil Hamilton, the sturdy, handsome, young American boy who plays the leading male role in Griffith's "America," the romance of the war of American independence, now the sensation in New York and Boston. Critics of both cities have joined [illegible] in forecasting a most brilliant career for Hamilton.

Toronto (Canada) World 4/13/24

GRIFFITH IN ITALY.

The Italian Government is negotiating with D. W. Griffith for the production of Gustave Letton's "Last Days of Pompeii." Mr. Griffith is reported to accept. It seems the most famous of all the American directors has financed his film productions with ease in every important country abroad, but always finds difficulties in doing so in the United States. Despite his many successes Griffith is accompanied [illegible]

Oklahoma City Oklahoman 4/13/24

Griffith To Confer With Rome Bankers

Oklahoma City Times 4/13/24

Cleveland (Ohio) Plain Dealer 4/13/24

Chicago Tribune 4/13/24

Buffalo (N Y) Courier April 13 1924

GRIFFITH "AMERICA" COMING TO SHUBERT-FEAR

New Telegraph 4/13/24

Chicago (Ill) American 4/13/24

"America" Closes Six-Week Run Tomorrow

Norwich (Conn) Bulletin 4/13/24

Hartford (Conn) Record 4/13/24

Fort Worth Star-Telegram, April 13

4P

First Flappers were in Washington's Time

Diaries and Love Letters of Colonial Belles Recently Uncovered for Film "Tell On" the Girls of '76

The modern girl's vanity case replenishes her store of beauty and her daring dress enhances, or she thinks it enhances, her charm, and she has her "line" of frank gossip which she is boyishly open in discussing

Girls of today are chided because they smoke cigarettes, and they are told they have more vices than the girls of any other period in the world's history, but——

Back in George Washington's day the girls engaged in the less dainty habit—on the sly of course—of sniffing snuff! As bad as cigarettes, wasn't it?

The Colonial maiden was as demure as her sister of today is bold and she relied on arts which seemed more to conceal than reveal in her social accomplishments, but her longings for freedom and self-expression were as keen as those felt now

The modern girl, athletically inclined, the 'thrill-hunter," likes nothing so much as a seat at the ringside in the boxing arena or at a wrestling match, but——

One hundred and fifty years ago the Colonial belle dressed herself in male attire and sallied forth with the boys to witness a cruel pigeon shoot

Dorothy Miss Amerling of 1924 Bobs bobbed hair, short skirts and sports costumes she is denounced as bold and bad, but——

The Colonial flapper openly revolted against the cumbersome hoopskirt and refused point-blank to powder her hair

Modern women of independence are compared to the flappers who flouted the laws of the fashion world of today, but——

The girl of the American Revolution was bold in spirit and manner, as shown recently in the battle "scene" above

"GEORGE WASHINGTON was not only the Father of His Country; he was also the father of independent woman.

"Meticulously conventional in regard to rules governing the dress and habits of his Cabinet, he was far too wise to attempt to dictate to the wives of its members.

"Before the American Revolution women looked up to their husbands as infallible beings, just as the men looked up to the ruling kings and overlords; when they imbibed the doctrine of the fallibility of those sovereignties from the lips of their men folks, they in their turn revolted against home government.

"The flapper and frivolous women of today have nothing on their ancestors of 180 years ago. For every caprice and impropriety practiced by femininity in 1924, there is a corresponding peccability to be found in the records of the social season of 1776."

It took [illegible], one of the leading motion-picture directors, just about a minute and a half to make the above statements, but it took him more than two years to collect the data which led to these conclusions.

"America"—a ten-reel feature, founded on the story of the American Revolution—was opening simultaneously at the Criterion studio in Long Island when the director paused for half an hour to give some interesting intelligence on his and concerned at that period. The scenes had been made at the request of the Daughters of the American Revolution, and private diaries and letters passed to Griffith and many of the period had been taken out of their safe vaults to add company, thereby lending beauty to the more prosaic and private records of historical documents in current periodicals.

"Do you really believe that the story of the flapper took place during the Revolutionary period?" he was asked.

"Certainly," the director answered decisively. "The letters and diaries at hand prove it. It is certain that the women who lived in the pre-Revolutionary period were just as independent and always been unrestrained. The men paid deference to the king and his representatives, but the girls and daughters gave no quarter. Their language is unusual and colorful.

"Yes, I'm sure they taken taking chew in their lives, and they smoked, too, in their own way. Many times I have seen them with their pipes and cigarettes. Of course, they were not supposed to do it, but they did it just the same. Nothing stuff was certainly a common social habit. But the young ladies of the 1776s indulged in private.

"I played for two months at the Criterion here in Gardenville going over the lines and scenes. King Cupid was the best Amerling philosopher that was conceived in a par with reality.

"Of course, she wasn't supposed to go. But we found records where girls dressed up in boys' clothes and attended these affairs. It is recorded as the scandal of the social season in the annals of a Southern family that a prominent young lad had attended a duel and had fainted when she witnessed the cruelty practiced on scared birds, and was thus discovered."

"How did the girl of the 1776s break loose? How was the flapper born, and who was the ringleader?" was the next on the list of questions.

"After Washington became President he insisted on the men wearing powdered hair, but the ladies insisted on going unpowdered, and the Father of His Country was far too wise to interfere with them. He had plenty of troubles without that.

"Dorothy Quincy was the first flapper. At least she was the first prominent beauty who became known for her reckless and sport pursuits. She lived quite much alone to the younger set.

"By the way, the modern slang terms, she's a tiger and he's a tiger, originated at this time.

"Dolly Madison, who was considered the most beautiful girl in America, was much adopted in Elite Society. Madison lived in London, he paid her a crude compliment. Said he: 'I have three most beautiful flowers in your country, but I didn't know they had pick them in both there.' The other expression was found in a young girl's diary, where she says that she wished her mother would quit talking about the good old days and come in the 20th century.

"Many men these days make remarks which are rather derogatory to the ladies, but they're not a patch on what they used to say in those days of old when knights were bold and supposedly gallant."

AND from one of the many books of reference the following extract from a sermon preached by the Rev. Nathaniel Ward, a distinguished Massachusetts clergyman, in Boston, is taken:

"When I hear an inquisitive gentlemame inquire what dress the Queen is in this week, what the modus operandi of the court, I look at her as the very giscard of a trifle, the product of a quarter of a cypher, the epitome of nothing," scolded the dominie. "She is fitter to be kicked, if she were of kickable substance, than either to be honored or honored."

This excerpt was brought to Mr. Griffith's attention.

"Oh, yes, the ladies were used to that sort of thing, especially in New England. But they had lots of fun on the side."

"How did they compare with the modern girl as described recently by Dr. Charles Smith, of Roanoke College?" it was asked. "He drew a perfectly heinous picture of her as a hard-drinking, cigarette-puffing, boisterous Amazon. He excused her on the grounds that she was an intoxicant; that she hadn't found herself yet, and was the victim of rapid economic and industrial changes which have left her without an anchor."

"As a matter of fact," he replied quietly, "the modern girl has found herself. The 'flapper' has taken nearly 150 years to come into her own, but she has done it very successfully.

"As for smoking, it concerned whether the approval of young ladies smoking cigarettes or not, it must be acknowledged that it is a decided habit they nothing stuff. That wasn't social and proper, of course, even in those days. Nothing stuff was certainly a common social habit. But the young ladies of the 1776s indulged in private.

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Baltimore News April 15 1924

NEWSBOYS TO FIND TREAT IN "AMERICA"

Fifteen hundred newsboys and carriers of The Baltimore News are due for the treat of their lives next Saturday, when they will be the guests jointly of The Baltimore News and the management of the Academy of Music at a special screening of the great Griffith super-picture "America."

"The finest picture ever made," the newspaper critics in New York described "America," and The Baltimore News critic, who saw the picture screened before the State Board of Motion Picture Censors, can only concur in this opinion and add that, if anything, the New York consensus understated the case.

Scenes Are Realistic.

The picture, which is based on the story of the American Revolution, shows that romantic and inspirational crisis in the history of the United States as no dull school textbook or even the liveliest of novelists could.

It doesn't describe the heroic defense of Bunker Hill or the solemn triumph of the surrender of Lord Cornwallis' army at Yorktown and ask the reader to picture these scenes in his mind. It reproduces them, just as they happened, so one can almost imagine one's self actually there.

The picturization of Bunker Hill is perhaps the big scene of the picture, although there are so many big scenes it is difficult to select any single one as superlative.

In it one sees the British lines making their slow march up the hill in the face of the determined colonists entrenched behind earthworks. It shows the Americans holding their fire under General Warren's immortal order, "until you see the whites of their eyes."

Then, with the red-coated advance only a few yards away, the blaze of the American volley is shown; the British wither and shrink under the skillful marksmanship of the colonists, the line staggers, falters and is thrown back.

Third Advance Depicted.

Beating at the retreating backs of their troops with their swords, the British officers reform the line at the foot of the hill, and again the "thin red line" begins the weary climb. Again they are beaten back, to be reorganized yet once more, and this time take the hill and send the Americans into full retreat, for General Warren has been killed and the colonists have exhausted their gunpowder.

This is only one of scores of thrilling things that happen in the story which The Baltimore News have in store for its readers next Saturday. There are three solid hours of entertainment, with not a dull moment in them, and when it is over one realizes, as never before, at what a cost in lives and in suffering the United States of America bought its national independence.

Hartford (Conn) Times April 15 1924

"AMERICA" GIVES HISTORY THE SPUR

Film Speeds Up Olden Days to Pace That Thrills.

[illegible]

Philadelphia (Pa) Record 4/15/24

CRITICS "AMERICA" VS. AND OTHER FILM HITS

[illegible]

Baltimore News April 15 1924

The advent of a new D. W. Griffith photoplay is always interesting, as Mr. Griffith is the outstanding figure among film producers. "America" deals with our country in Revolutionary War days. I am informed that "America" was filmed under the guidance of a special corps of research experts and historians, including representatives of the Daughters of the American Revolution, the Sons of the American Revolution, the Lexington Historical Society and similar organizations; that Secretary of War Weeks assisted by turning over various Regular Army units, who appear in costume in the massive battle scenes; that Griffith used historic houses, actual battle grounds and the shrines of American liberty for the scenes, descendants of the leading families of Revolutionary days as extra people, and drums, pistols, flintlocks and even uniforms which saw service in the War of Independence as properties.

I am also informed by the [illegible]

Baltimore News 4/15/24

LIONEL BARRYMORE AND CAROL DEMPSTER IN "AMERICA" AT ACADEMY

Washington (DC) Post 4/15/24

Patronesses for Benefit Film.

Mrs. Calvin Coolidge heads the list of patronesses for the special performance of D. W. Griffith's new film spectacle, "America," to be given in Poli's Monday evening for the benefit of Walter Reed hospital, the performance being donated by Mr. Griffith in recognition and appreciation of the cooperation extended to him here by government officials and others while "America" was being produced.

The other patronesses are Mrs. Charles E. Hughes, Mrs. John W. Weeks, Mrs. Curtis D. Wilbur, Mrs. Harry New, Mr. Hubert Work, Mrs. James J. Davis, Mrs. Henry C. Wallace, Mrs. David A. Reed, Mrs. Francis E. Warren, Mrs. Nicholas Longworth, Mrs. Theodore Roosevelt, Mrs. Eliot Wadsworth, Mrs. Parker Corning, Mrs. J. Mayhew Wainwright, Mrs. George Barnett, Mrs. Charles Boughton Wood, Mrs. Larz Anderson, Mrs. Truxton Beale, Mrs. Marshall Field, Mrs. J. A. Johnston, Mrs. Clarence O. Sherrill and Mrs. Eugene Hale.

One hundred seats have been taken in the center of the house for wounded men from Walter Reed hospital.

The committee on arrangements is composed of Mrs. James W. Wadsworth, jr., chairman; Mrs. Thomas Bell Sweeney, Mrs. Eldridge Jordan, Mrs. Charles Warren, Miss Margaret Lower, Mrs. W. L. Finley, president American Women's league; Miss Marjorie Wright and Mrs. Scott Thomas.

The following have taken boxes for the fashion stroll, to be held at Fort Myer, April 19, at 5:00 o'clock and 8 o'clock: Secretary of War and Mrs. John W. Weeks, Assistant Secretary of War and Mrs. Dwight Davis, Gen. and Mrs. W. A. Holbrook, Gen. and Mrs. John L. Hines, Mrs. James W. Wadsworth, jr., Mrs. Joseph A. Latimer, Mrs. H. G. Shaffer, the Hungarian legation, Mrs. John Hays Hammond, jr., and Mrs. H. G. Leigh, Mrs. Dwight Davis, jr., Mrs. John H. Sherry, jr., and Mrs. H. G. Davis.

Among those who will appear in the fashion show drill are Misses Marie Hoff, Ruth Frederick, Marjorie Hall, Martha Hunt, Esther Pierce, Dorothy McKinney, Helen Clement, Ward Hill, Mary Hunter, Mary Hunter, Mrs. Mary Hunter, Lucy Hunter, Mrs. Mary Hunter, Mrs. Mary Hunter, Mrs. Mary

Baltimore News April 16 1924 — Baltimore Sun April 16 1924 — Pittsburgh (Pa) Post 4/16/24 — Washington (DC) Times 4/17/24 — Baltimore (Md) News April 18 1924

"AMERICA" IS ON VIEW AT ACADEMY

D. W. Griffith's Latest Picture Stirring Days of Revolutionary War Days.

By NORMAN CLARK

This man, David W. Griffith, certainly does know how to put pictures on the screen that will stir an audience to enthusiasm. His latest photoplay, "America," which began an engagement at the Academy Monday night, had a packed house almost continuously popping its palms.

"And "America" is a stirring picture. It treats of stirring times and stirring people.

The motion pictures are doing much to acquaint Americans with the history of their country. "The Birth of a Nation" taught us of Civil War days; "The Covered Wagon" brought before our eyes the struggles of the pioneers to conquer the West, and now "America" lets us see a reproduction of scenes and events just prior to and during the Revolutionary War period.

Magical Names.

Lexington, Concord, Bunker Hill—magical names—they are all to be seen in "America." Patrick Henry, Thomas Jefferson, Samuel Adams, John Hancock—heroes all—they live again and speak some of their famous words as characters in this newest Griffith drama.

For a story on which to thread his historical incidents Mr. Griffith has selected a tale by Robert W. Chambers. The Montagues of Virginia are faithful followers of King George, who thinks the American colonies are beginning to act a bit uppish and should be put in their place. The Montagues—father, son, Charles Edward, and daughter, Nancy, do not look favorably upon this liberty talk of Patrick Henry and other members of the Virginia Assembly.

Word is brought South by Nathan Holden, a handsome young dispatch rider, that King George has closed the port of Boston. War talk fills the air. The Minute Men get out their muskets and the British soldiers begin to march. The signal flashes in the Boston church tower and Paul Revere begins his famous ride. And what a ride this is! It is perhaps the most exciting part of the photoplay. Mounted on a wonderful horse that leaps fences, stone walls and jumps across brooks, Revere dashes through the countryside spreading the word—"The British are coming!"

The Minute Men!

Then we watch the little band of Minute Men as they take their stand at Lexington and at Concord. Later we behold the Americans intrenched on the top of Bunker Hill and the gaily uniformed British marching heavily up.

The notorious Capt. Walter Butler and his cutlass play an important part in the story. In the role of Butler, Lionel Barrymore does an impressive piece of work. Carol Dempster is at her best as Nancy Montague, and Charles Mack is fine as her disinherited brother who lays down for the cause of America. Neil Hamilton makes Nathan Holden a manly fellow.

"America" is worthy of the talents of D. W. Griffith.

1500 NEWSIES TO BE GUESTS AT 'AMERICA'

Civic Leaders Congratulate The Baltimore News for Treat to Be Given Carriers.

With bands blaring and banners flying, 1500 newsboys and carriers of The Baltimore News will march from The Baltimore News Office Saturday morning to the Academy of Music, where they are to be shown a special screening of D W. Griffith's historical super-film, "America."

Baltimore streets will be entirely deserted of juvenile News venders, it appeared likely today, as every boy who could possibly convince Vattier Snyder, circulation manager of The Baltimore News, of having carried or sold one copy of the paper, besieged The Baltimore News Office for a place in the parade and the entertainment to follow.

News Is Congratulated.

Governor Ritchie, Mayor Jackson and officers of such organizations as the D. A. R., the American Legion and the Veterans of Foreign Wars personally congratulated The Baltimore News and representatives of Mr. Griffith today for having made it possible for so many of the youth of the city to witness a picture so inspirational of the principles upon which the nation was founded and educational of the events which made American independence possible.

"America" is really a sugar-coated textbook of the American War of the Revolution. More vividly, more eloquently, more thrillingly than the most interesting writer could describe it, the picture portrays the bitter struggle between Great Britain and her American Colonies and the eventual victory of the patriots.

The story begins with the imposition of the stamp taxes, and the defiant protests it brought forth from such early Revolutionists as Patrick Henry, Samuel Adams, George Washington and others.

Then is shown the "shot heard around the world," when at Lexington Major Pitcairn gave the order to fire upon the patriots drawn up on the public square—the order which lost to Great Britain the wealthiest continent in the world.

Historic Battles Depicted.

The Lexington-Conbord battle is shown at length, as is the battle of Bunker Hill which followed. The sufferings of the ragged, ill-shed Continental Army at Valley Forge, the days of Washington's hopelessness and prayer, and then finally the decisive triumph at Yorktown complete the picture.

To describe a film or play as educational sometimes has the effect of driving potential patrons away. This will never be the case with "America," however.

One sees a thrilling picture first. It is only after the entire story has been shown that one realizes one knows more about the American War for Independence than ever before.

PITT—"America" Film.

D. W. Griffith's story of the days that brought forth our Nation, opened its second week in the Pitt yesterday. It is hard to tell which made the most noise, some of the audience or the orchestra; for the audience was in a tumult from the ride of Paul Revere down to the surrender of the British at Yorktown.

After a tendency of some historians to belittle the days and men of '76, it is good to see before us the minute men of Lexington and Concord, little bands of farmers and workmen, falling in line to battle against the regulars of the British army. Those of us who thrilled when he read in schoolbooks about Washington, Putman and Paul Revere, Lexington, Concord, Bunker Hill and Bennington, can't help but feel a new pride in being by birth or adoption an American. The same drum that called the minute men together on the common at Lexington beats the call of assembly. The ride of Paul Revere is as electrifying as in history or in Longfellow's poem.

The second part, the Mohawk Valley of New York, shows the British campaign to exterminate the settlers. The siege of Fort Sacrifice, the ride and rescue by Morgan's Rifles, are history before your eyes, recalling days around our own Fort Pitt. In the Valley Forge scene, the moving of a wagon by starved, bloody-footed soldiers, starts the house cheering.

Carol Dempster does the best of her career. Outstanding is the acting by Lionel Barrmore as Butler, the tory captain. Neil Hamilton as Captan Nathan Holden is a virile patriot. Charles Mack, the Scranton boy, in the part of Charles Montague, bred a tory, but falling into line at the first shot in defense of his country, is ideal in his character.

Washington (DC) Star 4/17/24

SOCIETY FOLK BOOST FILM BENEFIT

Coolidges Accept Box for Showing of "America."

"All Washington," from the President and First Lady down through the various ranks of society, seem to feel personally responsible and are lending their efforts for the success of the special showing at Poli's Theater next Monday night of "America," the new D. W. Griffith picture. The producer, in appreciation of the help given him by the men at Fort Myer, is contributing the proceeds of the opening night to the fund of Walter Reed Hospital.

President and Mrs. Coolidge will occupy a box. Others who have taken boxes are Secretary Mellon, Secretary Weeks, Col. Arthur O'Brien, Miss Alice Clapp, Mrs. John A. Johnson, Mrs. Morris Ernest Locke, Senator and Mrs. David A. Reed and Mr. Belsito, of the Shipping Board.

Mr. Griffith will entertain a box party of leading members of the cast.

As part of the contribution of representatives of the Cabinet, army and navy, and other official elements, General Pershing, Senator Wadsworth, Assistant Secretary of the Navy Roosevelt, Congressman John Philip Hill and Congressman J. Mathew Wainwright have agreed to "boost" the benefit performance with brief talks to be broadcast by the radio broadcasting stations. Congressman Wainwright will speak tonight and Senator Wadsworth on Saturday.

Members of the women's committee are selling tickets in the lobby of Poli's.

PRESIDENT WILL SEE 'AMERICA' PREMIERE

Many Other Notables Also to Be Present at Griffith Production, Monday.

AIDS THE WAR WOUNDED

Poli Performance Receipts Go to Walter Reed Patients.

With the President and Mrs. Coolidge in a box, surrounded by society leaders of Washington in adjoining boxes, "America," David Wark Griffith's historic film drama, will receive its premier Easter Monday night at Poli's. The entire proceeds of the performance will go for comforts for men at Walter Reed Hospital.

Society leaders have been selling tickets for a week. Mr. Griffith tendered the use of the film and Leo S. Leavitt, manager of Poli's, offered the theater gratis for the benefit. Mr. Griffith will entertain in his box a group of stars appearing in the photoplay.

Among those who will be in the boxes, in addition to the presidential party, are Secretary of the Treasury Mellon, Secretary of War Weeks, Representative Ogden Mills, Senator and Mrs. Reed of Pennsylvania, Col. Arthur O'Brien, U. S. A.; Gen. and Mrs. Johnston, U. S. A.; G. W. Belsito and Miss Alice Clapp.

Women in Charge.

The committee which has been in charge of arrangements is composed of local women, who saw an opportunity to make the initial performance of "America" a means of aiding wounded veterans who fought for America. The committee members follow: Mrs. J. W. Wadsworth, jr., chairman; Mrs. Charles Warren, Mrs. Thomas Bell Sweener, Mrs. Eldridge Jordan, Miss Marjory Wright, Mrs. Scott Thrown, Mrs. W. L. Finley and Miss M. H. Lower.

Radio enthusiasts during the past few days have been hearing of the show. Last Friday night Senator Wadsworth of New York made the announcement; on Saturday, Assistant Secretary of the Navy Theodore Roosevelt, jr., made it; on Sunday, it was Gen. Pershing; last night, Representative John Philip Hill of Maryland; tonight, it will be Representative Wainwright of New York; tomorrow night, Dwight Davis, assistant secretary of war; Saturday night, Senator Wadsworth, and Monday night, Music, from WEAF, in New York.

Saturday Evening Gazette 4/17/24

D. W. Griffith's "America."

Sir Percy Sykes of London, England, former commander-in-chief of the British forces in Persia, and authority in royal court etiquette, aided D. W. Griffith in staging several of the most spectacular scenes in "America," the photo-drama of the war of independence, which will have its premiere at the Van Curler theater May 1, 2 and 3. Until Sir Percy, who has been thrice presented at the court of St. James, as well as at the royal courts of India, Persia and other Eastern countries, volunteered, Griffith and his research workers were at a loss to learn the details of court ceremonies in 1775, for despite the voluminous writings of the diarists of that period, none of them described formal court etiquette in detail. Just prior to Sir Percy's arrival, Griffith, after months of search, had engaged a foreign actor who bore an uncanny resemblance to the best authenticated pictures of King George III, for that role. So much did this actor look the part and play it that Sir Percy, a deep student of George's reign, seemed to forget that he was dealing with a modern actor, and when addressing the latter always did so with a deep bow and with the [illegible] his majesty will reign—"

Schenectady (NY) Union-Star April 16 1924

"America" Will Be Exhibited at the Van Curler

Washington (DC) Times 4/16/24

Griffith Film to Play at the Majestic

"America," David Wark Griffith's latest masterpiece, will open the movie season at the Majestic Theatre here on May 4. It will be the first of big releases to show on the screen of the Majestic after the regular vaudeville season closes.

In connection with the showing of "America" a special music score has been arranged for Lloyd Fisher's orchestra. This score, together with the picture, has been lauded by all the newspaper critics who have seen the showings in New York, where after a showing of approximately 10 months of preparation it is still in its second week at the Broadway theater, playing to capacity every day.

[illegible]

WATCHING 'EM STRUT

By Nelson Robbins

[illegible]

Pittsburgh (Pa) Chronicle Tel. April 19 1924

Buffalo (NY) Enquirer 4/19/24

HIS HISTORIC CAREER FEATURES FILM

GEORGE WASHINGTON

Warrenton (Va) Enquirer-Democrat 4/19/24

MAYOR TO LEAD NEWSBOYS ON WAY TO SHOW

1500 Workers for The Baltimore News Will See Historic Film "America."

Mayor Howard W. Jackson personally will lead 1500 newsboys and carriers of The Baltimore News Saturday morning in the parade from the City Hall plaza to the Academy of Music, where the boys will be the guests jointly of The News and D. W. Griffith at the special screening of Mr. Griffith's new super-production, "America."

Just before the march is started, promptly at 8 o'clock, Mayor Jackson will address the boys briefly, touching on the miracles of progress and national growth which the American Revolution made possible for the United States, and bidding them never to lose their pride in their American citizenship.

Police to Lend Hand.

Arriving at the theatre, the boys will sing "America," led by Dr. Chas. G. Woolsey, widely known Baltimore soloist and song leader. They will pass into the theatre for three hours of the most exciting film ever staged.

Gen. Charles D. Gaither, Police Commissioner, has not only furnished a squadron of mounted police to escort the paraders but has guaranteed cessation of traffic along the line of march which leads from the plaza south on Holliday street to Baltimore, west on Baltimore to Howard and north on Howard to the Academy of Music.

Army men, from President Coolidge down to the rear-rank private, who have witnessed "America," have given the picture the stamp of approval.

Pershing Lauds Film.

General Pershing saw a screening of it in New York shortly after his return from his European survey, and gave an address over the radio last Sunday, in which he described the inspirational patriotism about which the story is built.

Hundreds of Baltimoreans picked up this address and hundreds of others heard of it from their friends which the management of the Academy of Music holds partly responsible for the packed houses which have greeted "America" at every performance.

Muir Points to History.

Major General Muir, commander of the Third Corps Area, is another high Army officer who saw "America." He said:

"The Baltimore News cann[illegible] strongly [illegible]

Seattle (Wash) Post Intel 4/19/24

Griffith May Make Pictures in Italy

D. W. Griffith has accepted an invitation from a syndicate of Italian bankers to go to Rome to confer on the production of a series of motion pictures to be made there. The syndicate is headed by Comm. Andrea Heren, member of the mayor's cabinet of Rome.

This action on the part of the banking group has the full approval of the Italian government, and brought from the syndicate this statement:

"We feel the activity of Mr. Griffith in Italy will do much toward restoring the picture making industry of Italy to its full health and prosperity."

This is, perhaps, the first time an American artist has been officially invited by another nation to resuscitate an art activity. The difficulties have matured so in the matters of the story to be produced, but it is understood the producers [illegible] giving the work of Mr. Griffith's "America," which has proved to be one of his most popular screen productions. This action of the Republicans was made by Mr. Griffith for the [illegible] is now working on an [illegible] at the Forty-eighth Street Theatre, New York, and the [illegible]

Chicago (Ill) Journal 4/19/24

Schwartz-Erch

ANNOUNCED by Joseph N. Y. [illegible] as the greatest film ever given the public, acknowledged as being the supreme effort of D. W. Griffith, master director of the moving picture industry, and admittedly of the greatest possible educational and historic value, "America," opens tomorrow night at the Shubert Teck theater for a two weeks' engagement.

Every school child in Buffalo should see the film work that throws new light on important historic events of the revolutionary period of American life, gives reliable scenes in which reliable and proved accounts are again acted before the eye of the camera, and touches again the spark

Lionel Barrymore in "America," the D. W. Griffith master film.

Buffalo (NY) Enquirer 4/19/24

D. W. GRIFFITH'S COLOSSAL NEW SPECTACLE, "AMERICA", IN WASHINGTON.

NEIL HAMILTON

Who plays Nathan Holden in D. W. Griffith's "AMERICA" to be seen in Washington at Poli's Theatre, beginning Monday evening, April 21st.

[illegible]

Washington (DC) Herald 4/18/24

Los Angeles (Cal) Herald 4/18/24

By VIRGINIA DALE

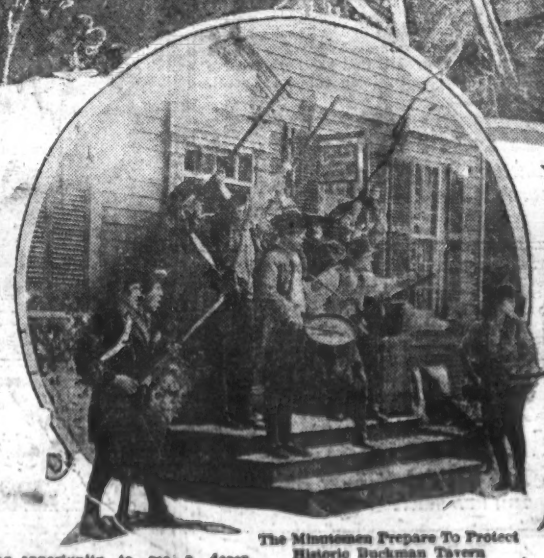
[illegible]

D.W. Griffith Makes "America" for D.A.R.

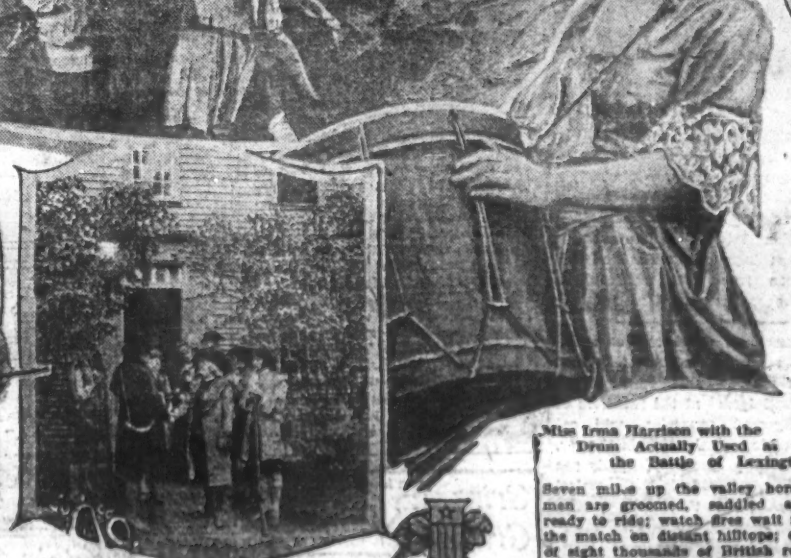
Patriotic Societies, Historical Experts and the U. S. Army Aid In Making An Unusual Picture.

Walter Butler (Lionel Barrymore) and Nancy Montague (Carol Dempster)

Carol Dempster and Neil Hamilton In a Love Scene



The Minutemen Prepare To Protect Historic Buckman Tavern



Samuel Adams Greets a Visitor to the Hancock-Clarke House, Lexington, Mass.

Miss Irma Harrison with the Drum Actually Used at the Battle of Lexington

(Center) United States Regulars in Homespun, Relight The Battle of Bunker Hill

WHEN the Daughters of the American Revolution suggested to David Wark Griffith that he make a photoplay based on the American Revolution, they started something.

As a result of this suggestion Griffith is not only making the desired film, but leading historians, patriotic societies, society women, descendants of Revolutionary heroes, and the United States Army itself is helping him, and if everything goes according to schedule "America" as the new film has been named, should surpass even the "Birth Of A Nation."

Probably no other film during its making ever created such widespread interest as that upon which Griffith is now working. This is due in part to its patriotic nature, which has already caused a revival of interest in Revolutionary times in the regions where the great conflicts of our first war were fought; and in part to the unusual way in which Griffith is making the picture.

Instead of building replicas of the historic buildings which must figure in any drama written about the Revolution, Griffith and his entire company of players, technicians and advisers, are traveling from place to place in special trains, and taking their scenes on the actual sites, with thousands of the general public as spectators, and military heirs, Revolutionary descendants, and the enlisted men of the United States Army as "extras."

So far this experiment of "letting the public in" to view the actual filming of a motion picture is working out admirably, even though in several cases—notably in reproduction of big battle scenes—there were more men actually take "share" of the movie which Griffith stages as their opponents, to enter in with them in small companies, for use in mediaeval dramas. A number of such attempts were dropped by their troopers in New York, and the global opinions and time consumed until the new Griffith picture has been released.

The enthusiasm of Griffith's co-operating in "America" was, perhaps, not so understand by the fact that to prize in operating the motion battles of the War of Independence with other facility in personal account for the fact of the fact that have met at trade, and were that these were concerned in the event that Pioneers of various patriotic societies to join through the courtesy of the Griffith force in personal in the Motion Pictures, and the Griffith Pictures, and the Griffith Pictures, and the Griffith

Daily Hampshire Gazette april 19 1924 Washington Star 4/20/24

Lionel Barrymore, who takes a leading role in "America," the Griffith picture coming to Washington.

"AMERICA" IS ACCURATE FROM HISTORICAL STAND

Griffith Used Relics of the American Revolution in Making Film

When the Daughters of the American Revolution requested D. W. Griffith to make "America," his photodramatic masterpiece of the War of Independence, which will have its premiere at the Academy of Music, beginning Thursday evening, also Friday and Saturday afternoons and evenings, the first thing he did was to send research experts to Boston to study the authentic records of the beginning of this country's struggles for freedom.

The D. A. R. wanted "America," as its contribution to the sesquicentennial celebration of the Revolution, and as such Griffith wanted to make his film absolutely accurate from the historical standpoint.

The research experts secured the co-operation of the Massachusetts Historical society, the Lexington Historical society, the Boston Athenaeum and other organizations to such an extent that they not only aided in the difficult task of uncovering long hidden Revolutionary history, but also loaned invaluable relics for use as properties in the picture.

Because of their courtesy Griffith was enabled to take many "shots" for "America," on the actual sites, and to use such valuable relics as the drum actually beaten at the battle of Lexington, Major Pitcairn's pistols, and original flint locks and powder horns which figured in the famous engagement on Lexington green, where 70 colonists stood their ground against 800 trained British redcoats.

One extremely interesting scene shows State street—King street—as it appeared in 1775, with the old state house in the background. The set for this scene, which modern buildings made it impossible to take on the actual site, was reconstructed

Carol Dempster in "America."

Washington Post April 20 1924

"AMERICA," PATRIOTIC FILM HERE

Griffith's Latest Camera Study Opens at Poli's Tomorrow—First Performance for Soldiers.

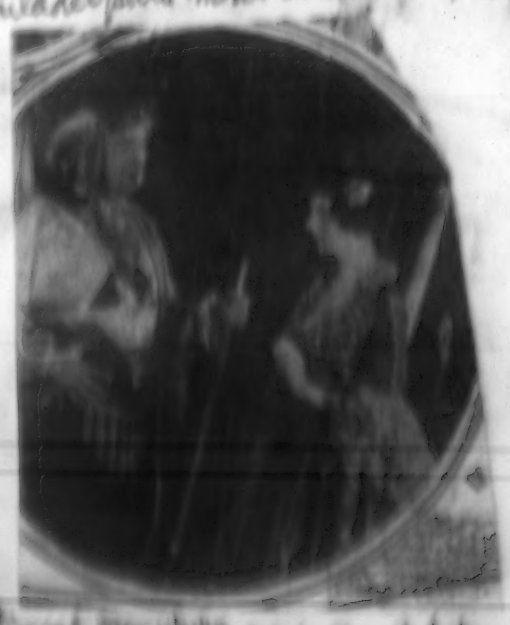
At Poli's theater tomorrow evening D. W. Griffith's newest film spectacle, "America," will have its first Washington presentation. This latest effort from the hand of the master of the screen comes heralded by much enthusiastic advance report and is said to surpass in magnitude and glowing interest even Griffith's earlier triumphs, "The Birth of a Nation," "Intolerance," "Hearts of the World," "Broken Blossoms," "Way Down East" and "Orphans of the Storm."

In "America" Mr. Griffith has chosen for his period of the story the time of the Revolution, and has shown the genesis of the Revolution, the forming of the Union, the Battle of Lexington, the Battle of Bunker Hill, the Battle of Yorktown, the Treaty of Peace, the Ordinance of 1787 and the Adoption of the Constitution.

Philadelphia Pa Inquirer 4/20/24

Tall Timber Actor Affies With Griffith

Philadelphia North American 4/20/24



HARRY O'NEILL.

Appears this time to the spectator as Paul Revere in "America," at the Academy of Music. He does not use the ride he is inclined to take a [illegible]

Baltimore Sun april 20 1924

Revere Rides Alone In "America"

April 20 1924

REVOLUTIONARY WAR SUBJECT FOR FILM

MUCH OF GRIFFITH'S "AMERICA" MADE IN TOWN OF LEXINGTON.

Announced as the supreme artistic effort and achievement of David Wark Griffith, "America," the photodramatic epic of the war of the colonies for freedom from English rule, will have its Southern premiere at the Majestic Theater for one week beginning April 27.

Still running to capacity houses in New York, Philadelphia and Boston, "America" has received the enthusiastic praise of the combined newspaper critics in these cities. They hail it as one of the outstanding film masterpieces.

The original score as arranged by New York music masters will be used by the Majestic Theater orchestra in the presentation of the picture.

Made Scenes in Lexington.

When Mr. Griffith went to Lexington to make scenes for "America," as requested by the Daughters of the American Revolution, for their celebration of the sesquicentennial of this country's freedom, everyone in the famous Middlesex town offered every possible facility.

John L. E. Pell, author of "Down to the Sea in Ships," who made the historical arrangement of "America," the story of which was written by Robert W. Chambers, the novelist, was the emissary chosen by Mr. Griffith to secure the co-operation of the Lexington authorities.

"It was characteristic of us as New Englanders that we didn't warm up to the idea at all at first," said Edwin B. Worthen, president of the Lexington Historical Society, in discussing the matter the other day.

To Obtain Realism.

"Cold as we had been to the proposition when it was first proposed, we speedily warmed up when we came to understand the great work Mr. Griffith had undertaken and the masterly manner in which he had gone about it," Mr. Worthen said. "If the United States Government could co-operate through having its War Department turn over regular army units for use in the picture, for the first time in history; if the leading historical experts in other sections of the country could give their valuable services; if the Virginia Historical Society, the Massachusetts Historical Society and other similar organizations could place at his disposal their entire personnel and their collections of relics, Lexington could do no less.

"When we learned that through Charles K. Bolton, secretary of the Boston Athenaeum, and senior warden of the Old North Church, those in charge of that famous edifice braving the fire risks and other dangers, had given permission for Mr. Griffith to wire the church tower for electricity in order that Paul Revere's two lanterns might shine brightly enough for screen purposes, we could hardly do less than offer Mr. Griffith every facility at our disposal. And so we told Mr. Pell that Mr. Griffith might count 100 per cent on Lexington.

"We had thought ourselves learned in local history and tradition, but we were astonished at the noted producer's extensive knowledge of the smallest details of Revolutionary history. Even his own research staff, delving long and deep into private records which we supplied, could add little to his vast knowledge of Lexington's early days.

Real Thrills Given.

"Griffith made the first scenes for 'America' at Lexington, reproducing the olden days so accurately that one can not help being amazed. During the filming free use was made of the relics owned by the Lexington Historical Society, which lends—to my mind, at least—a charm to 'America,' to be found in no other motion picture I have ever seen.

"I think the greatest thrill of my life was the one I got when for the first time I viewed 'America.' The sight of the little town of Lexington, as it was in 1775, springing into view on the silver sheet gave me a sensation I shall never forget. I forgot that I was viewing a reproduction, built with meticulous accuracy; I forgot that one of the several children in the picture was my own. I lived in the past; and my heart swelled as must have swelled the hearts of the gallant men of '75.

"Major Pitcairn's pistols, lost that day by the British commander during the retreat of the British from Concord, and since preserved in Lexington as priceless souvenirs of April 19, 1775, were taken from the glass cabinet in which they are kept for the first time in years and turned over to Griffith for use in his picture.

"The drum actually used at the Battle of Lexington, probably the most sacred musical instrument to American tradition, was beaten for the first time in more than a century, that every lover of his country who views 'America' might get a truer thrill than if some nondescript drum had been used.

Old Weapons Used.

"Flint locks and powder horns which did deadly service on that historic day when seventy-seven Americans attempted to block the progress of 800 trained and true regulars of King George III, were contributed to the Griffith cause, many of them by private families who regard these ancient weapons as their most precious heirlooms.

"Private letters and diaries yellowed with the age of 150 years, rough drawings made by eye-witnesses, and the most authentic prints were taken from public and private vaults to add the wisdom contained in them to the knowledge of Griffith's research workers.

"In staging his battle scenes Mr. Griffith had before him the descendants of men who actually fought at Lexington, Concord and Bunker Hill, consequently the scenes here were inspired and those who were killed or wounded dropped the same relative positions to their companions as did the original participants.

"In order to numerous into the actual scene of the battle and [illegible] actually, as many of the leading actors and characters in the play, Mr. Griffith was obliged to [illegible] the actual battle field, [illegible] the actual battle field, [illegible] the actual battle field,

Northampton (Mass) Gazette 4/19/24

Northampton Mass DAILY HAMPSHIRE GAZETTE, SATURDAY, APRIL 19, 1924. Northampton Ma

D.W. Griffith Makes "America" for D.A.R.

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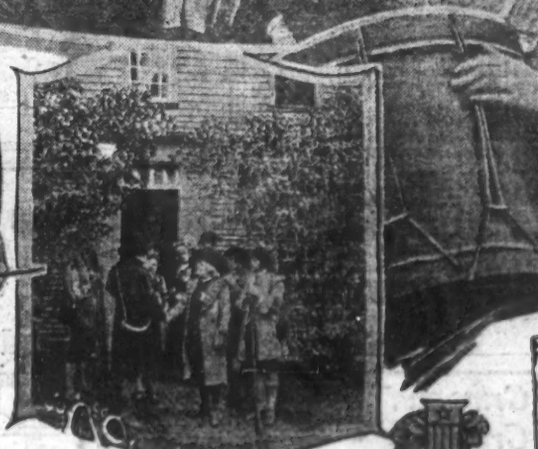

Samuel Adams Greets a Visitor to the Hancock-Clarke House, Lexington, Mass.

Miss Irma Harrison with the Drum Actually Used at the Battle of Lexington

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As a result of this suggestion Griffith is not only making the desired film, but leading historians, patriotic societies, society women, descendants of Revolutionary heroes, and the United States Army itself is helping him, and if everything goes according to schedule "America" as the new film has been named, should surpass even the "Birth Of A Nation."

Probably no other film during its making ever created such widespread interest as that upon which Griffith is now working. This is due in part to its patriotic nature, which has already caused a revival of interest in Revolutionary times in the regions where the great conflicts of our first war were fought; and in part to the unusual way in which Griffith is making the picture.

Instead of building replicas of the historic buildings which must figure in any drama written about the Revolution, Griffith and his entire company of players, technicians and advisers, are traveling from place to place in special trains, and taking their scenes on the actual sites, with thousands of the general public as spectators, and society belles, Revolutionary descendants, and the enlisted men of the United States Army as "supers."

So far this experiment of "letting the public in" to view the actual filming of a motion picture is working out admirably, even though in several cases—notably in reproduction of the battle scenes—crude movie cameras were attempted to take "shots" of the scenes which Griffith staged at great expense, in order to sell them to small companies, for use in moving pictures. A number of such attempts were stopped by state troopers in New York, and the proper cameras and film were secured until the new Griffith scenes had been taken.

The enthusiasm of Griffith's assistants in "America" can, perhaps, best be evidenced by the fact that he was able to introduce the same battle of the War of Independence with some fidelity to the actual details, that he did last year in "Dream Street," when he had to produce the same battle in miniature, with the exception of the Indian, that Hancock's regiment of regulars had actually fought in the battle of Bunker Hill, and that the Indians had actually scalped the men who had fought there.

Griffith's aim in producing historical accuracy has been achieved largely through the establishment of a special bureau of research. This innovation, which has proven so successful, that the motion picture industry is contemplating establishing a similar institution under the directorship of Will H. Hays, counsel of insurance and scholars who were busy for months before the filming began, delving through the primary public and private collections of books, documents and prints for scenes in America.

Although it would seem that very little regarding such a well known incident as Paul Revere's ride through Middlesex to warn the Minutemen of the coming of the British troops, would be necessary to be found in the Revolutionary records, yet Griffith found it necessary to send a special representative to Boston to study the authentic records of the beginning of this country's struggles for freedom.

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One extremely interesting scene shows State street, then King street, as it appeared in 1775, with the old state house in the background. The set for this scene, which modern buildings made it impossible to erect on the actual site, was reconstructed under the direction of expert historians, with the aid of maps, plans and engravings found by local historical societies.

Some idea of the interest with which the filming of "America" is being followed may be gained from the fact that historical societies and descendants of Revolutionary heroes in sections where scenes were being taken, brought forth the one from the cases and treasure chests of their museums, the other from family vaults, invaluable relics of the Revolution, ranging from pistols, spurs, and drums, to garments and costumes crumbling with age, and offered them to Griffith for use in his picture. Because of this enthusiasm it has been possible to use as "props," in "America," historical relics never before photographed, instead of present day replicas.

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Carol Dempster in "America."

D. W. Griffith who made "America"

most widely known as an author of love stories, has written a number of historical novels, and is generally regarded as one of the best posted men in the country on the Revolutionary period. He has made a specialty of Indian lore, and has been able to give Griffith much assistance in making the Northern Indians who appear in "America" true to life.

When, for example, some one suggested an Indian raid with the redskins on horseback, Chambers called attention to the little known fact that the original inhabitants of our eastern coast never used horses, but fought afoot. Cham-

as an e[illegible]duction of the various fields where the chief engagements of the war were fought.

Under the direction of regular Army officers an encampment for several thousand soldiers, with complete water supply, commissary, electric and sanitation plants was made, and a similar one for Griffith's large company of players. The whole encampment covered a neighboring hillside to the extent of a square mile.

Special trains carried the 18th Infantry from Forts Schuyler and Hamilton, and the 10th Infantry from Governor's Island, together with a 10 piece band from Fort Slocum, a commissary corps in command of Lieut. De Witt, and a medical unit under Capt. H. T. Dunn both the army at Slocum.

Reserve supply units assembled under command of Capt. Love of the camera from Camp the largest stock ever brought together outside of our encampments.

Other special cars and automobiles brought Griffith, his players, technicians and advisers, company of more than a thousand.

And the battle was on.

Griffith had searched on maps, plans to the general public to be present. And the general public came. The cars became more and more full each day. They came from all parts of the country, in automobiles they came in motor cars, they came on the trains—they came until at times there were 10,000 of these people in the vicinity of the camp. It was a matter of Griffith's ability to keep the army of Paying Guests had passed each day 20 miles out of Boston. It was the same story at the Hancock-Clarke House, Lexington, Mass., the famous bridge at Concord, and the ramparts hastily thrown up at Bunker Hill in the background.

From the valley to the brow of the hill, where stood a very high and very modern wooden structure, was a long stairway, and a series of telephone wires. It was from this structure, by means of field telephones, and mounted couriers, who dashed hither and thither like madmen, that D. W. Griffith and his staff of historians, military experts, and technicians, directed his players and United States Soldiers, refighting the battles of the War of Independence.

From the minute the soldiers arrived in camp they had been drilled in the manual of arms, in the tactics and strategy of Revolutionary times. During rehearsals they had donned their modern khaki and donned the market coats of grandfathers of King George the Third, and the buff and blue of Washington's Army.

Under the supervision of Army officers hundreds of Griffith players, dressed in real homespun, had learned the tactics of the Minutemen, and the workings of Brown Bess muskets, the powder and ball used by the Revolutionary soldiers.

Hundreds of soldiers had been transferred to Griffith, to march at the best camera from the prominent scenes of the Revolution. The selection of the men to portray Francis Marion, Pulaski, Kosciusko, the Polish and French aides of the Revolution and the other striking figures of the

Arthur Donaldson as Nick Fury

Seven miles up the valley horsemen are groomed, saddled and ready to ride; watch fires wait for the match on distant hilltops; out of sight thousands of British redcoats, Minutemen, Indians, early colonists, and members of the Continental Army stamp impatiently.

Generalissimo Griffith, surrounded by his staff, some in the smart uniforms of U. S. regulars, some in soft shirts and slouch hats stand in a group on the high wooden structure on the brow of the hill, whence a birdseye view of the whole range of hills and of the beautiful valley below, transformed into a Colonial town, may be had.

Rides up a courier. "The British are ready, sir," he announces. Over the field telephone comes word that the Indians are eager to be let loose on the peaceful and as yet unmenaced valley. From all over the area comes word that all is in readiness for the fray.

At last the director gives the signal. The action starts, while cameras grind furiously. On the concerts of Bunker Hill General Prescott calls calmly on and fire putting heart into his homespun and soldiers, and telling them not to shoot until "you can see the whites of their eyes," while the British advance in the formation of Brown's men. Over the memorable battle, and by the Brown rabble in the box.

"Fire," commands Prescott and the Minutemen obey. Down goes the front rank of the advancing redcoats back into the ranks behind them. The British fire. The Minutemen fire. Down goes the front rank of the Minutemen back into the ranks behind them. The British fire. While the redcoats march through Warren, but the Yankees contested a stand in the village of Charlestown. Behind the fields in and behind the stone walls of Charlestown, Bunker Hill, Prescott and Pitcairn, Warren, Pulaski, Kosciusko, Lafayette and Rochambeau and the other striking figures of the

And another scene has been added to "America."

Although, because the march of years and events, bringing modern surroundings to the battlefields of the Revolution, forced Griffith to take many of his larger scenes in this manner, he and his company have travelled through the country in special cars, taking the massive scenes on the actual sites.

Thus he and his company visited Lexington and Concord, where members of the Minutemen, descendants of the original heroes, dressed in their picturesque costumes were used as extra people. Paul Revere's ride was restaged on the road over which Revere actually made his famous nocturnal journey. The hanging of the lanterns in the Old North Church was redone in its original settings, and John Adams and Hancock were visited by the Hancock-Clarke house.

Thence Griffith and his players sped by special train southward through New York to the principal points of historic interest in New York and New Jersey, and on to Washington, and into Virginia.

The shrines of liberty around the National Capital were used. Lentions for numerous scenes. Then needing horsemen to portray Morgan's raiders, Griffith called upon the famous Third Cavalry, Fort Myers, crack mounted company of the Army.

With the same good [illegible] willingness displayed by Major Arthur Warren, and Colonel G. Fund, in command of the detachments sent from Forts Slocum and Schuyler and from Governors Island to make the battle scenes at Slocum, Major Walsenright, the Secretary of War Weeks, personally placed the resources of Griffith's crew, the special [illegible] around the various and [illegible] of the celebrated Slocum.

Colonel Hawkins, commander of Fort Myers, gave valuable assistance to Griffith's military advisers in use of the White Brown staff of [illegible] which [illegible] Revolutionary [illegible]

By through Griffith's [illegible] and his engineers, [illegible] Brown Bird [illegible] Washington, to the Brown [illegible] and Richmond military [illegible] [illegible] of [illegible] [illegible] [illegible]

"AMERICA" IS ACCURATE FROM HISTORICAL STAND

Griffith Used Relics of the American Revolution in Making Film

When the Daughters of the American Revolution requested D. W. Grifith to make "America," his photodramatic masterpiece of the War of Independence, which will have its premiere at the Academy of Music, beginning Thursday evening, also Friday and Saturday afternoons and evenings, the first thing he did was to send research experts to Boston to study the authentic records of the beginning of this country's struggles for freedom.

The D. A. R. wanted "America," as its contribution to the sesquicentennial celebration of the Revolution, and as such Grifith wanted to make his film absolutely accurate from the historical standpoint.

The research experts secured the co-operation of the Massachusetts Historical society, the Lexington Historical society, the Boston Athenaeum and other organizations to

Carol Dempster in "America."

such an extent that they not only aided in the difficult task of uncovering long hidden Revolutionary history, but also loaned invaluable relics for use as properties in the picture.

Because of their courtesy Griffith was enabled to take many "shots" for "America," on the acutal sites, and to use such valuable relics as the drum actually beaten at the battle of Lexington, Major Pitcairn's pistols, and original flint locks and powder horns which figured in the famous engagement on Lexington green, where 70 colonists stood their ground against 800 trained British redcoats.

One extremely interesting scene shows State street, then King street, as it appeared in 1775, with the old state house in the background. The set for this scene, which modern buildings made it impossible to erect on the actual site, was reconstructed under the direction of expert historians, with the aid of maps, plans and engravings found by local historical societies.

Buffalo Ny News April 19 1924

[illegible] HEAD GREATEST VILLAIN OF COLONIES

[illegible] Griffith Picture Robbery [illegible] Walter Butler

[illegible]

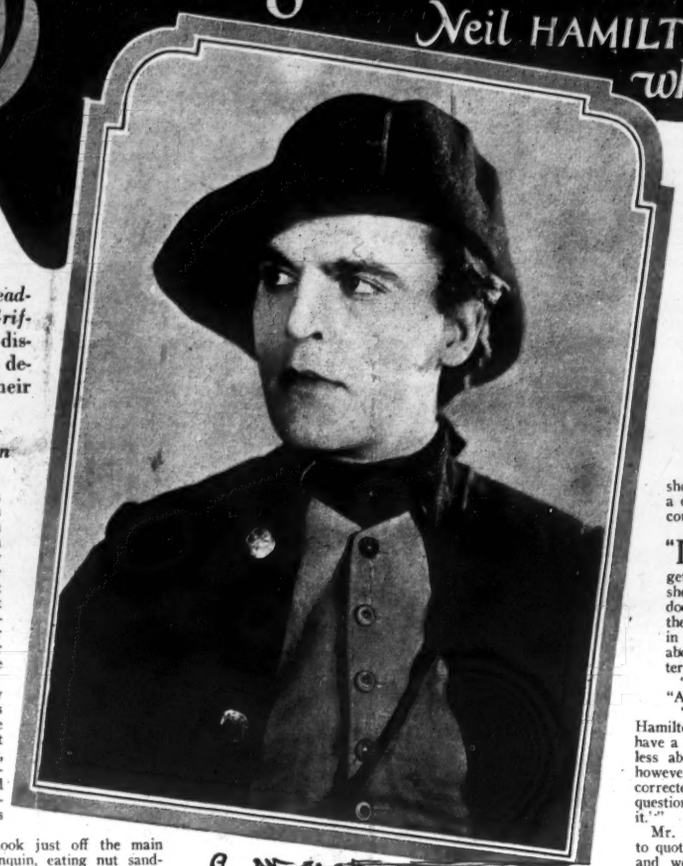
Boston Transcript

[illegible]

[illegible] Film [illegible]

Moore Weekly (NY) April 19 1924

Woman's greatest Possession
Neil HAMILTON tells what it is



Handsome young *leading man* of *D. W. Griffith's "America"* discusses *fair sex* and describes what is their *rarest charm*

By Regina Cannon

IS IT her beautiful eyes that he remembers? Is it the elusive dimple in her cheek that stays in his thoughts after the party is over and he has seen her to her doorstep? Or is it her vivacity and pep that he enjoys reflecting on—the thing that makes her "different" from any other girl in the whole wide world.

The boy next door may count beauty as woman's greatest possession; the young man across the street may root for personality, but Neil Hamilton, handsomest and most talented of the younger movie actors, says: "Graciousness is the thing!"

We were in a little nook just off the main dining room at the Algonquin, eating nut sandwiches and drinking Orange Pekoe. It was four o'clock and all New York, it seemed, was strolling in for its afternoon tea. We looked around anxiously to see all the celebrities we could discover.

"There's Ernest Torrence," we announced triumphantly.

"And," declared Mr. Hamilton, "there's Douglas Fairbanks and Mary Pickford. There," he reflected, "is a symbol of 'graciousness'—Miss Pickford, I mean."

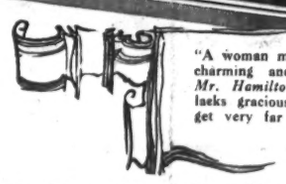
That being an indisputable fact, we turned our attention to getting Mr. Hamilton to talk about the fair sex.

"I like little girls," said Neil, "dainty, truly feminine girls—the clinging vine type. Please do not confuse this sort of girl with the dumb-bell. Nothing is worse or less interesting than dull, vapid, senseless human beings, and in this particular class of morons, the men out-number the girls."

This last statement greatly met with our approval, and then and there we raised our glass—of water—and toasted Mr. Hamilton. He's a clever, discerning young man and we'll never miss a picture he appears in.

"I like the old-fashioned girl," continued Neil enthusiastically. "There's probably nothing new or original in that statement. Lots of fellows say it for print. I say it because I mean it. I like a girl who is not too independent, who does not say, 'I'm perfectly capable of taking care of myself.' Of course, she is, or should be, in this year of 1924."

"Having apparently attained the use of reason," we supplied, "and the streets all being consecutively numbered."



"A woman may be beautiful, charming and clever," said *Mr. Hamilton*, "but if she lacks graciousness, she won't get very far in the world."

"Exactly," agreed Mr. Hamilton. "One usually takes for granted that a young woman is capable of looking after herself, so why announce it? That's when it becomes a question.

"A woman's greatest possession is, as I said before, graciousness. She may be beautiful, she may be charming, she may be clever, but if she lacks that paramount of all attributes—graciousness—she won't get very far in the social or business world. She won't be able to hold her friends after she gets them."

NOW we know why we lack friends. It is not, as we thought, a matter for us to take up with the Book of Etiquette. We could learn to remedy our fault from the interesting young man sitting opposite.

"What," we asked anxiously, "is the definition of 'graciousness?'"

Mr. Hamilton didn't hesitate a second. "Graciousness," he said, "is the ability to meet people on their own level. In other words, to make men and women feel comfortable and 'at home' when in your presence. It is 'to do and say the kindest thing in the kindest way.' Please don't think I'm handing out any Pollyanna stuff. I'm not.

"If, for instance, a girl is dining with a young man who isn't able to afford to take her to the hotel or restaurant he'd like to, she should make the best of it. She should not, as some girls do, take on a patronizing, supercilious air as if to say, 'My heavens, do such places really exist? It is really interesting to see how the other half live!'

"Please get me right. No girl would ever *say* as much to her escort, but she would *act* it, and remember the old one about actions speaking louder than words. The poor fellow would almost die of embarrassment and mortification and feel that he never should have invited her to share a dull, boring evening such as he could only afford to give her.

"IF a girl's only reason for going out with a man is to get him to spend money on her, she should stay at home. If she doesn't feel a genuine interest in the young man and find pleasure in his society, she ought to look about for someone who could interest her."

"Heavens!" we exclaimed. "Are all girls bad?"

"No girls are bad," said Mr. Hamilton thoughtfully. "They just have a tendency to be a little bit careless about another's feelings. It is, however, a fault that can be readily corrected if the young woman in question has any desire to 'get over it.'"

Mr. Hamilton asked us please not to quote him verbatim on this subject and we're afraid we've broken our promise to him. He said the girls would all be sore at him if they heard him "preach" about their shortcomings. He did promise, however, in our next interview with him, to lay the law down to the men. He has a few "nifties" he'd like to pull on them, too.

Neil Hamilton, who is the featured player in "America," Griffith's latest triumph, is, as we've said, a young actor of marked ability, charm and personality. Seldom has it been our pleasure to find a young man, who has attained so much popularity, so unspoiled. His first dramatic experience was with a stock company, where it was all he could do to make ends meet. A stock company's repertoire is very varied, of course, and there are always weeks when any one of the actors doesn't fit into a role. And so with Mr. Hamilton. The stock company would frequently present plays in which there was no part for him—and, of course, no salary. So he was always skating on the thin edge of starvation.

From there he finally turned in desperation to the insurance business, for which he was not at all suited. Finally, he went back to his professional career, where, of necessity, he posed for commercial advertising pictures—hats, collars and things like that.

It was at this point in his career that Mr. Griffith saw him—and when Mr. Griffith takes an actor or actress under his wing, it is the first milestone toward real success. It is this milestone which Neil Hamilton has at last reached and, personally, we predict that it will not be long before his name becomes a by-word with the fans.

Camden (N J) Courier Post Telegram 4/19/24

GEO. WASHINGTON WAS SIX FEET TALL

David Wark Griffith Confirms Size of the Father of His Country

DEWEY'S MEASUREMENTS ARE ALSO IDENTICAL

Official confirmation of the size and stature of George Washington was obtained by David Wark Griffith, when the producer of "America," visited Valley Forge as the guest of Rev. W. Herbert Burk, president of the Valley Forge Memorial Association.

Many historians contended that Washington was more than six feet tall and of corpulent form. Griffith's research workers, seeking authentic data for "America," with which photoplay the Daughters of the American Revolution planned to celebrate the sesquicentennial of the freedom of this country, learned from Washington's own letters to his London tailor that he was exactly six feet tall and of medium girth. Arthur Dewey, who plays Washington in "America," was selected not only because of his striking facial resemblance to the Father of America, but also because his measurements were identical with Washington's according to the latter's own letters.

Some persons throughout the country took issue with Griffith and his research workers on the question. In the museum of the memorial at Valley Forge, however, are preserved the riding breeches worn by Washington at Valley Forge, and measurement of these proved conclusively to Griffith that his research department had been correct.

During his tour of Valley Forge, Griffith decorated the grave of the unknown soldier of the Revolution, and also the shrine in the handsome Gothic memorial chapel, containing the bronze statue of Washington.

Griffith was impressed by the little chapel as being the most beautiful specimen of Gothic architecture to be seen in the world [illegible] most [illegible] Europe.

Washington (DC) Times April 19 1924

LIONEL BARRYMORE and CAROL DEMPSTER in "AMERICA", Poli's.

My Post April 19 1924

CHARLES MACK, CAROL DEMPSTER and ERVILLE ALDERSON in "AMERICA" at the 44th Street Theatre

Norwich (Conn) Record 4/19/24

Greenfield (Mass) Recorder 4/19/24

GRIFFITH'S "AMERICA" AT NORTHAMPTON, APR. 24

D. W. GRIFFITH'S "America," the photoplay of the Revolutionary War, is announced for three days at the Academy of Music, Northampton, beginning Thursday evening, April 24.

Still in the midst of an extended run on Broadway, the picture has received the enthusiastic praise of prominent critics as one of the most striking screen masterpieces of all time, and the screen adaptation of the master director is promised here problems to be the most perfect screen play of the period.

"America" is the story, in terms of a romance of Revolutionary days, of Washington, Jefferson, Franklin, the Adams, Patrick Henry, Lafayette and many great Patriots of the period. Starring in a great cast of prominent players, the production is said to be the most pretentious ever made by the Griffith organization.

Chicago (Ill) News 4/19/24

Pittsburgh (Pa) Sun 4/19/24

Norwich (Conn) Record 4/21/24

Broadway Theatre.

"AMERICA." D. W. Griffith's screen epic of the War of American Independence, described as the supreme effort of this great director and one of the outstanding film masterpieces of all time, will have its local premiere at the Broadway for three days beginning tonight with matinee tomorrow and Wednesday.

"America" is undoubtedly one of the most significant films ever made. Not only is it story the true history of America's struggle for liberty, but the settings are the actual locale of the scene of the events of the most glorious chapters of America's history.

For once Griffith has been prepared to make a film drama with the American Revolution. He had assembled a wealth of data and had been prepared a score. But the practical formula with the Daughters of the American Revolution, making the drama of nothing a commercial success, prevented him from carrying the idea of filming the Revolution. Instead he turned to the Civil War and produced "The Birth of a Nation."

Baltimore Sun April 20 1924

A [illegible]

Philadelphia (Pa) Public Ledger April 19 1924

Toledo (Ohio) Blade 4/19/24

Camden (N J) Courier 4/19/24

Philadelphia (Pa) Public Ledger April 20 1924

Boston Advertiser 4/20/24

Norwich (Conn) Bulletin

Boston (Mass) Traveler 4/19/24

ANNOUNCEMENTS

Griffith Unknown Washington Dies

Baltimore Sun 4/19/24

Boston College Heights 4/19/24

Baltimore (Md) News April 19 1924

Pittsburgh (Pa) Press April 20 1924

Baltimore News' Newsies See America

MAYOR AND "SEE AMERICA" BOYS

Mayor Jackson addressed The Baltimore News boys before they marched in a giant parade to the Academy of Music to see Griffith's movie masterpiece, "America," as the guests of Baltimore's best newspaper. The boys marched to the theatre, and stopped traffic and, probably for the first time in the history of the city, nobody minded.

TROMBONE KID LEADS PARADE

Traffic Is Forced to Suspend as Circulation Manager Takes Cohorts to Theatre.

Hot dog! Tell us! It was some pe-e-e-rade!

V. Snyder, Circulation Manager of The Baltimore News, said so. And V. Snyder knows. And even if V. Snyder didn't know, nobody in Baltimore could have seen that pe-e-e-rade and doubted that it was anything but a knockout success.

All the boys were there, about 1500 of them, including the "Sheiks of Pennsylvania Avenue." A miniature Uncle Sam, tall as a yard stick, and carrying an American flag in one hand and a tin trombone in the other, led them all.

Two mounted policemen cleared the way. All the traffic cops turned their Stop-Stop signs to Go-Go. The United Railways shut down. The Fayette street buses shut off their engines. Everything on Baltimore and Howard streets got out of the boys' way.

Mayor Is There.

Before they left City Hall plaza, just as Big Ben was booming off 8 o'clock, up came Mayor Jackson. Eight o'clock's pretty early for a Mayor to be getting down to business, and he said he missed his second cup of coffee so as to be there on time. He said:

"Boys, I'm sure you'd be able to sell more papers if you made this much noise on the street. I'm afraid you won't be able to hear what I say, but I don't blame you. I used to get up at 4 o'clock in the morning and sell papers myself."

The Mayor bowed and the boys gave him a great hand, augmented by a great howl of approval. Then the band struck up that "Linger Awhile" and the boys never hesitated. They set out two by two for the Academy, where, as the guests of The Baltimore News and D. W. Griffith, they were to see "America."

The first part of the column reached the Academy before the last part had left the Plaza. They filled the downstairs and the first balcony. V. Snyder made them a speech and they sang "America."

After that the other "America" flashed on the screen. When Paul Revere came thundering down the Concord road the boys gave a shout almost loud enough to be heard round the world. And when General Gage's red-coated grenadiers stormed Bunker Hill the boys couldn't wait until they saw the whites of the enemies' eyes before cutting loose.

Take it from us, it was a grand and glorious show.

WESTERN PENNSYLVANIA IS FEATURED IN "AMERICA"

By Burt McMurtrie.

PITTSBURGH when "Grant's Hill," the present site of the Court House and City-County buildings, was but a much-ambushed "hump" when from Garrison alley to Ninth st., and from Liberty to the Allegheny river was but a fortification known as Fort Lafayette; when the famous old Blockhouse that now stands upon the point as a monument to the achievements of our forefathers, a vast, wooded country settled with a hardy God-fearing people, who pushed forward into a great, strange land, seeking homes and a livelihood, despite the ferocious onslaughts of barbarous Indians and unscrupulous white men, such is the Pittsburgh brought to mind with the viewing of David Wark Griffith's historical epic of the photoplay world, "America," which recently opened in this city.

Those who know their history and are acquainted with the early days of Pennsylvania, the struggles and hardships suffered that this great industrial center of today might exist, have found considerable fascination in the film production, which Mr. Griffith seems to have produced with remarkable consistency and faithfulness to the actual locations and historical incidents.

INDIANS AT CAMPFIRES.

Where Killbuck, White Eyes, Shingis and Cornstalk, famous Indian chiefs, once lit their camp-fires and held eloquent councils with Jumonville, De Ligneris and Bouquet, Hibernians and Italians now inhabit the fields and river banks and instead of the echoes of the English drums, Scottish bagpipes and clash of arms upon the scarred sides of Mt. Washington and Duquesne Heights, can be heard the steam whistle and hollow reverberations of neighboring boiler shops. Squalid tenements crowd the narrow promontory where Robert de la Salle stood at the headwaters of the Ohio, in all probability the discoverer of the three rivers. The fort that Pontiac beseiged has disappeared. The painted post to which the Indian tied his victim, the wigwam, the wampum belts have vanished. Where today the thrifty housewife in Fort st., or Point alley and in the shadow of the Block House itself, may been seen doing their week's washing in front of their houses, little do they think of those Monday mornings when the women of the fort were escorted by bands of soldiers to the banks of the Allegheny, there to do their laundry. Julia Morgan Harding has written of these days in absorbing fashion to thousands of Pittsburghers familiar with her history of Pittsburgh's early life.

HOTBED OF BRUTALITY.

Western Pennsylvania was a hotbed of brutality and ferocious for many years, the Indians the central figures in the pursuit of inhuman treatment, goaded on to their unspeakable deeds by designing French and English, whose unscrupulous methods wrought havoc everywhere.

Possession of the Point, that place where the Monongahela and Allegheny rivers unite to form the Ohio, was the basis of this trouble, the French and the English battling for years over its possession. Forts were built, only to be destroyed, whole districts were razed in a single night, thousands of persons were killed, men and boys tortured beyond all [illegible] ing, and the same treatment dealt to their wives and daughters who were either killed or carried off by the redskins.

Mr. Griffith in his picture has shown in amazing manner the treatment dealt the colonists by the English and Indians during the Revolutionary period. Instigated by the agents of Great Britain, it was not long before a deadly struggle was on. Scalping parties of Indians ravaged the frontier, sparing neither age nor sex, and burning and destroying all that came in their path. Companies were formed to protect the settlements, whose headquarters were at Fort Pitt, and expeditions were made into the enemy's country, but with no very great success. Farms were burned to the ground, the farmers and their families forced to flee to the protecting shelter of the fort to escape the scalping parties.

WESTERN PENNSYLVANIA IN FILM.

Some idea of the despair and horror that filled the lives of our fathers of America can be gained in the viewing of "America." Mr. Griffith has taken the western Pennsylvania section, its trials and struggles, as one of the most important locales of his film. The rush of the people to the fort, the storming of the great wooden structure, the unspeakable despair and terror are all pictured by Mr. Griffith who has undoubtedly presented one of the greatest, if not the greatest historical feature ever produced.

In this picture he has shown Washington, Father of our Country, in this district. And the famous general was a visitor to Pittsburgh several times, his perilous crossing of the Allegheny an oft-told tale in these sections. Washington came to Pittsburgh as early as December 11, 1753, bearer of a letter from Governor Dinwiddie of Virginia to the commander of Fort LaBoeuf, on the site of what is now called French Creek. It was on his return from this trip that Washington twice escaped death. First from the gun of a French Indian and second in attempting to cross the Allegheny, which was filled with ice, on a raft that he and his companions had hastily constructed with the help of one hatchet between them. He was thrown into the river and narrowly escaped drowning. The party landed on Wainwright's Island, about opposite the foot of Thirty-third st. On making his report Washington recommended that a fort be built at the "Forks of the Ohio."

Pittsburghers will find Mr. Griffith's picturization of this section and the forts remarkably fascinating. The film holds double interest in that it does so consistently and faithfully present just those incidents which all true Pittsburghers cherish in their hearts as the history of the "Industrial Center of the World."

Philadelphia (Pa) Record 4/20/24

How Butler Took Part in Revolution

Robert W. Chambers Made Research to Discover Truth About Despicable Character.

CAPTAIN WALTER BUTLER, who appears in the D. W. Griffith picture, "America," at the Chestnut Street Opera House, has been branded as one of the most astonishing villains in all the history of this country. The role is played by that eminent actor, Lionel Barrymore, and he has made it an outstanding characterization—cordially hated by every loyal American who sees the picture thrown upon the screen.

For the wealth of detail that is given to the portrayal of the character Barrymore stands indebted to a large extent to Robert W. Chambers, the American novelist, who wrote the story that was used by Griffith in his screen presentation. Chambers is a close student of American history and he is particularly an authority on matters pertaining to the Revolutionary war in its conduct in the upper part of the State of New York. His country home is in that section and he has made a thorough tour of the country, following Indian trails, visiting principal scenes of attack and foray and assembling a vast stock of information through the collection of original documents, private letters, etc.

"Concerning this strange, sinister and unhappy young man," Chambers wrote in commenting upon Captain Butler, "the greatest of our historians, Fisk, remarks that he has been unable to discover in the character of Walter Butler a single redeeming trait." Naturally such a sweeping statement gave cue to

Harrymore and in "America" it seems as though the Chambers denunciation, as remarked by Fisk, has not been without result. At the same time Chambers modified the statement as follows: "This seems to be too severe a judgment. In my possession is a letter written by Walter Butler to Peter Van Schaick which reveals in the writer both kindness and generosity. Otherwise the letter is characteristic of the young man, for, presently, he dies into a rage against some man who he believes has treated him with discourtesy. I think that Harold Frederick gave a true glimpse of Walter Butler—a momentary glimpse—but convincing.

"From what we know about young Walter Butler he was, in person, attractive; in mind, accomplished. His intense loyalty to his cause became an obsession. It amounted to madness—if indeed, the seeds of madness had not already germinated in this melancholy and disappointed young companion of Sir John Johnson. The debauchery of these two sons of the Tyron county landed gentry covered a trail that led from New York to Albany, to Schenectady, to Johnstown and to Quebec. There was, socially, no memory record; but there is no reason for going into it here. It may be that excesses unhinged Butler. His pride in his ancestry and connections, if indeed there were really such a descent, made him haughty, exacting and abnormally sensitive. For the rest, he was an exaggerated character of a poetic temperament wholly wrapped up in himself, a neurotic easily unhinged by excessive, swiftly inflamed to violence by fancied neglect or insult.

After his escape from imprisonment in Albany, the terrible directness of the [illegible] note to the American military [illegible] revealed the savage fire [illegible]

Philadelphia (Pa) Public Ledger April 20 1924

Pittsburgh (Pa) Press April 20 1924

SCENE FROM "AMERICA" PITT

Buffalo (NY) Courier 4/20/1924

D. W. GRIFFITH'S "AMERICA" OPENS AT TECK TONIGHT

Coming Attraction, Channing Pollock's "The Fool."

It is one thing to take a battle scene for a motion picture. And it is another thing to take a scene of battles of Lexington, Concord, and Bunker Hill, and make those scenes historically correct. But that, according to Edwin H. Worthen, president of the Lexington Historical society, is what D. W. Griffith has done in "America," which will have its premiere at the Shubert-Teck tonight.

Mr. Worthen, who is a banker in Lexington, aided through the loan of historical data, and of invaluable Revolutionary relics, including the drum, flintlocks, powder horns and other implements actually used in the battle of Lexington, in making "America," which Griffith produces for the Daughters of the American Revolution as their Bicentennial celebration of the fifty American colonists who fell in the world premiere of the picture in New York.

Following this he said in his confession: "I am at a loss for words to express how deeply impressed I am with the picture. I had seen one and [illegible] of Lexington and Concord, and knew how accurately Griffith had [illegible]

Nashville (Tenn) Tennessean 4/20/24

WASHINGTON WAS SIX FEET TALL, PROVE!!

Measurement Proven in Research for Picture, "America."

Official confirmation of the size and status of George Washington was obtained by Dixie Walk Griffith, when the producer of "America," called Valley Forge as the guest of Rev. W. Herbert Burk, president of the Valley Forge Historical Association. Mr. Burk was convinced that Washington was more than six feet tall and of proportionate bulk, thus dispelling authentic data in the Griffith studios, Burk, in a letter to Griffith, said: "Washington was a giant in his day. He was a giant in his day. He was a giant in his day. He

Washington Star 4/20/24 Baltimore (Md) American April 20 1924

Pittsburgh (Pa) Post 4/20/24

Washington (DC) Star 4/20/24

ARTHUR DEWEY and CAROL DEMPSTER
In the Photoplay "AMERICA" Poli's

CAROL DEMPSTER
IN "AMERICA"
ACADEMY of MUSIC

PITT - "AMERICA" - FILM

Life in Colonial Times.

LIFE in Lexington, Mass., in 1775 was somewhat different from today, according to scenes in D. W. Griffith's "America," the photo drama of the revolution, which President Edwin B. Worthen of the Lexington Historical Society is said to have declared accurate to the smallest detail.

In colonial days the tax on shoe leather was so high that even the daughters of the well-to-do farmers and villagers were accustomed to walk barefoot to the very edge of the town, in order to save their footgear as much as possible.

It was quite an ordinary sight to see some well dressed young woman sitting on a big rock at the edge of the town putting on her dainty shoes, after having tramped a mile or more barefoot.

In those days Buckman tavern was the chief hostelry of the town, and the rich travelers on their way north or south, their splendid coaches attended by numerous negroes, would pull up there for refreshment for man and beast.

Outside the tavern were usually to be found a group of idlers—males be it noted—smoking their long churchwarden clay pipes and discussing their neighbors' affairs.

The twelve-mile journey to Boston was made on horseback, as a rule, sometimes a whole family, father and mother and one or two children, piling on the back of some heavy, slow-moving, but patient horse, to make the trip.

In "America" Griffith has taken the opportunity to give a sort of panoramic view of the everyday life of the period in Lexington, as well as to show vividly the famous ride of Paul Revere and the battles of Lexington, Concord and Bunker Hill.

Pittsburgh Pa Gazette-Times April 20 1924

Schenectady (NY) Gazette 4/20/24

"America"

Starting Monday, scenes for "America," D. W. Griffith's photo-drama of revolutionary days, which will come to the Van Curler theater May 1, 2 and 3, Griffith and his players traveled hundreds of miles in a special car, visiting the leading shrines of American history to restage historic events. They visited Lexington, Concord, Philadelphia, Washington, Yorktown and historic spots in Western New York.

STRAND

Thomas Meighan appears in "The

Boston Mass Post April 20 1924

Harry Oneill as Paul Revere and scene from D.W. Griffith's "AMERICA" - FILM

Washington (DC) Herald 4/20/24

LIONEL BARRYMORE IN "AMERICA" POLI'S

Washington Herald 4/20/24

Griffith's Snow Arrived, Averting Film Disaster

WITH a margin of less than forty-eight hours to be of any use in the picture, D. W. Griffith got his snowstorm for taking the Valley Forge scenes in his new picture, "America," which opens at Poli's tomorrow evening.

The scenes of Valley Forge are of urgent importance in the dramatic narrative. Mr. Griffith had prepared his log cabins along the heights where the American army actually encamped during the Revolution. These cabins were built in November, awaiting the day of snow.

Through the courtesy of the United States army, two companies of infantry from Governors Island had been waiting under instructions all that time for the first snowflakes as a signal to march to the encampment.

The persistence of open weather changed the production schedule for "America" until Griffith had spent so much time taking other scenes that it was impossible for him to spend the additional days necessary to go north to the snow line for the Valley Forge scenes.

The weather man and fate carried the suspense to within forty-eight hours of disaster before obliging with a real snow that will carry the bloody footprints of Valley Forge into "America."

Additional interest attaches to the first Washington presentation of "America" tomorrow evening, in appreciation and recognition of the generous co-operation and aid extended to him by Government officials and in Washington and vicinity during the making of the film, Mr. Griffith has donated the first performance in its entirety for the benefit of the patients at Walter Reed Hospital.

This special performance is under the patronage of a distinguished group of Washington women, headed by Mrs. Calvin Coolidge and including Mrs. Charles E. Hughes, Mrs. John W. Weeks, Mrs. Curtis D. Wilbur, Mrs. Harry New, Mrs. Hubert Work, Mrs. James J. Davis, Mrs. Henry C. Wallace and others of equal prominence. Miss Carol Dempster, who plays the principal feminine role in "America," will be present at the first Washington performance.

Washington DC Star 4/20/24

Poli's—Griffith's "America"

FOR those born in another land interest, excitement and information are promised in D. W. Griffith's patriotic romance "America," which will be shown at Poli's Theater beginning Monday evening.

This picture shows the sacrifices which the early Americans made that this should be a country of the free. To present this most dramatic of stories in an interesting way, Mr. Griffith has arranged an impassioned and romantic love story with the events of the war of 1776 as a background.

The dramatic critics of New York and Boston agreed in their comments that it is one of the most thrilling and patriotic motion pictures ever made. Mr. Griffith, among directors, possesses eminent ability to present the delights of first love, and build a driving suspense through his stories to make them moving and hold the interest.

In this picture the theater goes to the beautiful daughter of the Virginia aristocrat and the handsome cavalier officer from France. This romance, the super-lover, is the central theme of the picture, while the American patriot, who leads the Revolutionary army, is seen in the role of the English officer, who, without leaving and ruins in their determination, "the cause of liberty" and "Washington and Liberty" are the cries of the American army. Lionel Barrymore, who plays the part of the English officer, is the star of the Lionel Barrymore Film Company and is well known to the public.

Pittsburgh Pa Press April 20 1924

Shubert-Teck

D. W. Griffith's Great Silver Screen Spectacle, "America."

When the Daughters of the American Revolution requested D. W. Griffith to make "America," his photodramatic masterpiece of the War of Independence, which will have its premiere at the Shubert-Teck Theater tonight, the first thing he did was to send research experts to Boston to study the authentic records of the beginnings of this country's struggles for freedom.

The D. A. R. wanted "America" as its contribution to the Sesquicentennial celebration of the Revolution, and as such Griffith wanted to make his film absolutely accurate from the historical standpoint.

The research expert secured the co-operation of the Massachusetts Historical Society, the Lexington Historical Society, the Boston Athenaeum and other organizations to such an extent that they not only aided in the difficult task of uncovering long hidden Revolutionary history, but also loaned invaluable relics for use as properties in the picture.

Because of their courtesy Griffith was enabled to take many "shots" and for "America," on the actual sites, and to use such valuable relics as the drum actually beaten at the battle of Lexington, Major Pitcairn's pistols, and original flint locks and powder horns which figured in the famous engagement on Lexington green, where 70 colonists stood their ground against 800 trained British redcoats.

One extremely interesting scene shows State Street—then King Street—as it appeared in 1776, with the old State House in the background. The set for this scene—which modern buildings made it impossible to take on the actual site—was reconstructed under the direction of several Romanesque, with the aid of maps, plans and engravings loaned by local historical organizations.

Baltimore (Md) American 4/20/24

Buffalo (NY) Times 4/20/24

On the other hand, no one has written to chide me for my enthusiastic reactions to D. W. Griffith's "America," which, tomorrow, enters upon the second week of its run at the Academy. Last Tuesday morning I wrote that this romantic-historical melodrama is the real thing. Having seen it for a second time, I agree with myself entirely. It's a fine achievement, a credit to everyone concerned.

Here, at least, I can concur with the aforesaid Quinn Martin, who says that "America" is a motion-picture which will set a new standard of achievement. If, like Mr. Martin, I have been a little uncertain in the matter of pre-eminence in the directing field, I now know that it has been because of Mr. Griffith's filmic pot-boiling with such unworthy offerings as "One Exciting Night" and the likes of that.

Any man who can turn out "The Birth of a Nation," which, to my mind, has never been equaled; "Broken Blossoms," the most moving photodrama I have ever seen, and "America," is worthy of the highest praise. In the picture at the Academy, there is history, there is romance, there is any amount of visual beauty. Mr. Griffith has combined the three with knowing hand. He knows his business.

In an article written by Robert W. Chambers, the scenarist of "America," for the New York World Mr. Chambers says that the picture at the Academy is not a history of the English occupation of America, not even a narrative of the Revolutionary struggle for liberty. What he and Mr. Griffith attempted to do was "to show something of the devotion and self-sacrifice of those who established our Republic."

Robert W. Chambers goes on to say that, in these days of unrest, we Americans ought to remember what it cost to win our freedom and establish this Government. Both he and Mr. Griffith believe that our liberty, won through years of untold suffering and self-sacrifice, is worth preserving, worth guarding from secret and insidious attacks at home, worth defending against treachery and overt aggression from without our gates.

"LET US FORGET" is the keynote of "America." "Be it remembered" is its running mate. So when it became known that Mr. Griffith and Mr. Chambers began to receive cordial encouragement from Federal and State authorities and from patriotic societies everywhere throughout the nation. The United States Army offered a regular regiment to fight the good fight again at Bunker Hill and Johnson Hill.

One reads that "they lacked enough in their British and Continental uniforms." After a few rehearsals they turned in quite well with the aid of the news that they actually fought at Valley Forge. Capture some parts in a night, and the pace of the revolution thereafter. It must have been a thrilling night to see Washington's army of starved shivering ragamuffins on Bunker Hill, Hope Hill, Brooks Marine, Fort Sullivan in short hands.

It is interesting to recall how Lionel W. Barrymore, who plays the part of Griffith's master of tactics, Lord Cornwallis, and who is well known in Pittsburgh, and who is a member of the Lionel Barrymore Film Company and is well known to the public, is the brother of John Barrymore, the great Hamlet of the stage.

Pittsburgh (Pa) Post 4/20/24

PHOTOPLAY MASTERPIECE REMAINS AT THE PITT

Baltimore (Md) American April 20

Baltimore (Md) Sun 4/20/24

GRIFFITH FILM TO STAY AT PITT FOURTH WEEK

Pittsburgh (Pa) Post 4/20/24

PATRIOTIC BODIES TO ATTEND "AMERICA"

Easter week will be the occasion of many patriotic gatherings at the Majestic in honor of D. W. Griffith and his latest picture achievement, "America." The D. A. R.; G. A. R.; American Legion; Camp Fire Girls and groups of Boy and Girl Scouts have reserved blocks of seats for performances during the week.

Portland (Me) Telegram 4/20/24

Neil Hamilton, who scored a success in D. W. Griffith's "America," is playing a juvenile lead in "The Mountebank," the Paramount picture which Herbert Brenon is producing.

Washington (DC) Post 4/20/24

MAJESTIC THEATRE

Easter week will be the occasion of many patriotic gatherings at the Majestic in honor of D. W. Griffith and his latest picture achievement, "America." The army and navy (Hyde Park Garrison) will celebrate with a party of newly-made life members Tuesday evening. The D. A. R., G. A. R., American Legion, Camp Fire Girls and groups of Boy and Girl Scouts and C. A. R. have reserved blocks of seats for performances during the week.

Baltimore American 4/20/24

CAROL DEMPSTER
IN "AMERICA"
ACADEMY of MUSIC

Boston Mass Advertiser 4/20/24

Washington (DC) Herald 4/20/24

In "America"

Commander J. J. Gahan Issues Call to Members to Aid in Getting Capacity Audiences for Griffith's Newest Film, April 28.

Pittsburgh (Pa) Sun April 9 1924

Have Leading In Film "America" Now at the Pitt

Pittsburgh (Pa) Post 4/20/24

Pittsburgh (Pa) Post 4/20/24

Liberty Digest (NYC) 4/5/24

LETTERS · AND · ART

LITERATURE DRAMA MUSIC FINE-ARTS EDUCATION CULTURE

REDCOATS AND REDSKINS IN THE VALLEY!

Settlers at Fort Sacrifice holding the granary of our Revolution against Butler's Tories and Mohawks. Sacrifice is the keynote of "America."

GALLOPING THROUGH THE REVOLUTION

A GALLANT WHITE-FACED CHESTNUT, named *Leaping Danger* (or *Laugh-a-Ballagh* in his native hunting county in Ireland) appears to be the star of David Wark Griffith's first instalment of "America." Next to him comes his imperturbable rider, Harry O'Neil, who for his "Ride of Paul Revere" is placed by enthusiastic movie critics ahead even of such horsemen as Tom Mix and William S. Hart. Longfellow's "hurry of hoofs in the village street, a shape in the moonlight, a bulk in the dark," is visualized under the alchemy of Mr. Griffith, in a superb Irish hunter, beautifully ridden, who has brought every first-night audience of the film up shouting with excitement.

More daring feats, says one critic, may have been seen upon the screen, but none in which the audience seemed so swept away, as horse and rider went tearing to Lexington and Concord to warn the patriots. Another critic in the New York *Times* adds that no one who views this marvelous section of the production will ever forget Paul Revere's ride, or how man and horse took stone walls and hedges, leaped clean of nasty ravines, and won in the end, by a real exhibition of nerve and skill. Practically every other critic comments on the peculiar thrill of this "perfect movie episode." The effect of this spectacular dash, suggests the New York *Herald* critic, lies in the combination of artistry with tremendous historical significance. He terms it "perhaps the most 'thrilling episode the silent drama has ever achieved." Motion-pictures have been featuring wild rides for years, but nothing, other critics agree, has ever had quite the same heart-shaking effect on an audience. It only goes to show, points out one, the grasp of psychology shown by the director in realizing that just as Longfellow said:

> Through all our history to the last,
> . . . . . .
> The people will waken and listen to hear
> The hurrying hoof-beats of that steed
> And the midnight message of Paul Revere.

So much for the big episode of what is regarded by many newspaper writers as Mr. Griffith's most ambitious attempt to recreate on a panoramic scale one of the great periods of American history. The obvious comparison, of course, is with this same director's "Birth of a Nation" of ten years ago. "America," say many of them, is a far greater picture (tho there is little improvement in the battle scenes) and, indeed, it has a better right to be called the "Birth of a Nation" than the other.

"A living, breathing document of the sacrifice and idealism of the men who freed America," is the New York *Evening Journal's* characterization of the result. In the same vein, the critic of the New York *Evening Telegram and Mail* says that "to the student of history 'America' will be an inspiration; to the school boy, it will be an education, and to the man ignorant of his country's early struggles, it will be a revelation." Mr. Griffith comes in for the usual bouquets, and one critic in the New York *World* even goes so far as to say that with this production he "passes definitely into the ranks of those whom we think of as being immortals."

The most comprehensive summary of the film as a whole, from this same laudatory angle, is given by Thomas B. Hanly in the New York *Morning Telegraph*. After adding to the nosegays with the statement that "America" is a "masterpiece of exquisite photography and flawless direction," he goes on to say:

"Upon a screen of well-nigh limitless dimensions the man has projected the immortal story of the sacrifices of the American Colonists to win freedom from the British Crown, and he or Robert W. Chambers, the author, has interwoven in it all the love romance of a Tory maid for a patriot soldier and officer as it was beset by the machinations of Walter Butler.

"Around this story he has thrown the great scenes which brought cheers from the audience. You see Patrick Henry defying King George at Williamsburg, and a meeting of the Sons of Liberty in Boston. George Washington, John Hancock, Samuel Adams, Jefferson, John Adams pass before you, and you shift to England, the palace of King George III, or Parliament with Pitt and Edmund Burke pleading for moderation in dealing with the Colonies.

"You have Paul Revere's ride and the wonderful fight at Lexington and Concord. There is Bunker Hill and Valley Forge, the first Continental Congress and the Declaration of Independence, the march of the Washington Army south and the surrender of Cornwallis.

"Mr. Griffith introduces his audience to a company of very effective, most efficient players, even if he does not disclose any who seem likely to rank with the stars he has made in the past. Lionel Barrymore, as *Butler*, does some of the best work of his career, and Louis Wolheim, as *Captain Hare*, a villainous British aide of *Butler*, is devilish enough to suit anybody. Words of praise, as a matter of fact, must be said for the entire large cast."

Quite another point of view is represented by Robert E. Sherwood, writing in the New York *Herald*. After adding plaudits of praise for Paul Revere's ride which received and well-earned he has never heard in a movie theatre applause, too, he continues—formula has been reversed. Reapplause comes at the climax.

"In this instance, instead of at Revere's magnificently, Mr. Griffith saves very best for the climax, as he did in 'The Birth of a Nation,' 'Intolerance' and 'Orphans of the Storm.' It is safe to assume that, if D. W. Griffith had staged the Revolution, he would have forced Paul Revere to wait a few years.

"It's too bad he didn't. For, after the battles of Lexington and Concord, 'America' resolves itself into a mammoth and thoroughly lamentable anti-climax. There are subsequent moments of greatness—notably in the scenes at Valley Forge—but the general trend of Mr. Griffith's spectacle is down-hill. The later reels are incoherent and wearisome and the finish extremely flat.

"During the course of 'America,' Mr. Griffith turns more and more from history to fiction. At the start he introduces a number of characters who are obviously destined to carry the story with its incidental love interest. For a while these romantic people do not intrude too heavily upon the vastly more important drama in which they are called upon to play a part. But their prominence increases steadily, and in the latter half of the picture George Washington has faded into the background.

"The picture is evidently the first of a series which will ultimately carry Mr. Griffith through the entire course of American history. We hope that next time he selects a war in which the punch is delivered at the finish."

"LEAPING DANGER"

In the "heart-shaking" ride of Paul Revere.

Few critics are as harsh as this, but both the New York *Times* and *The Tribune* seem to feel that in the later reels of this production the villainy of Walter Butler is shown in far too much detail, as is also the fighting in the Mohawk Valley. Both make considerable distinction between Part I of America and Part II. Part I they characterize as superb, and admit that Mr. Griffith's method of obtaining suspense by cutting from one scene to another, then to a third scene, and eventually back to the first episode, is justified with the audience. But in Part II, as *The Tribune* puts it, Mr. Griffith's enemy begins to whisper at his elbow suggesting: "Suspense—hold your spectators in suspense. Make that scene longer—keep going back to it—make your characters suffer a lot, and your spectators will suffer with them." Only, says the critic, "they didn't." The Boston *Globe* also regretfully wishes that Mr. Griffith had made the second part "as really great in the annals of motion-pictures as the story of the fight against the British in Massachusetts."

In addition to the Paul Revere incident certain features in the pictures seem to stand out in the minds of most critics. The superb photography and the skilled handling of landscape and crowds, result in a series of views some of which have the charm of an etching, some the sweep and lift of a battle-picture by Detaille or Meissonier, and some the reminiscent charm of the historical paintings and engravings of our childhood. The Battle of Bunker Hill and the stirring scenes and gorgeous panoramic views of Lexington and Concord come in for due praise. Especially is the almost technically perfect handling of soldiers on both sides commented upon. It is one of the few productions in movie history, we are *told*, in which soldiers really look like soldiers, act like *soldiers*, and march with the practised swing to which the war has accustomed most of us. The reason for this, they say, is doubtless largely due to the fact that Mr. Griffith was loaned a whole regiment of United States Regulars, but even so the very utmost is made of them throughout.

Subsequent comment on the production has been much enlivened by a controversy in the New York *Herald* between Mr. Sherwood, already quoted, and Robert W. Chambers, who is responsible for the plot of the film. Mr. Sherwood questioned the importance to the Revolution of the warfare in northern New York with which Part II, is so largely occupied. In a spirited reply Mr. Chambers points out that the northern fighting prevented the Colonies from being cut in two, and adds:

"Mr. Griffith and I did not set out to make a picture of America in fourteen reels. A thousand reels could not cover the subject. Nor did we attempt in fourteen reels to make a picture of the American Revolution. What we did attempt to do is this—we tried to picture some of the sacrifices made by our forefathers in a fight for a square deal."

In remaining faithful to his fictional characters and letting them have leeway, notes the New York *Journal*, Mr. Griffith has made no mention of Benjamin Franklin, Major André, Benedict Arnold, Nathan Hale, Israel Putnam, and other Revolutionary characters of the highest importance. Other critics comment on the omission not only of Lafayette but also of such non-Anglo-Saxon characters as Sullivan, De Kalb, Von Steuben, Kosciusko, Haym Solomon, Herkimer, Pulasky, Marion, Schuyler, Franks, Crispus Attucks, and Montgomery. Here, they say, were Revolutionary characters of French, Irish, Scotch, German, Polish, Jewish, Dutch, Welsh and Negro blood. A wonderful opportunity to show the dissimilar races and types that thus united to form our Continental Army, and won the Revolution, was lost. The obvious answer, of course, has already been made—that Mr. Griffith and Mr. Chambers were not filming a historical essay, but a spectacle which had first of all to pay back the $950,000 alleged to have been spent upon it, and that they had put in all the history they dared.

Perhaps Mr. Griffith knows his public better than the critics, thinks the *Journal* writer. If he had put in too much history and taken away the story, he might not have had as successful a picture. The President of the Lexington Historical Society is apparently satisfied anyway, for she says:

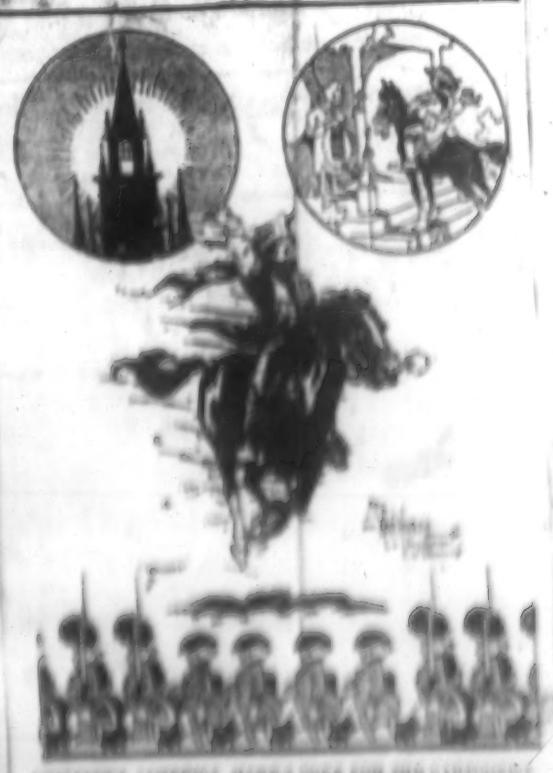
"God speed you in this glorious work of telling the story of the sacrifices of your forefathers and in your patriotic mission of teaching a higher and a finer Americanism."

Baltimore (Md) Post 4/9/24

STORY OF 'AMERICA' BASED UPON FACTS

Boston Telegram 4/9/24

Our Movie Fans



Telegram 4/12/24

Griffith's "America" at the 44th St. Theatre

Los Angeles (Cal) Herald 4/14/24

PLAN LAVISH OPENING

Chicago (Ill) Post

Griffith to Make Film for Italians

The Gem of th

D. W. GRIFFITH'S AT THE 44TH ST

Kansas City (Mo) Star 4/14/24

BODY A MEASURE OF MIN

LENGTH OF LIMBS AN INDEX TO INTELLECT, SCIENTIST SAYS

Buffalo (N.Y.) Courier 4/15/24

Period of George III is Faithfully Reproduced

CAROL DEMPSTER IS STELLAR PERFORMER

Sir Percy Sykes, of London, Eng., former commander in chief of the British forces in Persia, and authority in royal court etiquette, aided D. W. Griffith in staging several of the most spectacular scenes in America, the photodrama of the War of Independence, which will have its premiere at the Shubert Teck, Sunday night.

Until Sir Percy, who has been thrice presented at the Court of St. James, as well as at the royal courts of India, Persia and other Eastern countries, volunteered, Griffith and his research workers were at a loss to learn the details of court etiquette in detail.

Just prior to Sir Percy's arrival, Griffith, after months of search, had engaged a foreign actor who bore an uncanny resemblance to the best authenticated pictures of King George III, for that role.

So much did this actor look the part and play it that Sir Percy, a deep student of George's reign, seemed to forget that he was dealing with a modern actor, and when addressing the latter always did so with a deep bow, and with the words, "if his

onles in 1775, for despite the voluminous writings of the diarists of that period, none of them described formal court etiquette in detail.

Norwich (Conn) Bulletin 4/16/24

BROADWAY THEATRE

"America", D. W. Griffith's photodramatic epic of the Revolutionary days, which has received the most superlative praise ever accorded any motion picture by the New York critics, will have its Norwich premiere at Broadway theatre, for three days beginning Monday, April 21.

The picture is merely an attempt to suggest the great sacrifice made by our forefathers that America might become a free and independent nation. No efforts were spared to have the historical incidents as correct as possible. The villages of Lexington and Concord were designed from authentic drawings and descriptions by writers of the day. The battle lines at Lexington are exact reproductions of the original. In the magnitude of his task, Griffith ever held to historic accuracy with remarkable fidelity.

Audiences are grasped with trembling and thrills as the little village of Lexington, birthplace of American liberty, comes before the eyes, the scenes taken on the very spot where American liberty had its beginning.

Never in filmdom has there been such a spectacle as the ride of Paul Revere. It is the most thrilling episode the screen has ever achieved, without an equal for spectacular dash coupled with tremendous historic significance.

To students of history it will be an inspiration, to the school-boy, it will be an education, and to the man ignorant of the country's early struggles, it will be a revelation.

This great drama will not be seen in any part of this district this year.

BROADWAY THEATRE

Los angeles (Cal) Examiner 4/16/24

Forum Is Built on Modern Lines

THE prologue to the screenplay is at last coming into its own. In the new Forum Theater at Pico and Norton, there will be two stages at either side of the main stage for the presentation of the filmplay preludes. The size, as to width, depth and height of these stages, will permit quite elaborate showings. For instance, when "America," the much talked of D. W. Griffith film, opens at this house about May 8, the prologue will present the address of William Pitt. This will be given from one of the stages by an actor (don't let any press-agent try to tell you that this part of the program will be handled by a "direct descendant" of Pitt himself). He—the impersonator of Pitt—will be surrounded by members of parliament. On the stage opposite him will be more parliamentarians, prepared by proper direction to react with historical accuracy and, one might say, with impressive vividness to Pitt's stirring words.

Carol Dempster has the leading feminine role in this very big motion picture, "America." Her support—and there are a great many actors—is headed by Neil Hamilton and Charles Mack. From Eastern reports, "America" is enjoying a warm approval and [illegible] of New York [illegible].

Norwich (Conn) Bulletin 4/17/24

Broadway Theatre.

Famed in poetry and prose, the historical ride of Paul Revere was never before invested with the significance the thrills and the daring that it is in D. W. Griffith's "America," the photodramatic epic of the War of Independence, which will have its premiere at the Broadway theatre on Monday night, April 21.

And Mr. Griffith's picture gives the ride direct to Longfellow's poem on the ride, for while the poet stated that "Hardly a man now alive remembers that famous date and year," the vociferous applause which greets every hoofbeat of Revere's horse shows very well that women and children as well as men remember Paul, his steed, and the occasion of their journey very well indeed.

Revere is shown waiting in the moonlight on the Charlestown shore, "booted and spurred and ready to ride." The two lanterns flash, giving warning that the British are coming by sea, and then begins a ride through Middlesex county which brings every beholder to his feet. Over fences, stone walls and streams, across pastures, down lanes, and along the highway Revere's noble steed pounds his way at a furious gallop to the accompaniment of the heart beats of an audience aroused to the loftiest possible state of patriotic fervor.

Washington (DC) Herald 4/17/24

Reverting to the Washington premiere of "America," which D. W. Griffith will open at Poli's on Monday night with all the usual Griffithian pomp and ceremony, one was at first inclined to marvel at the presentation of a picture of this size so late in the season, and so soon after its New York opening.

On second thought, however, one recalls that the Daughters of the American Revolution, an organization which accorded Mr. Griffith its full moral support and encouragement, will close its sessions here on Saturday night. With the opening of "America" set for Monday, it will not be a difficult matter to constitute the premiere of Griffith's picture an informal but important part of the annual D. A. R. conclave and with the possibility of D. W.'s appearance in person, it ought to be easy to persuade the delegates to remain over for the opening.

If that can be done, we shall have an opening at Poli's on Monday night that should call out the society chroniclers and [illegible] carrying stories [illegible]

Norwich (Conn) Record 4/18/24

LIONEL BARRYMORE in D. W. Griffith's latest and greatest screen production "AMERICA," at the Broadway, April 21, 22, 23.

Same

Toledo (Ohio) News + Bee 4/17/24

On board the Olympic with D. W. Griffith and another [illegible] man. Both are bound for Rome, which leads one to believe that D. W. is seriously considering that Italian offer to film a picture down [illegible] of Europe.

Boston Advertiser 4/18/24

THE FAIR HEROINE OF "AMERICA"

Carol Dempster, wearing the quaint and beautiful feminine raiment fashionable in Washington's day, in "America," the D. W. Griffith classic of photodramatic patriotism now at the Majestic. Miss Dempster gives a performance of rare charm and delicacy.

AMUSEMENTS AMUSEMENTS

Waterbury (Conn) American 4/17/24

WASHINGTON WAS EXACTLY 6 FEET

D. W. Griffith's Research Workers Find Letter to Patriot's Tailor.

Official confirmation of the size and stature of George Washington was obtained by David Wark Griffith, when the producer of "America" visited Valley Forge as the guest of Rev. W. Herbert Burk, president of the Valley Forge Memorial association.

Many historians contended that Washington was more than six feet tall and of corpulent form. Griffith's research workers, seeking authentic data for "America," with which photoplay the Daughters of the American Revolution planned to celebrate the sesquicentennial of the freedom of this country, learned from Washington's own letters to his London tailor that he was exactly six feet tall and of medium girth. Arthur Dewey, who plays Washington in "America" was selected not only because of his striking facial resemblance to the Father of America, but also because his measurements were identical with Washington's, according to the latter's own letters.

Some persons throughout the country took issue with Griffith and his research workers on the question. In the museum of the memorial at Valley Forge, however, are preserved the riding breeches worn by Washington at Valley Forge, and measurement of these proved conclusively to Griffith that his research department had been correct.

During his tour of Valley Forge, Griffith decorated the grave of the unknown soldier of the Revolution and also the shrine in the handsome Gothic memorial chapel, containing the bronze statue of Washington.

Griffith was impressed by the little chapel as being the most beautiful specimen of Gothic architecture to be seen in the world, outstripping even the most noted cathedrals of Europe.

Pittsburgh (Pa) Sun 4/17/24

Producer of Great Revolutionary Play Now at the Pitt

David W. Griffith.

When the fair ladies of America in 1775 wanted a new silk gown they could not walk along main street and purchase it at their pleasure. They were forced to send to England for material and then wait many months before the silk arrived. And when the silk did come it did not arrive at a dock in New York but was forced to come by way of Virginia, in order to pass through the custom house at Williamsburg, Va. Today this same custom house, no longer by any means the only one in the country, is still standing, and it may be seen as a background of several scenes in D. W. Griffith's "America," the photodramatic epic of the War of Independence, now playing at the Shubert Pitt theater.

NORWICH BULLETIN, TH

D. W. Griffith Producer of "America," At The Broadway, April 21, 22, 23

Hartford (Conn) Times 4/17/24

"AMERICA"

Difficulties in Making Snow Scenes for Griffith Film.

With a margin of less than forty-eight hours to be of any use in the picture, D. W. Griffith got his snowstorm for taking the Valley Forge scenes in his new picture "America" which is now being shown at Parsons' theater twice daily, at 2:30 and 8:15.

The scenes of Valley Forge are of urgent importance in the dramatic narrative. Mr. Griffith had prepared his log cabins along the heights, where the American army actually encamped during the Revolutionary war. These cabins were built in November, awaiting the day of snow.

Through the courtesy of the United States army, two companies of infantry from Governor's Island had been waiting under instructions all that time for the first snow flakes as a signal to march to the encampment.

The persistence of open weather changed the production schedule for "America" until Griffith had spent so much time taking other scenes that it was impossible for him to spend the additional days necessary to go north in the snow time for the Valley Forge scenes.

The weather was and late period, the suspense to which force-eight hours of disaster before changing with a fine storm that will serve the [illegible] footprints of Valley Forge [illegible]

Hartford (Conn) Times 4/16/24 Record 4/16/24

"AMERICA"

Historical Film of Revolutionary Days at Parsons.

A sick horse postponed the ride of Paul Revere from Boston to Lexington and Concord, while D. W. Griffith was there taking scenes for his historical film, "America," now being shown twice daily at Parsons'. Matinees at 2:30 and evening performance at 8:15. A committee of Lexington and Boston historians had agreed upon the color of the horse Revere rode, one

D. W. GRIFFITH.

Broadway Theatre.

America, D. W. Griffith's photodramatic epic of the Revolutionary days, which has received the most superlative praise ever accorded any motion picture by the New York critics, will have its Norwich premiere at Broadway theatre, for three days beginning Monday, April 21. The picture is merely an attempt to suggest the great sacrifice made by our forefathers that America might become a free and independent nation. No efforts were spared to have the historical incidents as correct as possible. The villages of Lexington and Concord were designed from authentic drawings and descriptions by writers of the day. The battle lines at Lexington are exact reproductions of the original. In the magnitude of his task, Griffith ever held to historic accuracy with remarkable fidelity. Audiences are grasped with trembling and thrills as the little village of Lexington, birthplace of American liberty, comes before the eyes, the scenes taken on the very spot where American liberty had its beginning.

This great drama will not be seen in any part of this district this year.

Broadway Theatre.

Besides an excellent program of five acts of B. F. Keith vaudeville the

Burlington (Vt) Free Press 4/16/24

Northampton (Mass) Gazette 4/17/24

Washington (DC) Post 4/17/24

POLI'S

"AMERICA" COMING TO NORTHAMPTON NEXT WEEK

D. W. Griffith's Screen Epic of American Revolution Is a Graphic Film

Pittsburgh (Pa) Sun 4/17/24

THEATRICAL

Chicago Tribune 4/16/24 Norwich (Conn) Record 4/17/24

Griffith's America Coming May 3

Northampton (Mass) Gazette 4/18/24

PAUL REVERE'S RIDE HELD UP BY SEASICK HORSE

Amusing Incident in Connection With Filming of "America," Coming Here Next Week

A sick horse postponed the ride of Paul Revere from Boston to Lexington and Concord, while D. W. Griffith was there taking scenes for his historical film "America," which comes to the Academy of Music next week, starting Thursday evening and continuing through Friday and Saturday afternoon and evening.

A committee of Lexington and Boston historians had agreed upon the color of the horse Revere rode, one that resembled most of the editions. When the horse was finally shipped from New York and arrived at Boston through a stormy voyage, the animal was filled with pneumonia and was so sick that it was impossible to carry the representation of the ride, but when the horse recovered it was put into the station of being on the deck of a towing ship.

Lexington entered in heavily this morning of the picture. Not only were the streets of this village filled with soldiers, but the surrounding country was also represented. Among the soldiers were many who had served in the Revolutionary war, and who had been in the battle of Lexington. Many of the men who had served in the war were present in the uniforms they had worn

Post 4/18/24 Boston (Mass) Herald april 20 1924 No Adams (Mass) Norwich (Conn) Record 4/21/24 Transcript 4/21/24 Buffalo (N.Y.) Commercial april 21 19

Screen Gossip

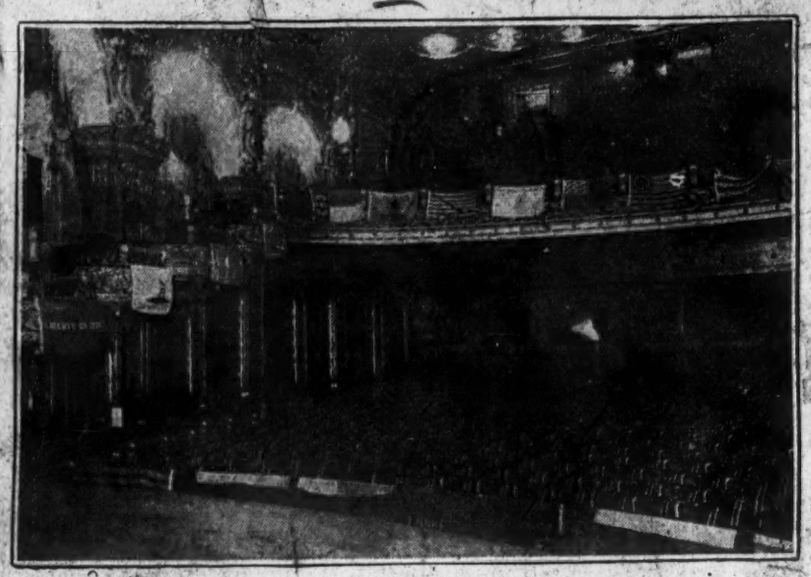
LIONEL BARRYMORE

A "REEL" CELEBRATION

A very appropriate way to celebrate Patriots' Day would be to see "America" at the Majestic Theatre. D. W. Griffith Revolutionary war film is now in its last weeks and still going strong. Since the opening week many new scenes have been introduced and much irrelevant matter omitted, making a more closely knit and consistently exciting film, and that midnight ride of Paul Revere's as pictured by Mr. Griffith is just about the greatest thrill ever screened, and its telling effectiveness is tremendously heightened by its historical significance. Each pounding hoof-beat of Paul Revere's horse arouses one's patriotic blood to fever heat. Almost equally blood-stirring are the battle scenes at Lexington and Concord and at Bunker Hill.

Hartford Conn Times 4/18/24

HISTORIC FLAGS SET OFF GRIFFITH FILM "AMERICA"



A unique collection of revolutionary flags, in themselves a history lesson in the making of a nation, graces the boxes and balcony of the Majestic Theatre, where is being shown David Wark Griffith's remarkable picture, "America."

Close to the stage opening is draped a flag with the plain legend, "Liberty or Death," the words of Patrick Henry, who appears before the Virginia Burgesses in a scene which is reproduced in the film with great dramatic effect. With it are scores of other banners, each an exact duplicate of those borne by colonial settlers and by troops and ships during the revolution.

The collection, property of Telfair Minton of Boston, and loaned to the theatre management, has a double significance. The changes in and development of the flags into the Stars and Stripes follow, foot for foot, the making of the nation as shown on the screen. They were hung in place just prior to the holiday that celebrates events which, though centering in Massachusetts, set off the spark of rebellion and made the United States possible.

BORNE BY MINUTE MEN

Of absorbing interest, of course, is the replica of the flag carried by the Minute Men of Concord on April 19, 1775, and preserved in the Historical Society at Bedford. It has a red field with an arm appearing from a cloud, the hand holding a sword. There is a yellow scroll with the motto, "Vince Aut Morire"—Conquer or Die.

Of the collection not a few apply directly to local historical events. The Liberty Tree flag was carried by the Sons of Liberty when they met under an elm in Boston. The first flag to show 13 stripes, representative of the colonies, is the more interesting in that it was carried by the first troop of Philadelphia Light Horse when it escorted Gen. Washington from that city to Cambridge. The Grand Union, or Cambridge flag, raised over the headquarters of Washington at Cambridge, Jan. 2, 1776, was also carried by John Paul Jones and flew over the heads of the Continental Congress as it signed the Declaration of Independence.

There are, too, the flag carried by the Massachusetts troops at Bunker Hill, the pine tree flag of the Massachusetts colony in prerevolutionary days, and the linked-hand flag of Newburyport, dated 1775.

Other flags of general interest include: The Liberty Flag, flown by colonists on liberty poles as a protest against taxation; Rhode Island's white flag with a blue anchor and the word "Hope," which is said to be the first with 13 stars; the beaver flag of New York; the red, white and blue flag of North Carolina; the rattlesnake (Gadsden) flag of Virginia colony, the "Don't tread on me" rattlesnake flag of Westmoreland county, Pa., and the South Carolina flag such as flew over Fort Moultrie.

"PINE TREE" BANNER

A flag popular with the colonists throughout the revolution was the red ensign of Great Britain with the pine tree of independence substituted for the crosses in the canton. This is shown. The Betsy Ross flag, with its 13 stripes and the stars of the colony in a circle, the first real United States flag, is an outstanding banner. So, too, is the Connecticut flag of 1777, with its motto in Latin, "He who brought us over sustains us," and three grapevines representing the original Hartford, Windsor and Wethersfield colonies. An unusually handsome flag is the replica of the one given Count Pulaski by the ladies of Bethlehem, Pa., when he received his commission as a brigadier-general in the Continental army. It shows the all-seeing eye within a triangle and a motto signifying "No other governs." Almost alone among early American banners, it is quite ornate.

Of navy flags there are a number, such as were flown both by privateers and by regularly accredited men-of-war. They include the first Navy Jack, raised in 1776.

Running over the array of banners tells as hardly anything else can the story of the gradual growth of the flag; its attainment of 13, then 15, stripes; then its return to 13 stripes and the representation of the states by white stars in a blue field. The marvel grows that so singularly beautiful a flag should have resulted from so many experimental temporary designs.

The flag collection of which these are a part was made by Mr. Minton after many years of study of flag lore, historical documents and museum treasures. Each flag, as a result of his efforts, is declared to be an exact replica of the original in design and in color. To make sure of this in many instances he sent artists to sketch famous flags behind their glass cases in museums and in private collections, then superintended the dyeing of fabrics to get exact shades, and "stood over" flagmakers to make sure specifications were completely followed. The collection numbers about 150.

"AMERICA"

Arthur Dewey has Perfect Physical Likeness to Washington.

Located after a country-wide search, during which thousands of photographs were examined, and more than one hundred actors, including a number of Broadway stars, were interviewed in person, Arthur Dewey was selected by D. W. Griffith to portray the role of George Washington in "America," the photodrama of the War of Independence, now being shown twice daily at Parsons' theater with matinees at 2:30 and evenings at 8:15.

Dewey was selected because he was adjudged to have the most perfect physical resemblance to Washington. Before the final selection was made Dewey and several other applicants were taken to Washington, D. C., by Griffith, in order that he might compare their visages with pictures and statues of the first president.

Although some historical authorities claim that the Father of His Country was more than six feet in height, Griffith's research department unearthed an order written by Washington to his tailors in London, in which he described himself as "just six feet, and of medium build." It was found that Dewey was exactly six feet tall.

Dewey is a descendant of an old Revolutionary family, which in the last century migrated from Lexington, Mass., to the middle west, settling in Illinois. One of his ancestors, Ashabel Smith, answered Paul Revere's summons, and fought valiantly on Lexington

Washington (DC) News 4/18/24

Career Predicted for Neil Hamilton

D. W. Griffith Says Young Actor Who Gave Up Theology For Screen Will Become Greater Valentino.

By Rose Pelswick.

"That boy will become a second and a greater Valentino."

And David Wark Griffith, who made the Gish girls, Blanche Sweet, Mae Marsh, Robert Harron, Richard Barthelmess and scores of other film favorites, can pick a star better than any other director.

Those who have seen Neil Hamilton on the back of the protector's speckled pinto, "America," now playing at the Forty-fourth Street Theatre, fully agree with him.

Hamilton's performance as Philip Morton proves that a great figure greatness stood for this photoplay lover. His acting, his horsemanship, his dashing, his manliness and good looks to make the hearts of serious matrons, and to set that type of young girls who dreamed Rudolph Valentino into ecstasy, distinctive appearance and a fine ability to act.

Hamilton's career began in earnest when he was a sophomore at Yale. Playing Hamlet, for four years, he was the leading man, and a prominent member of the Yale Dramatic Association. Graduating from Yale, he was offered a position with the Shubert organization and toured in a number of successful productions.

Hamilton's first role of young Kingsley in "Dulcy" brought him to the attention of Paul Dickey, who was producing "The Bad Man" with Frank Bacon. Dickey was so impressed with Hamilton's personality and acting ability that he gave him the part of Jack Ashton, the young lover, in "Tarnish," which ran for 500 nights on Broadway.

Hamilton's career took a sudden turn when he was offered the part of Philip Morton in "America," the Griffith production. After finishing the picture, he was cast for the part of Jack Ashton in the film production of "Tarnish," which is now being shown at the Rialto.

Hamilton's next role was that of Lieutenant Jack Ashton in "The Ten Commandments," Cecil B. DeMille's production, which is now being shown at the Rialto.

Hamilton's next role will be that of Lieutenant Jack Ashton in "The Ten Commandments," Cecil B. DeMille's production, which is now being shown at the Rialto.

NEIL HAMILTON

NEIL HAMILTON

Chicago (Ill) Journal 4/18/24

NEWSBOYS ARE ENTERTAINED AT THEATRE

Trouble Is Forced to Suspend as Circulation Manager Takes Cohorts to Theatre.

Not long ago I told you it was some one-man-show!

V. Snyder, Circulation Manager of The Baltimore News, said so. And V. Snyder knows. And even if V. Snyder didn't know, nobody in Baltimore could have seen that pandemonium and doubted that it was anything but a one-man-show.

All the boys were there, about 1000 of them, including the "Shake of Pennsylvania Avenue." A minstrel show then, but as a rule quick and screaming an American flag in one hand and a tin trombone in the other hand then all.

Two minutes afterwards showed the boys. All the money had turned upon the stage were in sight. The minstrel footlights went down. The Parsons street house shut in their faces. Trouble in Baltimore and Detroit around one of the boys was.

Nothing left but the dust, dust as the boys ran towards the Parsons theater. Dust in the eyes of the ushers, dust in the two ticket offices, dust in the lobbies, dust in the aisles, dust in the boxes, dust in the orchestra pit, dust in the balcony, dust in the gallery, dust in the stage door, dust in the dressing rooms, dust in the wardrobe, dust in the footlights, dust in the flies, dust in the gridiron, dust in the dome, dust in the cellar, dust in the boiler room, dust in the ice box, dust in the cooler, dust in the dust pan, dust in the dust cloth, dust in the dust bin, dust in the dust storm, dust in the dust bowl, dust in the dust heap, dust in the dust mop, dust in the dust rag, dust in the dust bag, dust in the dust cart, dust in the dust hole, dust in the dust pit, dust in the dust trap, dust in the dust chute, dust in the dust box, dust in the dust bin

Fay King Wants Broadway to Wear Sunbonn

In the Theaters

Opening at the Teck theater last night, and to remain throughout the week, is D. W. Griffith's latest film production, "America," an historical sketch depicting the history of the country from the time of the Boston tea party to the inauguration of Washington as the first president of the United States.

The unfolding of the love story of Nathan Holden, a spirited patriot of Massachusetts, and Miss Nancy Montague, the daughter of a Virginian who remains loyal to Britain, is the vehicle for a correct and detailed picturization of the important events of the colonial history, including the battles of Concord and Bunker Hill, Valley Forge and it's hardships, and Paul Revere's ride.

Neil Hamilton is seen as the spirited young patriot, and Carol Dempster is effective as Nancy Montague. Lionel Barrymore especially pleases as the cruel leader of the British and Indians and an aspirant for the hand of Nancy.

Last night the picture stirred the emotions of the crowded house to a spontaniety seldom witnessed in a Buffalo theater, where apathy and indifference only too often greet a performance. This was because every one seemed to feel that here was a masterwork that was a living, breathing document of that elusive something, called the American spirit. Then you realized as real by reel was wound up before your eye, that every foot of it was downright sincere art. No mere dramatic effects for the sake of creating thrill chasers. No mere sentimentality to merely entertain. Here were gathered together a handful of historical incidents that made American history, pure and simple, and yet so intense in sacrifice and heroism on the part of those sturdy forefathers as to give the Revolutionary War an altogether realistic meaning. A film of this kind substituted a whole course of subject reading.

Washington (DC) Times 4/22/24

GRIFFITH HITS HEART WITH "AMERICA"

D. W. Griffith's greatest thrill in the picturization of the vital drama that surrounded the birth of these United States is given in the memorable ride of Paul Revere to warn the minute men of the approach of the British forces. This incident he has screened for "America" in such a graphic manner that even the most blase will feel the blood quickened and stirred by a cross-country dash on horseback which ranks with the best moments of the Griffith film masterpieces.

Viewed at Poli's last night by a distinguished audience, "America," seemed to be generally accorded enconiums as a picture designed to arouse patriotic fervor for the suffering and sacrifices of the forefathers of the nation. Robert W. Chambers, who adapted the story for the screen, has injected romantic interest of certain appeal, and there are many scenes of the revolutionary skirmishes that will rekindle the spirit of 1776 in the average breast. The general treatment of a story tremendous in its possibilities, however, must be classed as missing greatness, even with such a directatorial genius as Griffith at the helm.

The photography throughout is strikingly beautiful and some of the important incidents and figures in American history are depicted with meticulous attention to detail. The historic Christ Church in the North End of Boston, the House of Burgesses at Williamsburgh, Va.; the Continental Congress of Philadelphia, Hancock Tavern at Lexington, and the Old State House of the Hub are among a number of the locations where exciting moments of the film drama are staged. George Washington, John Adams, Patrick Henry, William Pitt, the Montagues of Virginia, General Gage, General Burgoyne and other familiar figures in early history are among the characters seen in the course of the action. The picture closes with the inauguration of Washington as the first President.

Carol Dempster is a featured player, with Lionel Barrymore giving the most notable performance in the role of a British captain of raiders. Others who depict characters of prominence are Neil Hamilton, Charles Emmett Mack, Arthur Donaldson, Arthur Dewey, Neville Abteson, Frank McGlynn, jr., Lee Dugs, Louis Wolheim, Riley Hatch, Lucile La Verne, Erwin [illegible]

Buffalo (N.Y.) Morning Express April 21 1924

AMERICA FILM SURE THRILL TO ALL PATRIOTS

Griffith's latest spectacle a stirring drama of the country's history.

D. W. Griffith's spectacular film, America, making its Buffalo premier last night at the Teck theater, proved an interesting and thrilling dramatization of the country's history from the time of the Boston tea party to the inauguration of Washington as the first President of the United States.

The film is unusual in that it is historically correct and each detail has been carefully worked out to the characteristic Griffith style. Paul Revere's ride, the battles of Lexington, Concord and Bunker Hill are depicted in an admirable realistic way, and all the romantic adventures of Paul Revere in Northern New York, the winter days at Valley Forge, the Boston massacre, the battles of Bunker Hill, the Tories and Indians and the romantic adventures of the Virginia scouts and officers, of the Revolutionary period are represented with telling evidence.

Interwoven in the unusual story is the love story of Nancy Montague, a Virginia beauty, and Nathan Holden, a Massachusetts patriot, who finally marry after the war. The Virginian, Lionel Barrymore, is the cruel leader of the British and Indians who seeks the hand of Nancy. Carol Dempster, who plays the part of Nancy, is charming in the role and Neil Hamilton is a fine young patriot.

Last night the picture was shown before a crowded house and the emotions of the crowd were stirred to the extent that it was a rare occasion when a spontaneous burst of applause was not heard. The photography throughout is strikingly beautiful and some of the important incidents and figures in American history are depicted with meticulous attention to detail. The historic Christ Church in the North End of Boston, the House of Burgesses at Williamsburgh, Va.; the Continental Congress of Philadelphia, Hancock Tavern at Lexington, and the Old State House of the Hub are among a number of the locations where exciting moments of the film drama are staged. George Washington, John Adams, Patrick Henry, William Pitt, the Montagues of Virginia, General Gage, General Burgoyne and other familiar figures in early history are among the characters seen in the course of the action. The picture closes with the inauguration of Washington as the first President.

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Greenfield (Mass) Recorder 4/22/24

"AMERICA" TO BE SHOWN AT NORTHAMPTON

Hazleton (Pa) Plain Speaker 4/22/24

"AMERICA" GREAT MOVIE LESSON

By ALICE ROHE
(Written for United Press.)

NEW YORK—Every once in a while something happens to prove the contention of the "intelligent minority" that the public appreciates better stuff than it is given. This something has happened with an overpowering argument in the case of D. W. Griffith's superb motion picture, "America." As is always true of whatever this master of the screen produces, the public demonstrates so enthusiastic an appreciation that the query naturally presents itself: "Why isn't an effort made to elevate the whole moving picture output to a high, artistic level?"

Of course, the answer must revert to one logical fact—there is only one D. W. Griffith. At any rate, Griffith's incomparable power of visualizing psychologically great historic moments is evidenced as never before in "America." One lives through tense and tragic hours in this making of our own country. It would take a soul dead indeed not to weep unshed tears at those pitiful, heroic moments in Lexington. And it is safe to say that in all motion picture annals nothing has approached the compelling realism of the midnight ride of Paul Revere.

It is not merely because Griffith has been able to use historical accessories that his picture is great. The drum used by the Minute Men is the original one. A number of the flint-lock guns used in the picture actually served in that historic encounter at Lexington. But it is that intangible spirit which Griffith transfuses into all his pictures—a complete sense of authenticity. Here are no anarchronisms. No banal sentimentality, characteristic of the average motion picture, taxes one's common sense. Instead we are swept on by the spirit of sacrifice, of courage— a spirit of participation. And a most important phase of this picture is the introduction of the sufferings of the Northwest—scourged by Indians, exploited by Butler.

Yet, above all the heart-stirring scenes in this finely co-ordinated picture of South, North and Northwest—all the phases of America's struggle for independence—nothing stands out so indelibly as that ride of Paul Revere's. Battle scenes, fighting, are more superbly represented than in any motion picture in that we never once lose the "two-sides" to the combat. But I doubt if any child of our present era—when the thing we call patriotism, which has been too often cheapened and betrayed in so many ways—can ever obliterate the memory of the scenes in "America," beginning with the flash of Paul Revere's lanterns from North Church tower.

No child should be permitted to miss the opportunity—and so far as that is concerned, no adult either. For Griffith has done a thing of incalculable value in this day of pseudo-internationalism and swaggering nationalism—he has stirred real patriotism—real love and appreciation for America and the ideals for which the men of Lexington, of all our early heroes, gave their lives.

Boston (Mass) Traveler 4/22/24

GRIFFITH CAST WAS HARD TO ASSEMBLE

Many Historical Characters that to Be Fit

Baltimore (Md) News 4/22/24

"AMERICA" AT ACADEMY

Carol Dempster Will Please Her Audiences in This Wonderful Production.

"America," the D. W. Griffith photoplay held over another week at the Academy of Music, is an historical romance against a background of the Revolutionary War. It presents the sacrifices of our forefathers in establishing a free and independent nation. Nathan Holden, a Boston patriot, meets the aristocratic daughter of a Virginia Tory and develops a romance.

Paul Revere warns the countryside—and the Revolutionary War begins. The hero saves his sweetheart and the refugees in the stockade. The British surrender at Yorktown. Neil Hamilton, Carol Dempster, Charles Emmett Mack and Lionel Barrymore head the great cast of players.

Philadelphia (Pa) North American April 22 1924

'AMERICA' CONTINUES RUN AT CHESTNUT

Griffith Film Has Compelling Romance Against Background of Revolution

Seldom are entertainment and education as effectively and vividly combined as in "America," David Wark Griffith's splendid screen production, which is enjoying a successful run at the Chestnut. Against a historically accurate background of revolutionary days, Mr. Griffith has developed a moving story with a compelling romance, as taken from a Robert W. Chambers novel.

The notable cast includes Carol Dempster and Neil Hamilton in the featured romantic roles, while outstanding work is done by Lionel Barrymore, Lucille La Verne, Charles Emmett Mack, Arthur Dewey, Louis Wolheim and Riley Hatch.

Never to be forgotten by those who see them woven into this picture as integral parts of it are such episodes as the ride of Paul Revere, the battles of Lexington, Concord, Bunker Hill, the Indian raids on the frontiersmen, the signing of the declaration of independence, Washington's winter in Valley Forge and the surrender of Cornwallis. All of these have their place, but are not permitted to swamp the romantic interest.

Baltimore (Md) News 4/22/24

CAROL DEMPSTER HERE TODAY

Miss Carol Dempster, leading woman of D. W. Griffith's "America," will appear in person this afternoon at the Academy of Music. Charles Mack, who plays a principal role, will also make a personal appearance.

The beautiful star, whose performance as the Virginia beauty has evoked high approval from both critics and public, arrives in Baltimore via the Pennsylvania Railroad at 3.10 P. M. from New York, accompanied by Mr. and Mrs. A. L. Grey. Mr. Grey is the general manager for D. W. Griffith.

The party will go direct to the Academy, where Miss Dempster will give an address on her experiences in making "America."

Baltimore (Md) News 4/22/24

"AMERICA" STARTS SECOND WEEK HERE

Northampton (Mass) Gazette 4/23/24

quette Aided in Picture Coming Here Tomorrow

Sir Percy Sykes of London, Eng., former commander-in-chief of the British forces in Persia, and authority in royal court etiquette, aided D. W. Griffith in staging several of the most spectacular scenes in "America," the photodrama of the

D. W. Griffith, producer of America, at the Academy of Music April 22, 23.

STARS IN "AMERICA" AND GRIFFITH AIDE WHO VISITED HERE

MRS. ALBERT L. GREY — Miss Dempster, the heroine in D. W. Griffith's "America," now playing at the Academy, spent just two hours and twenty minutes in Baltimore Monday afternoon. She is accompanied in the picture by

CHARLES E. MACK

CAROL DEMPSTER — Mrs. Grey, wife of Mr. Griffith's general manager, and Charlie Mack, an "overnight" star, who plays the juvenile role in the picture.

'AMERICA' STAR PAYS VISIT TO BALTIMORE

Charles E. Mack, Latest of Overnight Stars, Accompanies Miss Dempster.

Carol Dempster, heroine of D. W. Griffith's picture "America," one of the daintiest and most charming of actresses, spent just 2 hours and 20 minutes in Baltimore Monday on her way to Washington.

During that time she posed for a series of pictures, gave three interviews, made a personal appearance at the Academy of Music, where the picture is showing, and saw some of the city.

With her came Charles E. Mack, one of Griffith's newest "overnight" stars, who takes the juvenile role in the picture. "Charlie," as he is known to every person in the Griffith studios, was property man there.

One day when the making of "America" was in progress he was tearing around the lot "with a powder puff in one hand, a piano on his shoulder and a ladder around his neck," when Mr. Griffith spied him.

Heralded as Find.

"Drop 'em, Charlie, and c'm' here," commanded the great picture maker. Charlie was used to dropping things when he was commanded, so he shed the aforementioned adornments and—the next day he was heralded throughout the country as Griffith's newest "find."

But as to Carol—that delightfully modest young lady talked about everything but—Carol! She mourned the passing of Duse; she became enthusiastic over Billie Burke, Mary Hay, Mae Murray and other of her contemporaries.

She told delightful stories of the making of "America"—how one timid old soul in the little town where part of it was filmed declared: "Wal, there jest ain't no use a-trying to cross the street while that there gray car's in town," the gray car being Miss Dempster's roadster; how more than 10,000 people tore down a stone wall to watch the making of the battle scenes, and how long it was before she learned to "cry at a moment's notice, because Mr. Griffith insists on reality — no glycerine tears for him."

Lucky, She Says.

But—when her part in the big picture was mentioned:

"Why, I was just lucky to be in it, that's all."

And when her apparent youth became the topic of conversation, she blushed—yes, actually blushed.

"I'm not going to tell you my real age, because nobody believes me anyway, but—I never told this to anyone before—I still have a baby tooth."

And she proved it.

Boston American 4/22/24

GRIFFITH SUES JOLSON FOR $570,000

Claims Comedian Abandoned Part in Movie; Dramatist Asks $250,000

New York, April 22.—D. W. Griffith, Inc., began suit in the United States District Court against Al Jolson, the blackface comedian, claiming $570,000 for alleged breach of contract in connection with the agreement to appear in motion pictures under the direction of Mr. Griffith.

According to the complaint Mr. Jolson signed on the line above forty thousand dollars and received a part of the money and [illegible] the balance when he was ready to start the work. Mr. Griffith claims that Jolson failed to appear in the pictures and [illegible] the money.

Al Jolson

AL. JOLSON IS SUED AS CONTRACT BREAKER

Griffiths Asks $500,000, Producer's Lawyer Says.

Notice of an action against Al Jolson, comedian, was filed in the United States District Court today by D. W. Griffith, Inc., motion picture producers, and while the amount of damages sought is not named in the notice, it is said by representatives of Griffith, who is now in Italy, that it is $500,000.

These damages will be sought for the alleged breaking of a contract Jolson entered into with Griffith, lately [illegible]. The latter engaged Jolson to play a leading part in a picture to be called "Black and White." A large [illegible] was engaged and two scenes were [illegible]. When these scenes were [illegible] for Jolson he complained of [illegible] it and [illegible] for the [illegible].

My Sun 4/22/24

Griffith Sues Al Jolson For Random Damages

Lynn (Mass) Item 4/22/24

GRIFFITH'S "AMERICA" IS AT MAJESTIC, BOSTON

My World 4/22/24

GRIFFITH AMERICA THRILLS AT BROADWAY THEATRE

Baltimore (Md) News April 23 1924

N.Y. Hampshire Gazette 4/25/24 Tulsa (Okla) World 4/25/24 My. M.P. News 4/26/24

"AMERICA" PROVES GREAT PICTURE

Stirring Scenes of the Revolution Shown With Simplicity and Great Effect

SPECIAL MUSIC PLAYED

Less than a week ago Northampton celebrated Patriots' Day, or at least the banks closed on the 19th and the stores on the 21st, in observance of the holiday. We wonder how many people stopped to think what it was all about. Some may have paused a moment to consider the significance of the day, and yet had only a vague idea of Paul Revere, Lexington and Concord.

We wish D. W. Griffith's "America," which opened a three days' engagement at the Academy of Music last night, could have been shown here before April 19th. We wish everybody in Northampton who wants to know what the American Revolution really meant would make it a point to see this photo-play.

Last night, we went, along with several hundred, to see the latest Griffith production. And we never saw anything quite so good. The best thing about this great film is its simplicity. It would have been easy for Griffith to put on a spectacular show, depicting the Revolution as most of us imagine it. It is quite another task to present a true picture of these events, and this Griffith has done.

This wizard of the screen achieves a triumph in art by stripping the American Revolution of its traditional glamor, and revealing its true spirit, minus the hokum. For instance, the battle of Lexington. Do we see a company of natty Minute Men march out in perfect formation and rout the Red Coats? Hardly. The American fighters are simple men, ragged in formation, no two dressed quite alike, but fired with the genuine spirit of '76.

It's romantic, yes, romantic as life in those days really was, not as we have imagined it. And it's thrilling, fundamentally thrilling. The ride of Paul Revere is one of the most stirring scenes it has been our fortune to see. A magnificent horse, a fearless rider, and a momentous mission.

Washington at Valley Forge is another scene worthy of particular mention. The cruel hardships suffered by these heroes have never been so graphically portrayed. One shivers in sympathy as the ragged soldiers, their frost-bitten feet wrapped in rags, tramp through the snow.

It is impossible to continue picking out features of this remarkable picture. Suffice it to say it is a real drama of the American Revolution. The love theme is present, but not made the dominant note.

Neil Hamilton, a recent discovery of Mr. Griffith's, handles the role of the hero without trying to hog the stage, and Carol Dempster is a very attractive Southern beauty. We could ask for nothing more villainous than the part of General Butler as brought out by Lionel Barrymore. And we derived a little personal satisfaction from seeing that veteran actress, Lucille LaVerne, in a more pleasant role than is usually her lot. This time she was not an ogre, nor a drunkard, but simply a mother.

The music adds immeasureably to the effectiveness of the production, and a special orchestra plays the various selections with feeling.

One more word; we are glad to note that Griffith has succeeded in giving the picture of the War of Independence without instilling any anti-British propaganda. It is a fair picture. Burke, Pitt and others are seen in the English court pleading the cause of the American colonists, and it is brought out that only the King and his faction were responsible for the bloodshed.

We do not see how Griffith could have made a single change in "America" that would make it a better picture.

Mr. Jolson, Late of the Movies

We suppose D. W. Griffith has a good case against Al Jolson. The law requires that when one enters into a contract he must live up to it, or, failing to do so, shall be mulcted in such sum as is necessary to cover any damage that the other party or parties to the contract may have suffered from his dereliction.

Mr. Griffith, the foremost of picture producers, employed Mr. Jolson, the foremost of stage comedians, to take part in the making of several pictures. Mr. Jolson began to assist in the making of one, and then quit and announced his discovery that he was no motion-picture actor. Mr. Griffith is suing him for a half-million dollars, not because he is "no motion-picture actor," but because he did not keep on trying to be one.

Considering the reputation of Mr. Jolson as a comedian, we have no doubt he would have filled the bill and have satisfied uncritical audiences, and, no doubt, he would have been worth as much to Mr. Griffith as the latter demands. So it would appear that the latter should have a verdict for the amount sued for. But should not something be said for Mr. Jolson? As a phenomenon, he stands head and shoulders above all phenomenons of which or whom we have heard—the only man—or, for that matter, woman—in the United States who did not believe he was cut out for the movies or could not, at least, make a go of it if given a chance.

Mr. Jolson's experience has been that of many other eminent actors on the speaking stage, only he discovered his unfitness, or else perhaps rather, he sensed earlier a distate of his surroundings. A speaking actor depends much upon his environment, a sympathetic audience and his proximity to other players of training. He misses all those things when facing the cold, unsympathetic camera and finds himself in a mixed aggregation of characters, rather, automata. On the stage, to the actor all about him is real. On the lot, all is make-believe.

While, as we have said, Mr. Jolson could, no doubt, have made a success of a career in the movies, and his name alone would have been sufficient for that, he was a fish out of water. He could not stand the self-torture. Perhaps he would wince at disgorging a half-million bucks to Mr. Griffith, but even that would be less painful to him than a continuance of his movie career.

THERE was a goodly gathering of friends of various walks of life — men and women of the arts and professions at the pier to wish "bon voyage" to Douglas Fairbanks, Mary Pickford and D. W. Griffith who sailed last Saturday on the Olympic. A host of cameramen and ship reporters were present to see that these personages were properly publicized.

The two stars are on their way to a Continental tour which will take them across several boundary lines — including the Scandinavian, while Mr. Griffith will hie himself off to Italy where he plans to make a picture sponsored by the Italian government.

Doug and Mary have accepted invitations from members of royalty. Among the rulers who have commanded the presence of the stars are the king and queen of Belgium and the king and queen of Sweden. Hospitality has also been offered by James M. Barrie, Lord and Lady Mountbatten and the Duke and Duchess of Sutherland. Mary also intends to run down to Derbyshire, England, and visit Haddon Hall.

Bakersfield (Cal) California 4/26/24

GRIFFITH'S "AMERICA" EPOCHAL PHOTODRAMA

By ALICE ROHE

(United Press)

NEW YORK, April 26.—Every once in a while something happens to prove the contention of the "intelligent minority" that the public appreciates better stuff than it is given. This something has happened with an overpowering argument in the case of D. W. Griffith's superb motion picture, "America." As is always true of whatever this master of the screen produces, the public demonstrates so enthusiastic an appreciation that the query naturally presents itself: "Why isn't an effort made to elevate the whole moving picture output to a high, artistic level."

Of course, the answer must revert to one logical fact—there is only one D. W. Griffith. At any rate, Griffith's incomparable power of visualizing psychologically great historic moments is evidenced as never before in "America." One lives through the tense and tragic hours in this making of our own country. It would take a soul dead indeed not to weep unshed tears at those pitiful, heroic moments in Lexington. And it is safe to say that in all motion picture annals nothing has approached the compelling realism of the midnight ride of Paul Revere.

It is not merely because Griffith has been able to use historical accessories that his picture is great. The drum used by the Minute Men is the original one. A number of flint-lock guns used in the picture actually served in that historic encounter at Lexington. But it is that intangible spirit which Griffith transfuses into all his pictures—a complete sense of authenticity. Here are no anachronisms. No banal sentimentality, characteristic of the average motion picture, taxes one's common sense. Instead we are swept on by the spirit of sacrifice, of courage—a spirit of participation. And a most important phase of this picture is the introduction of the sufferings of the northwest—scourged by Indians, exploited by Butler.

Yet, above all the heart-stirring scenes in this finely co-ordinated picture of south, north and northwest—all the phases of America's struggle for independence—nothing stands out so indelibly as that ride of Paul Revere's. Battle scenes, fighting, are more superbly represented than in any motion picture in that we never once lose the "two sides" to the combat. But I doubt if any child of our present era—when the thing we call patriotism, which has been too often cheapened and betrayed in so many ways—can ever obliterate the memory of the scenes in "America," beginning with the flash of Paul Revere's lanterns from North Church tower.

No child should be permitted to miss the opportunity—and so far as that is concerned, no adult either. For Griffith has done a thing of inestimable value in this day of pseudo-internationalism and swagging nationalism—he has stirred real patriotism—real love and appreciation for America and the ideals for which the men of Lexington and all our early heroes, gave their lives.

Philadelphia Record Philadelphia (Pa) 4/21/24

Navasota (Texas) Examiner 4/30/24

Philadelphia (Pa) North American April 20 1924

JOLSON, OUT OF FILM, SUED FOR $671,696

Griffith Seeks Damages for Blackface Star's Sudden Walkout Last June.

NO CONTRACT WAS SIGNED

Film Producer Alleges a Gentleman's Agreement and Lays Break to Temperament.

D. W. Griffith, Inc., began suit yesterday in the United States District Court against Al Jolson, the blackface comedian, claiming $671,696.13 for alleged breach of contract in connection with the actor's agreement to appear in motion pictures under the direction of Mr. Griffith.

The film corporation charges in its complaint that on June 16 last Mr. Jolson consented to star in a series of photoplays, which were to be supervised personally by Mr. Griffith. The complaint adds that Mr. Griffith, relying on this agreement, hired a number of subordinate actors and the necessary equipment to produce the first of the series in accordance with a scenario written especially for Mr. Jolson and designed to exploit his particular talents.

The complaint further charges that Mr. Griffith incurred great expense in the preparation and actually paid out in cash $71,696.13. According to the complaint, Mr. Jolson started on the first photoplay, but toward the end of June, 1923, suddenly and deliberately abandoned his work therein and refused to proceed further with his duties under his contract.

Mexico (Mo) Ledger 4/25/24

MOVIE NEWS

AMERICA'S GREAT MOVIE LESSON

By Alice Rohe.

NEW YORK, (United Press) — Every one in a while something happens to prove the contention of the "intelligent minority" that the public appreciates better stuff than it is given. This something has happened with an overpowering argument in the case of D. W. Griffith's superb motion picture "America." As is always true of whatever this master of the screen produces, the public demonstrates so enthusiastic an appreciation that the query naturally presents itself: "Why isn't an effort made to elevate the whole moving picture output to a high artistic level?"

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Yet, above all the heart-stirring scenes in this finely co-ordinated picture of south, north and northwest—all the phases of America's struggle for independence—nothing stands out so indelibly as that ride of Paul Revere's. Battle scenes, fighting, are more superbly represented than in any motion picture in that we never once lose the "two sides" to the combat. But I doubt if any child of our present era—when the thing we call patriotism, which has been too often cheapened and betrayed in so many ways—can ever obliterate the memory of the scenes in "America," beginning with the flash of Paul Revere's lanterns from North Church tower.

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Post 4/8

AMERICA AT MAJESTIC ON MAY 4TH

"America," D. W. Griffith's photodramatic epic of the American revolutionary war has its southern premiere at the Majestic Theatre in Houston on May 4.

The picture hailed by newspaper critics everywhere as the outstanding film of the age and as Griffith's masterpiece carries the historical days of '76 through a wonderfully accurate portrayal on the celluloid.

In "America" the battles of Bunker Hill, Concord, Valley Forge and Lexington are filmed. Many of these battle scenes were taken on the exact locations of the original action. Descendants of men who took part in these original actions are cast as soldiers in the scenes.

The midnight ride of Paul Revere is shown in all its action. Critics in their reviews all agreed that this portion of the picture is the most sensational bit of acting and direction yet contributed to the silverscreen. It is this scene that has thrown theatre audiences into cheering applause that equaled even the applause that greeted the thrilling sweep of "Birth of a Nation" which up to this time has stood through the years as the greatest picture ever made.

A cast of music and stage effects were developed for the theater showing of "America." Chief among the stage attractions is the cast to Lionel Barrymore who portrays the role of Walter Butler, the cruel villain of the story. Lucile Lagerne takes the only feminine leading role in the film. She is playing opposite Neil Hamilton who as Captain Nathan Hale of Margaret Mayo's play the stellar role last year.

The strong music that characterized "Birth of a Nation" is included in a series of the music that was written for the showing.

Houston (Tex) Post 4/30/24

GRIFFITH'S "AMERICA" FEATURE AT CHESTNUT

Scenes of Revolutionary Days Are Shown With Much Historic Accuracy

Children fill the auditorium at the Chestnut Street Opera House at the daily matinees and are most demonstrative in reception of the D. W. Griffith picture of the Revolution, "America." The youngsters are thrilled by the re-enactment on the screen—as tho it were just happening—of such enthralling happenings as the ride of Paul Revere, the battles of Lexington, Concord, Bunker Hill, the Indian raids on unprotected frontier dwellers, the signing of the Declaration of Independence, the surrender of Cornwallis at Yorktown and the life of the heroes at Valley Forge.

These scenes are but a small part of the detail of this picture, which, founded on a story by Robert W. Chambers, gives graphic presentation of a heart-touching romance. The picture, in fact, has the revolutionary war as a background for a most absorbing tale of love and adventure, in which the leading actors are a young couple, Carol Dempster and Neil Hamilton are, respectively in those roles. Griffith saw to it, however, that each historic incident that is included in the picture, is authentic in every detail, and so "America" is not only absorbingly interesting as a red-blooded story but is also of historical accuracy.

The cast includes Lionel Barrymore, Lucille La Verne, Charles Emmett Mack, Arthur Dewey, Louis Wolheim, Sidney Blatch and others.

Philadelphia Inquirer April 20 1924

Photoplay Magazine Chicago Ill May 1924

AMERICA—D. W. Griffith

MR. GRIFFITH has done it again. Has almost made another "Birth of a Nation"—but not quite. Nevertheless, "America" is an epic film and one of the greatest thrill pictures ever made. If you miss this picture, you miss something worth while—something that will not only give you a greater appreciation of motion pictures, but something that will make you pause and gaze with added reverence the next time you see an American flag.

No period in our history is so rich in romance as the struggle for independence and this is the period chosen by Mr. Griffith, with a story by Robert W. Chambers.

He has caught the spirit of our forefathers as we conceived it, and transferred it to the screen in such a way that you glory in being an American.

The first part of the picture treats of the causes of the Revolution and the events leading up to the battles of Lexington, Concord and Bunker Hill. Nothing has ever been thrown on the screen that surpasses the ride of Paul Revere to arouse the Middlesex villagers and farmers.

In the second part of the picture, Mr. Griffith, realizing that it was impossible to tell the story of the Revolution in any one or any dozen pictures, has selected phases of it that vividly depict the sacrifices of the patriots in the struggle.

Notable figures of the American Revolution are presented, including Washington, Patrick Henry, John Hancock, Samuel Evans and King George III, and they is all he has interwoven a charming love story of the daughter of a Virginian Tory (Carol Dempster) and a young patriotic leader (Neil Hamilton).

Mr. Hamilton is pushed into stardom and [illegible] does the best work of his screen career.

Boston (Mass) Morning Telegraph April 25 1924

Boston (Mass) Evening Telegraph April 25 1924

AMERICA'S GREAT MOVIE

Amesbury Depicts War in Northern New York

CAROL DEMPSTER.

Most actors and actress choose the spectacular rather than the important events of a war as the subjects for their previous and their savings. But not so Griffith. He has produced that great epic, the most important, if not the greatest, event in the history of America, the Revolutionary War.

D. W. GRIFFITH SUES JOLSON FOR $560,000

Says Actor Quit Job in Film Movie Film

Bangor (Me) Commercial April 25 1924

AMERICA'S STORY OF FREEDOM'S BIRTH

Moving Film Play Will Continue At Academy of Music

Baltimore (Md) Catholic Review April 26 1924

Pittsburgh Gazette Times

PITT—"America" Film.

To his vivifying of our country's suffering in battling for freedom from a tyrant king, D. W. Griffith has added much in the way of romance between a colonial messenger and the daughter of a Tory whose sympathy for British rule brings out the opposition in our own land against which George Washington had to contend. The film is stirring. It gives such insight into heartaches in the making of our nation which brings a pang as no printed pages in school rooms can.

While the Griffith judgment to enhance the box office value of the picture has woven as much of a fanciful love story through a tapestry of history, it puts into the foreground an imaginary character who fills tenseest moments rushing to the rescue with his mounted troops—giving more of a galloping detour for a movie thrill men of a sustained sweep of action centering in the chief personalities and actualities of the Revolution.

The horsemen riding to the rescue supplied the unforgettable "punch" in Griffith's "Birth of a Nation," and this producer makes prodigal use of that scene in "America." The orchestra accompanying it in the Pitt Theater animates the rides with musical scenes, as it heightens the many other attractive scenes which elect interest to his first masterpiece.

The titling, by Robert W. Chambers, starts when Drayton raised the militia to help defeat the rest of the French and Indian war, and then begins presentation with a view of Lexington and home of Nathan Hale. And from by of a time when he [illegible] and Henry Morgan, Neil Hamilton has the romantic leading role, and he plays from colonial Barbara. It is a [illegible] to Virginia, after many days of [illegible] which is taken to Virginia to [illegible] the [illegible] of Lexington, or Valley with [illegible]

At intervals the prime drama [illegible] the people [illegible] Revolutionary War [illegible] Washington [illegible] Patrick Henry [illegible] Hancock [illegible] Samuel Evans [illegible] King George [illegible] Lexington, Bunker Hill, Valley Forge [illegible] Yorktown [illegible] Washington [illegible] Lexington [illegible] Washington [illegible] Lexington [illegible] Washington [illegible] Lexington

Brooklyn Motion Picture Magazine May 1924

Captain Butler in a heated conference with the Big Wigs on the left ... and Nancy and Nathan in a perfect Griffith love moment on the right

The Battle of Bunker Hill is one of the most thrilling episodes of the picture ... excelled only by the inspiring and breath-taking ride of Paul Revere. It was during this battle that the human toll was the greatest

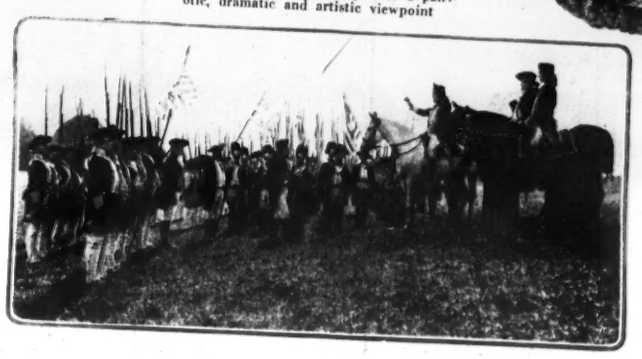
A review of this epic film appears on page fifty-three of this issue And if these illustrations dont interest you sufficiently to see "America," we refer you to the editorial comments. Below is one of Captain Butler's off-moments ...

With the hero a Rebel and the heroine the daughter of a Tory and the sister of a Rebel and, therefore somewhat confused in her sympathies, the love scenes are frequently enacted under great physical difficulties. Witness the Romeo and Juliet episode on the left

"See America First"

When we hail your interest with the famous slogan which we have used as a title for these pages, we do so in all sincerity. For "The Sacrifice," the first of a series of motion pictures which D. W. Griffith will make chronicling America's history, is well worth seeing from a patriotic, dramatic and artistic viewpoint

The surrender of Cornwallis at Yorktown is a thrilling scene which will stir patriotic quivers in the most blasé American. Arthur Dewey, a dominant and human George Washington, is seated upon the white mount



Carol Dempster is Nancy, the heroine of the love story upon which Griffith builds his historical events. The Tory seen with her in the silhouette above is Lionel Barrymore as Captain Butler

On the left, Nancy is presented to George III... and on the right is Neil Hamilton, whose Nathan Holden is one of the most likable heros we have seen on the screen in many a moon ...

Brooklyn M P Magazine May 1924

Liberty Magazine NY City 7/26/24

Scenes From Griffith Film "America," Add to Picture's Enchantment.

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ISEMENT

M.P. Classics-Brooklyn (NY) May 1924

The Picture of the Month

Selected by LAURENCE REID

IT is a mighty subject that D. W. Griffith tackles in "America"—a subject which reaches us at a rather late day considering its significance. Of all directors capable of treating it dramatically—of injecting it with the spirit of our forefathers who lifted us from bondage and made us a free and independent nation, Griffith is that man. If he has had the idea in mind to project at an appropriate time, we must assume that he has given it considerable thought. But has he? Ever since he produced "The Birth of a Nation," we have awaited the hour when he would strike again with a tremendous theme—and give us a work comparable to the masterpiece of the Civil War and the Reconstruction.

"America" is not the mighty, throbbing canvas that might be anticipated in view of the scope of the title. In regard to its spirit of sacrifice it does not fail. And Griffith, the master of dramatic effects, the builder of suspense thru his employment of his own screen inventions (the cut-back and the close-up), moves us with as thrilling individual scenes as has ever been caught by a camera.

He eclipses all his previous efforts with his spectacular dash of Paul Revere warning the countryside — and follows it up with a magnificent replica of the battle on Lexington Green. He brings his audience to a pitch of frenzied excitement. We become transported by a genuine patriotic fervor. We, who had been unmoved by revolutions in distant climes, are stirred by a reproduction of facts which made us a nation. The Battle Cry of Freedom reverberated thru every beat of the horse's hoofs. It sounded far and wide when the Minute Men returned the volley of the redcoats at Lexington and Concord and Bunker Hill. And leading up to these introductory chapters of the Revolution we catch glimpses of patriots in rebellion; we are taken into Parliament and introduced to America's enemy, King George III, and America's friends, Pitt and Burke.

The picture here lived up fully to its significant title—even tho Griffith missed an eloquent opportunity to stage a picturesque reproduction of the Boston Tea Party. After Bunker Hill the salient figures and episodes are neglected—and "America," while still carrying out its spirit of sacrifice, resolves itself into a story of Indian warfare in New York State—which, because it failed to establish such vital personalities, landmarks and events as Benjamin Franklin, Ethan Allen, Major André, Benedict Arnold, Nathan Hale, Washington Crossing the Delaware, Hamilton, Burgoyne, the Hessians, the soldiers of Lafayette, the battles of Saratoga, Long Island, Monmouth, Fraunce's Tavern — and others that could be mentioned, proves disappointing in not being

(Continued on page 86)

Again Mr. Reid selects the first half of a picture for this honor. D. W. Griffith's "America" is his choice. Above is one of the many lovely and authentic shots, and in the circle is the remarkable characterization of George III.

the complete record of the War of Independence.

True, Griffith might have made it episodic, treating it in such a manner, but it would have been more in keeping with its title. True, also that the salient events could not be recorded in full detail. Yet the director might have taken his fictional character and, also taking liberties with his idea, have projected him from Lexington clear thru to Yorktown and wrought the greatest epic of the screen.

Griffith disarms us by pointing out that "America" is a modest attempt to portray in a small way the sacrifices of our forefathers. But if Revere's ride and the battles of Lexington and Concord are so important, why not reveal more of Washington, who was chiefly responsible for our freedom? He fades into the background here — to emerge in isolated instances—such as consoling his ragged soldiers at Valley Forge. He fades to be replaced by figures of romance.

Robert W. Chambers, an authority on the Revolutionary War in general and the history of Indian warfare in New York State in particular, is responsible for the story—a glorified "Cardigan" — but after establishing such vital episodes as those mentioned above, he gives complete emphasis thereafter to the Tory, Walter Butler, and his Indian savages, who ravaged the Mohawk Valley. We grant that New York State was the granary—and that it was the strategic center of operations. But we see no reason why the second half of "America" should project its romantic figures so prominently, nor any reason why Griffith

Picture-Play (NY) May 1924

In for Mr. Griffith

Last month The Observer told you the sad story of how the unusually warm winter had kept D. W. Griffith from getting necessary snow scenes for his historical picture, "America." It looked for a while as though he would have to dispense with the scenes showing the army at Valley Forge, a circumstance that caused Mr. Griffith acute dismay. But weep no more for Mr. Griffith. Just ten days before the film was scheduled to open in New York there came a heavy snowfall to Valley Forge and the company notified by telegraph rushed down there. Everything was in readiness for them: the cabins and other "props" needed in the scene having been erected last November. Before the warm breezes carried the vagrant snow away Mr. Griffith had procured all the scenes he needed.

M.P. Classics-Brooklyn (NY) 5/1924

D. W. GRIFFITH suffered a severe collapse immediately after the opening in New York of "America." While the picture was being received with applause and cheers in the theater, Mr. Griffith and his staff sat in a draughty dressing room [illegible] the final reels of the film for the audience to see a few minutes later. With the audience and critics declaring it one of the great triumphs of his self-[illegible] career, a doctor was [illegible] his chest and chest with cold compresses in the dressing room, and demanding that he go to the hospital at once. His case was completely [illegible] to making the picture Griffith has worked seven days weekly [illegible] hours daily. His indisposition is a case [illegible] which just shows will [illegible] There is no [illegible] we will never understand about the movies, in this story [illegible]

Photoplay Magazine Chicago May 1924

Picture Play Magazine (NY) May 1924

The Screen in Review

Critical comment on the latest releases.

By Agnes Smith

Caricatures by Walter Kuhlter

EVERY so often—but only too infrequently—D. W. Griffith quits his Mamaroneck studio for Broadway with a few cans of film under his arm and proceeds to make a monkey of all the other directors of the stage and screen. And that goes for Professor Reinhardt. When he makes one of these little excursions and lands a one-hundred-per-cent hit on Broadway, somehow or other he manages to leave every one with the impression that, not only are all the other directors colossally ignorant of their craft but that they are incapable of learning anything.

For each Griffith picture impresses you with the melancholy thought that ten years ago this director set a standard for screen technique that never has been surpassed. And while you may sometimes be annoyed because he himself has not surpassed it, it isn't within reason to expect one man to carry on the entire progress of the screen.

All this is a prologue to the statement that Griffith's new picture "America" is the best thing he has done since "The Birth of a Nation." And I am not so sure that, as a fine display of the art of directing, it isn't the best thing that any one has done since "The Birth of a Nation."

The story of "America" is the story of the War of the Revolution and Griffith has achieved the immense feat of turning routine school history lessons into fine dramatic material. Even the remote George Washington comes to life under his spell and the Cause of the colonists becomes as real and as vital a thing as the Civil War.

Robert W. Chambers supplied the plot of the picture, which isn't much of a plot, but the value of Mr. Chambers' services may be seen in his interest in, and knowledge of, early American history. Griffith, following the simplest form of scenario construction and, at times walking step by step in the path of the development of "The Birth of a Nation," takes the story and makes it hugely exciting and enthralling in its interest.

The story belongs to Feud Series No. 1-A. The lovely daughter of a proud Tory falls in love with a handsome young nobody who is serving the rebels. Her brother, magnetized by the personality of *Washington*, deserts his father's cause to mix up in the battle of Bunker Hill. He loses his life and the girl, to spare her aged father, allows him to believe that the boy was killed fighting for his king, *George III*.

And then, ah then, up springs the Menace in the person of *Captain Walter Butler*, who, by throwing his Indian fighters to the side of the British, played an ignoble part in the war. In the crisis, *Captain Butler*, who has been wooing the lovely *Nancy Montague*, proves that he and his followers are No Better Than Beasts. And so Our Hero rushes to rescue the girl and her father from either death by the tommyhawk or the fate that is worse than death. At the moment that the hero wraps *Nancy* in his arms, *Cornwallis* surrenders to *Washington* and the orchestra bursts into the "Star-Spangled Banner." What could be fairer?

Lionel Barrymore plays the part of CAPTAIN WALTER BUTLER *in D. W. Griffith's "America."*

With only a hack story and a cast of limited ability, Griffith was working against tremendous odds. Therefore, "America" is a sheer triumph of directing. He is at his best, of course, in depicting the actual scenes from history. After watching his reproductions of the battles of Lexington, Concord and Bunker Hill, the stupidest schoolboys would be able to see just why the British campaign failed. Griffith directs a battle scene like a general turned movie director. His war scenes have not only the sense and design but also the spiritual significance of the conflict.

While "America" is whipped up to an exciting and melodramatic climax, the best scenes come during the first part of the picture. The ride of *Paul Revere* is a magnificent bit of pictorial description and if you fail to get a thrill from the "embattled farmers" defending the bridge at Concord, some one ought to summon you to Washington for investigation before a Congressional Committee.

It seems to me that "America" is Griffith's least sentimental production. In many of his smaller pictures he has spoiled his best effects by spreading the marshmallow sauce too thick. The pathos of "America" is always touching and nearly always dignified. To give you an example of his reticence in this particular instance I need only tell you that there is only one kitten in the whole film and that the colored servant doesn't try for any hokum comedy.

Most of the acting honors go to Carol Dempster. Miss Dempster is not, as the saying goes, a good film type. She doesn't look a bit like a movie actress and heretofore she has shown no instinct for the work. But in "America" she takes her place in the Royal Ranks of Griffith actresses. She has forgotten all her wistful mannerisms and she goes through the whole picture without breaking into one romping skip. Hers is a performance of charm, tenderness and real feeling.

With not a single old favorite to fall back upon, Griffith proves that he still is capable of training new players. I particularly liked the work of Charles Emmett Mack, who gave a delicate picture of the young aristocrat from Virginia who joined forces with the Yankee farmers of the North. Neil Hamilton made the hero, *Nathan Holden*, the most conventional figure in the picture but I recommend him to the girls as a likely looking young leading man. Lionel Barrymore, as the terrible *Captain Butler*, deserved more of a chance. I wish Griffith had made the villain a more dominating force in the story, for evidently Barrymore was just looking for more villainies to perpetrate. Barrymore is at his screen best under Griffith direction, as why shouldn't he be? For, if you remember, he was a member of the old Biograph Company that he first received his camera training. Another excellent actor in the cast is Erville Alderson, who makes the gentleman from Virginia look like a figure from an old print. Lucille La Verne contributes a striking bit with her usual skill.

Chicago Ill Post May 1 1924

Baltimore (Md) Catholic Review April 26 1924

"AMERICA" TELLS STORY OF FREEDOM'S BIRTH

Stirring Film Play Will Continue At Auditorium Of Music

Hamilton (O) Herald May 1 1924

Covington (Ky) Post 5/2/24

Schenectady (N.Y.) Gazette May 2 1924

Schenectady (N.Y.) Union-Star May 2 1924

Los Angeles (Cal) Record 5/3

D. W. Griffith's "America"

D. W. Griffith's "America," the spectacle-romance of the war of independence, which comes to the Shubert Theater, starting Sunday, May 4th, brings to mind the fact that trench warfare had its birth at the Battle of Bunker Hill. The Minute Men were entrenched on the Brow of Breed's Hill, which the trained British grenadiers attempted to take by storm. Withholding their fire until the British were within a few inches of their guns, the colonials mowed down the grenadiers, who beat a hasty retreat down the hill. On the third assault, however, the grenadiers carried the trench, the colonials retreating to a redoubt.

In restaging this and other battles in "America," Mr. Griffith left no stone unturned to achieve strict historical accuracy. High officers of the United States Army plotted the battle, and regular army soldiers garbed as British grenadiers and as Minute Men, did the fighting. Owing to modern developments it was, of course, impossible actually to stage the battle on the hill to which it has given its name. Mr. Griffith and his forces scoured the country before locating in Putman County, New York, a conformation of territory which agreed exactly with the descriptions of Bunker Hill. The scenes of the hand-to-hand fighting in the trench are particularly effective and realistic, and picked men of the 16th and 18th infantry entering into the spirit of the action as no mere movie soupers could and handling their weapons in a manner to command admiration.

Buffalo (N.Y.) Times May 1 1924

BEAUTY

No matter how elaborate or spectacular a D. W. Griffith picture would be, it would be incomplete without a pretty woman.

For the leading female role in his latest masterpiece, "America," opening at the Shubert Sunday night, Griffith picked the beautiful Carol Dempster, who, of course, plays the heroine in the thrilling drama of the Revolutionary War.

MISS DEMPSTER.

Miss Dempster has appeared in other Griffith productions, but in "America" she has her first big opportunity to show just how good she is as a picture actress.

Houston (Tex) Post 5/2/24

Many Experts Here

Rarely no motion picture ever made employed so many experts in production as did D. W. Griffith's "America," which Sunday night opens a week's engagement and the screen season at the Majestic theater.

In order to insure historical accuracy more than 100 eminent historical authorities were consulted. In restaging scenes in Lexington and Concord, Griffith enjoyed the aid of President Edwin B. Worthen of the Lexington Historical society, Charles K. Bolton, president of the Boston Athenaeum and senior warden of the Old North church, advised on the scenes of that noted edifice; ranking officers of the United States army aided in restaging the major battles; G. Watson James, national historian of the Sons of the Revolution; President J. A. C. Chandler of William and Mary college, W. Jordan, curator of Independence hall, Philadelphia; W. Herbert Burk, D. D., of the Valley Forge Historical society, and Mrs. Laura Haines Cook, national president of the Daughters of the American Revolution, are among others who gave valuable aid.

The scenes at the court of King George III were staged by Brigadier General Sir Percy Sykes, lately commander in chief of the British forces in Persia, considered an authority on court etiquette.

"America" Thrills Many at Van Curler

The audience at the Van Curler last night sat eager and interested through over two hours and a half of film drama last night when the first showing of D. W. Griffith's "America" was shown for the first time [redacted] tense silence broken only occasionally by applause.

When the school boys and girls, especially the older ones who have some historical background for their impressions of the picture see it, it will be given twice today and twice tomorrow, there will be more applause at the dramatic historical places. Few grown ups like to confess they are moved to applause, and probably none will confess today that they wept very real tears over that ride of Paul Revere. It is just so tangled up with ones traditions of patriotism and the precious childhood's thrill over some beautiful voice reading the stirring poem, that when it all comes on the screen before one, with no jarring note, everything as it might have happened, well there is sincere cause for rejoicing that such things can be done. So why weep?

The picture as a whole has a grand sweep of historical reality which brings the tremendous theme of the American revolution as a dramaticunity before one. The brief scenes, such that in the Virginia legislature, in the English court and parliament, all too short because they were so beautifully done one wished them continued, were so well planned that each such glimpse brought out a whole line of thought on some important aspect of the situation of the time. The romance which is set in the stirring scenes of the revolutionary war is a charming story, beautifully acted by some of the principals of the piece and woven into the historical setting as only a master at historical story writing, assisted by one of the greatest photoplay men could do it.

At first the stirring scenes of the ride of Paul Revere and the beginnings of the fights of the Minute Men suggested that here was a return to the old fashioned school books glorification of war. But that was not so. The battles were just as bloody, the trenches at Concord just as grewsome, the savage fighting of man with man just as horrifying as those more recent scenes which have brought the world a little nearer to loathing war in all its aspects. And as to the glamour which time weaves round the wars of old times, wars upon whose terrors the civilizations of the world have been built because man knew no other way to win his way out of slavery, there is perhaps less of it than usual in this picture. Somehow remarked coming out to a man who was a surgeon in France during the recent war that it seemed just as bad as the picture showed it and he agreed war was bad anyhow.

The idea of liberty was stressed finely and without too much emphasis on the anti-British lines though that is one difficulty with such a drama, as it is with teaching children history and then expecting them to get the right perspective in the present day efforts at understanding among all nations. Butler and his horrible army make an important part of the story and the Butler part by Lionel Barrymore is superb.

Neil Hamilton is one of the finest of heros and an excellent actor in the part. He is closely seconded by the Charles Emmett Mack as the younger brother of the heroine who is killed fighting at Lexington with the Americans. He is most appealing in emotional expression and he has a profile that seems perfect. Graceful and pretty as Carol Dempster is as the little heroine she also shows some scenes of charm in emotional parts. Of course there are numerous fine actors and even in the great crowds there is excellent acting. The attack on the little fort into which the settlers of Cherry Valley went to save themselves from Butler's raid was almost too long to be bearable it was so full of terror and the actuality of that attack. But of course the young rescuers headed by Holden the hero come in time.

It is fascinating the way some of the historical characters are represented. Washington, Lafayette and many others who do not come directly into the story. Each is brought in with some significance, and each is admirably portrayed. It will liven many a history lesson and given many a boy and girl a new notion of the true sacrifices their forefathers

Covington (Ky) Post May 2 1924

Breath of Life Fills "America"

By MARIE A. CULLEN.

The breath of life fills D. W. Griffith's "America," which opened last night at the Van Curler to continue through Saturday. From the pudgy baby whose bewildered tears fell on the fingers of his dying mother, to Washington praying alone at Valley Forge, the film creates illusion which for almost three hours is accepted as the starkest reality. It remained for this picture to stir a Schenectady audience to unrestrained applause and to fits of weeping. In a fairly extended acquaintance with the output of the movies we observed for the first time spectators actually prompted to show their feelings without caring who knew it. It wouldn't be accurate to say applause swept the audience, but the audience was swept by applause, if that's what we mean. Or this: approval didn't break out in a meaningless pitter-patter, but came from persons stirred by what they were seeing, probably five gusts of it cracked above the orchestra. There was no scattered clapping.

What brought all this about? Chiefly Griffith and Robert W. Chambers aided by a cast which was great in spots. Some of the players are barely known to fame; there have been used before by this director. Two or three of his main characters accomplish more with the expression of an eye than some of their contemporaries under other direction convey with both hands and a couple of jars of make-up. He is a master of the seemingly unimportant. He— but all that is contained in the works which long ago established Griffith. In this film he uses all the devices common to his type and displays a few which detract not at all from the effectiveness of his offering. But was it optical deception that made at least three outdoor scenes seem studio-made?

The story covers the period just before and through the Revolution. It concerns the struggles of the colonies to avoid taxation and the love interest is supplied by the fortunes of the Montagues of Virginia. The father is loyal to the king, the son and dauphter lean toward the Americans and in the end the head of the family accepts their view.

The son fought under Washington, who was a family friend. The youth died for the cause before his father knew where his allegiance had been pledged, and upon the boy's death, during the illness of his parent, the daughter is forced to have the body carried to the old man's bedside. This scene necessitated a wide use of handkerchiefs, as did the earlier one where the girl said good-bye to her brother before he began his unending sleep.

All the highlights of early American history are faithfully pictured. The characters who were only that in books live in this picture, and they go about their affairs just as you have always imagined they did. Washington is, of course, the one the spectator is mainly curious about, and Arthur Dewey impersonates him without rubbing off the glamour.

The midnight ride of Paul Revere, done by Harry O'Neill and a highly intelligent horse, is more than just satisfactory. Take the children and you'll never have to ask them to listen again. Another realistic part was at Valley Forge. Here the sufferings of the soldiers, and Washington's affection for them, resulted in some of the best scenes in the whole three hours. Where reading can only hint of what the men went through, here it is shown at all its grimness. The bleeding feet bound by rags, the thin shoulders bending to the tasks of the camp, and the painful effort to keep cheerful in the face of black discouragement lose nothing in appeal as suggested by Griffith.

The shrines of American history are reproduced in the greatest detail. Some of the outdoor pictures, showing the hills and valleys over which the battle surged, are beautiful beyond description.

Carol Dempster as the girl is at her loveliest. Once or twice she fails to get the most out of an emotional scene, but she more than makes up for it by her beauty and by a certain elf-like quality which is wonderfully appealing. To see her with her father and brother in the Montague home prejudices the spectator in her favor at the start, and her scenes with her lover, Holden, played by Neil Hamilton, are likewise good. Hamilton, companion of Revere, acts with his dignity.

Lionel Barrymore is cast as Walter Butler and he does not get away from the Barrymore tradition of perfection. Lewis Wolheim makes a bloodthirsty Captain Hare.

The remainder of the cast is: Jennie Montague, Evelyn Addison; Charles Philip, Edward Montague; Charles Emmett Mack, Samuel Adams; Lee Drake, John Hancock; John Drake, King George III, Arthur Dearborn; William Pitt, Charles Dunstan; Lord Chatham, Harlan Knight; Lord Germain, Frank Clark; Patrick Henry, Frank Wilson; Thomas Jefferson, Frank Gilmore; Richard Henry Lee, P. H. Sweeney; Mr. Ashby, Sherman Bay; Captain Wallace, Ed Boyd; General Gage, E. W. Hoffman; Captain Montague, E. Mac Cullum; Captain Ferguson, Frank Dyer; Captain Hare, Lewis Wolheim; Captain Butler, Lionel Barrymore.

Chicago (Ill) Herald-Examiner May 2 1924

PICTURE GOES BACK TO REVELATION

CAROL DEMPSTER
Who Has Leading Part in "America"

When the fair ladies of America in 1775 wanted a new silk gown they could not walk along Main st. and purchase it at their pleasure. They were forced to send to England for material and then wait many months before the silk arrived. And when the silk did come it did not arrive at a dock in New York, but was forced to come by way of Virginia, in order to pass thru the custom house at Williamsburg, Va.

Today this same custom house, no longer by any means the only one in the country, is still standing and it may be seen as a background of several scenes in D. W. Griffith's "America," the photoplay now of the Way of Independence, coming to the Shubert Theater next week.

All materials imported into this country in 1775 had to pass thru this custom house, which is still in its original condition, and thru it were entered not only milady's dresses and jewels, but her household furniture, much of her food, and the rare wines for her husband's cellar.

Griffith and his large company traveled over a good deal of the eastern part of the country in special cars in order to take as many as possible for the scenes for "America" on original sites, and in Williamsburg, practically unchanged since revolutionary days, they found much excellent material, but none more picturesque than the old custom house.

PAINTING GIVES GENUINE THRILL

George Washington Almost Life-like in Portrait Painted by Stuart.

NOW IN THEATER LOBBY

Scenes From Griffith Film "America," Add to Picture's Enchantment.

[illegible]

Palisade (N.J.) Palisadian May 2 1924

NEW FORUM THEATER

Carol Dempster in "America," D. W. Griffith's big film which will open the new Forum theater May 12.

San Antonio (Tex) News May 3 1924

"America," Booked at Majestic

Griff's Way

There is no name in D. W. Griffith's "America," which Sunday night opens a week's engagement and the screen season at the Majestic theater, making for the Daughters of the American Revolution; which shows State street—then King street—Boston as it appeared in 1775. It looks but a minute. But it took six months to take it. To begin with Griffith's research department had to search through [illegible] of old documents [illegible] to find an accurate description of the street and its stores. Griffith insisted that the signs over the shop windows be just as they were in 1775, and that the windows be stocked with the same merchandise.

When the research department had finished the construction department started. First an exact replica of the street, then the houses and shops and their wares were built, and then the people of the street and the people of Lexington who have since [illegible] Griffith's story. Hundreds of people were spread over the [illegible] and the [illegible] of the [illegible] and [illegible] the [illegible] of the [illegible] and [illegible] the [illegible] of the [illegible] and [illegible]

St. Paul Minn Herald 5/3/24

Chicago (Ill) American May 3 1924

Chicago (Ill) American 5/3/24

Houston (Tex) Post May 4, 1924

D. W. Griffith's Epic 'America' Opens Today at Majestic Theater

"AMERICA," D. W. Griffith's screen epic of the war of American independence, which opens the Majestic theater's screen season with a week's engagement, starting tonight, although it did not begin to take actual form until last summer, has really been several years in the making.

For years Griffith has been preparing to make a film dealing with the American revolution. He had amassed a wealth of data and had even prepared a story. But the matter lay dormant until the Daughters of the American Revolution, seeking a means of making a contribution to the sesquicentennial of the struggle for freedom, prevailed upon him to undertake the task of putting the ideas of our forefathers into motion picture form.

Accepting this commission, Griffith's first act was to establish a special research bureau to complete his own efforts at obtaining the very necessary meticulously accurate historical information. The work of this bureau consumed months and took members of the research bureau across the seas to there inquire into the modes and etiquette of King George III.

Fortunately Griffith received the voluntary assistance of practically every historical and patriotic organization in the country, not only in the labor of digging out long forgotten facts, but in the loan of historical homes and relics, and as volunteers to act as extra people. This enabled him to reproduce many scenes on the exact sites of the original happenings ,using appurtenances actually used, and using descendants of the original heroes as actors.

Below, a visualization of a Revolutionary war battle, "America," directed by D. W. Griffith, Auditorium, beginning Monday night; above, left, Mary Newcomb, "East Street," Playhouse, beginning May 11, and, right, Ann Harding, "The Horse Thief," moving from the Harris to Cohan's Grand tomorrow; top, Juliette Day, "No, No, Nanette," musical comedy, Harris, tomorrow.

Producer Griffith, pretty Carol Dempster and Lionel Barrymore, three important factors in the photoplay.

Los Angeles (Cal) Express May 3 1924

Washington (DC) News 5/3/24

HISTORIC STRUCTURE IS SHOWN IN D. W. GRIFFITH'S LATEST

ONE of the buildings that is reproduced in D. W. Griffith's romance of the Revolutionary period, "America," coming to Los Angeles' newest theater, The Forum, May 15, is Buckman's tavern. It is shown in connection with the Battle of Lexington, in 1775—one of the finest representations of an historic event of great importance, yet brought to the screen. Much of the information that was utilized by Griffith and his staff in the recreation of the atmosphere and of the aspects of the period came from President Edwin B. Worthen of the Lexington Historical society. He had all sorts of documents and of drawings to furnish accurate information to Griffith and his assistants and each detail had the closest scrutiny before there was final adoption of the property.

Buckman tavern was the chief hostelry of the town. There wealthy travelers on their way north or south would arrive in their splendid coaches with numerous Negro servants. Outside the tavern usually were many idlers—men smoking long church-warden pipes and with no apparent object in life except to discuss affairs of neighbors. The 12-mile journey to Boston was usually made on horseback. Sometimes a whole family — father, mother and one or two children—would be on the back of a plodding, patient horse.

It was in these [illegible] everything for the colonists was imported from England. Strangely enough New York was not the port of entry. Instead, the goods that were sent from England arrived by way of Virginia, and were passed through the custom house at Williamsburg, Va.

That house is still standing and Griffith introduced it in several

D. W. GRIFFITH

scenes in "America." The house is just as it was in those days when milady was dependent upon the customs officers there to pass upon silks, jewels and all sorts of wearing apparel. Much of her food went through that gateway and the rare wines for her husband's cellars were given entry by the gover[illegible] Williamsburg.

GRIFFITH LOOKED OVER 500 ACTORS FOR GEORGE ROLE

THE figure of George Washington, as shown in D. W. Griffith's colossal new film spectacle, "America," now entering its th[illegible]ful week at Poli's, was determined by a jury after months of careful research.

An old letter he had written to a London tailor immediately after the war offered the most accurate measurements of him physically.

He ordered suits of "best material, for a man just six feet tall, medium slender, and standing erect."

Many of Washington's portraits show him as an old man, and vary greatly in details of expression as well as size of features. When the jury, composed of three historians and eight others, had decided upon the appearance that history had recorded for the gerat leader, Griffith set about finding the actor to play the part.

He tested more than 300 actors, finally selecting Arthur Dewey as the most perfect type. Dewey is a descendant of revolutionary ancestors.

He was born in Colchester, Ill., where his parents still reside. He went on the stage when a youth and gained valuable experience during an exciting barnstorming career thru the middle west.

Lincoln (Neb) Journal May 4 1924

Filed at Last.

New York World: The long contemplated suit of D. W. Griffith against Al Jolson for $500,000 damages was filed in the federal courts yesterday.

It arose over the incident last July of Al Jolson leaving for Europe unexpectedly after he had first seen himself on the screen at the Griffith studio. In leaving the noted blackface singer left Griffith holding the bag in the shape of a large number of players which he had placed under contract at big salaries.

Action on the picture was halted until Griffith could bring Lloyd Hamilton from Hollywood as a substitute for Jolson's in the mean while, the sets had been erected and the company was still drawing salary, although not working.

The original name of the picture was "Black and White," and it has since been released as "His Darker Self," though not under the original banner.

St. Paul (Minn) Pioneer-Press May 4. 1924

Griffith's Forecast.

"Director Mark Griffith says that in a few years there will be no [illegible] film 'colony,' but that most of the picture making will be carried on within commuting distance of New York. And Irving Lesser of the Principal Pictures corporation, whose productions are all in Hollywood at this time, says it is only a matter of time until New York will be the headquarters of every branch of the industry.

"Of course, there are many more studios in the West than in the East. And still it is important to note that at this time arrangements are being made by a group of independent producers to erect what they say will be the largest studio in the world in the vicinity of Woodside, Long Island, that there are at least twenty-five studios in active operation on Manhattan Island, Long Island and New Jersey at this time. In the Astoria, Long Island, studio of Famous Players alone, five companies are busy. Probably 90 per cent of the motion picture work will be made here this season."

Houston (Tex) Post May 3 1924

Use ~~Three Weeks~~ to Film Ride of Paul Revere

"FIRST in peace, first in war, and first in the hearts of his countrymen," will be the watchward of David Wark Griffith's historical tribute to George Washington when the Griffith photoplay, "America," is presented at the Auditorium Theater Monday evening, the full proceeds to go to the Washington Portrait Fund to keep the famous Gilbert Stuart portrait of George Washington in Chicago.

Several years ago, Mr. Griffith began planning an elaborate and accurate film story of the American revolution. His research staff had harvested many unusual and whimsical facts long shadowed as trifles, but vividly revealing the life of that day.

Urged by D. A. R.

In May, 1923, the Daughters of the American Revolution addressed a letter to the motion picture industry, inquiring why a firm of the revolutionary war had not been undertaken, and suggesting it should not be delayed.

Mr. Will Hays received the letter and asked Mr. Griffith to undertake the work. After carefully considering the magnitude of making this picture, Mr. Griffith consented. He believed it would be of moral value as well as passing entertainment for the American people to see again the bravery and unbreakable will that their forefathers presented against the agonizing woes and the hostile scourges through a cold, ill-dressed and hungry warfare without adequate arms or disciplined leaders.

He first took the ride of Paul Revere, a brief incident in the story, but one that required three weeks to film.

Every historic scene shown in the film was photographed in part on the actual ground where the historic action occurred. Mr. Griffith took his players to Lexington for scenes at the old Clark home showing Hancock and Adams arriving and leaving there. This is the same house that sheltered them in 1775.

Guard Against Fire.

Mr. Griffith went to the old North church, in Boston, where Charles K. Belton, president of the Boston Athenaeum and senior warden of Old North Church, permitted him to wire the belfry, the first time ever done. Police and fire guards were in constant attendance to guard against possibility of fire or damage. The scenes shown in the picture are actual photographs of this church which stands exactly as it did when Paul Revere received his alarm.

Through Secretary of War John W. Weeks, Mr. Griffith received the assistance of the United States Army in arranging the battle scenes. Maj. William C. Rose of Governor's Island sent the Eighteenth and Sixteenth Infantry under command of Capt. George T. Shank[illegible]

San Antonio (Tex) News 5/3/24

AMERICA' REAL EPIC OF SCREEN

SUPERFILM DEPICTING AMERICAN REVOLUTION OPENS AT MAJESTIC MAY 11.

HERALDED by reviewers as one of the outstanding screen masterpieces of all time, D. W. Griffith's epic of the War of American Independence, "America," will have its San Antonio premiere at the Majestic, beginning with a Sunday matinee on May 11. The engagement is for one week, with performances twice daily.

The presentation of what is described as the great director's greatest artistic achievement promises to be the most important motion picture event of the year.

Telling its romantic story by means of thrilling suspense, "America" [illegible] a tribute of beautiful romance given the birth of America's high ideals, thanks to Griffith's inspired direction, has given the screen the character of a work of art [illegible] to a time like this when the screen is overwhelming with the crude building of the drama.

Historically correct, as the battle scenes of America's struggle for independence take on the color of a romance, the story of Paul Revere's ride, Washington's [illegible] and the [illegible] of the Revolution, the story of the struggle of a young [illegible] who [illegible] to a time like this when the screen is overwhelming with the crude building of the drama.

Los Angeles (Cal) Herald 5/3

A small army of artisans are giving their best efforts toward bringing William H. Hussey's long-cherished dream—the new Forum theater—into a finished reality in time for the dual premiere of David Wark Griffith's "America," and one of Los Angeles' finest cinema temples, on the evening of May 15.

Time, the intersection of Pico and Norton streets represents a beehive of activity out of which will emerge a masterpiece of Roman art when the day for the big event in things theatrical arrives a week from next Tuesday.

Nothing is being left undone that would tend to enhance the beauty of this motion picture temple that will reveal itself to the public for the first time coincident with the western premiere of Griffith's master gift to the screen, which takes its theme from the days when America was but a colony skirting the Atlantic coast.

Griffith's research for historical accuracy in his contribution to the sesquicentennial celebration of the birth of freedom in America probably that of Pansy and his associates in creating exact knowledge of Rome and the [illegible] for incorporation in architecture and mural paintings that line the walls of the new Forum. Many last minute details, a touch of the brush here, a lighting effect there, a tapestry changed to give a better blending of color, [illegible] the placing of extra [illegible] furniture and [illegible] other things that add materially to the impression [illegible] that the big new neighborhood theater which its promoters claim will be a gem in any city now in a great rush of [illegible] construction and Rome are [illegible] behind the day set for the premiere.

This theater will find several innovations in the art Forum, among them a parking station with reserve space for [illegible]

D. W. Griffith

Grand Rapids (Mich) Herald May 4 1924

D. W. Griffith, wizard of the screen, has accepted an invitation of Italian bankers to go to Rome to confer on the production of a series of motion pictures to be made there. This action on the part of the banking group has the full approval of the Italian government, and brought forth from the syndicate this statement: "We feel the activity of Mr. Griffith in Italy will do much toward re[illegible] motion picture industry in Italy to its [illegible] health and prosperity."

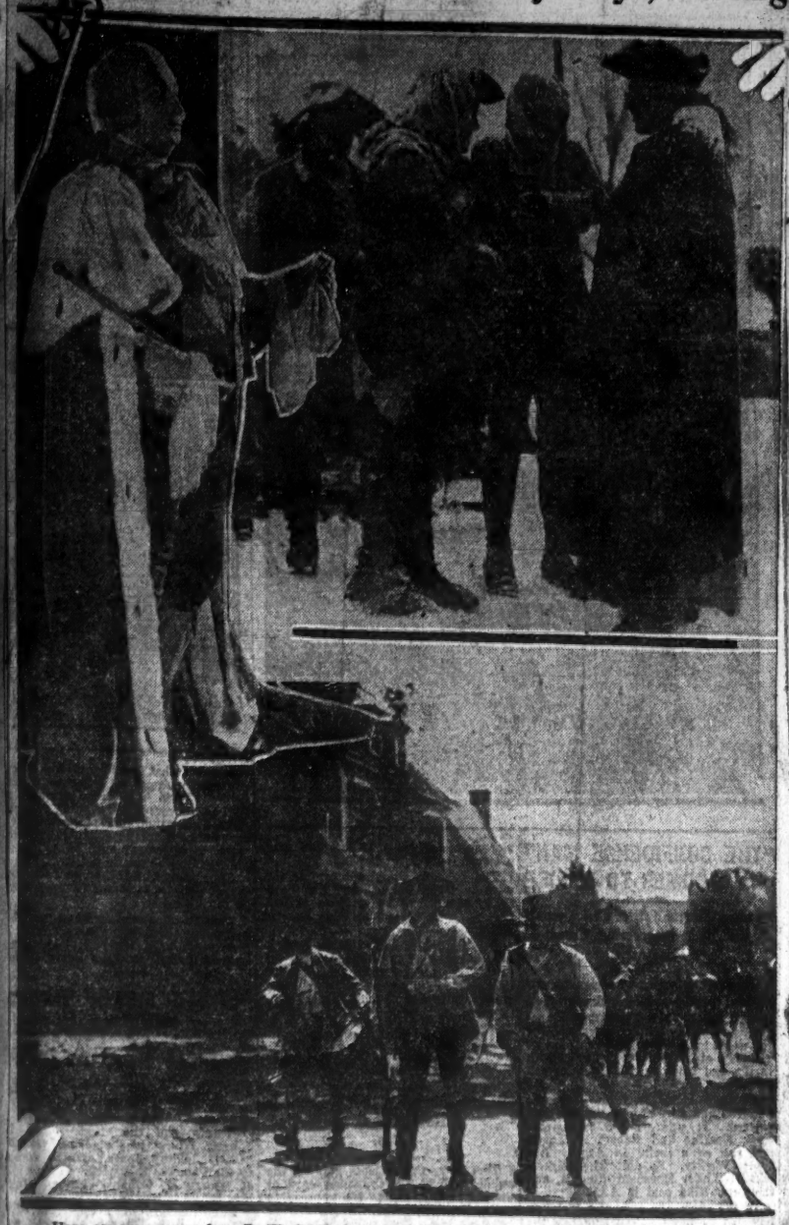
Sunday, May 4, 1924 THE HOUSTON CHRONICLE

D. W. Griffith's Picture "America" Opens At Majestic

"America" and Its Making

San Antonio Tex Express May 4 1924

"America", Epic of Revolutionary Days, Coming



Here are some scenes from D. W. Griffith's newest film triumph, "America," soon to be seen at the Majestic Theater. The figure at the upper left is Arthur Donaldson in the role of King George IV, upper right shows George Washington at Valley Forge, below are the Minute Men going to the Battle of Lexington.

Huge Griffith Film Picturing Stirring Events in Country's History is Booked For Majestic.

D. W. GRIFFITH, responsible to a greater degree than anyone for innovations in the making of photoplays, and father of the motion picture as a vehicle for art, has again made a radical departure from established custom in the filming of "America," the titanic epic of Revolutionary days, produced at the suggestion of the Daughters of the American Revolution, which will be shown at the Majestic Theater all of next week.

In fact, it may be rightly stated that "America" embodies more distinct novelties in motion picture production than even the masterpiece with which Griffith hitherto has revolutionized the theater world.

Because of the fact that the production was undertaken at the instigation of the most prominent patriotic organizations, representatives of which are at present at the filming of the various scenes, and that through the power of War Works, the United States Army incorporated, Mr. Griffith was brought to achieve the most work ever accruing from a historical film.

It is this and he established a record by the number of reports to date into the historical documents housed in public and private museums and societies throughout the country. This wealth of reports, among which are included the battle narratives of generals and other officers who were in the thick of the fighting during the Revolution, have been the most minutely accurate in regard to the dress, manners, customs, and even the speech of the period, and have been used by Mr. Griffith in the production of "America."

Not only did Mr. Griffith and his company of 1,000 people, including the famous Lexington Minute Men, visit the various battlefields where the action really took place, Mr. Griffith, accompanied by his large staff of experts, which includes historical, military and technical advisers, and his entire company have been touring the country in special cars, staging the scenes for "America" on such widely separated points as Lexington Common, Washington's home at Mount Vernon, Valley Forge, and the old North Church in Boston.

The famous ride of Paul Revere, for example, was actually filmed on the road over which he rode. Even in cases where the erection of monuments or modern improvements made the "shooting" of massive scenes impossible, Mr. Griffith has included scenes of the actual historical sites, weaving them into the action of his story with a mastery of which he alone is capable.

But perhaps of all the many innovations in the filming of "America," the most unusual is the use of large units of the regular army of the United States in several battle scenes. Infantrymen and cavalrymen, clad in the garb of British grenadiers and in the buff and blue of Washington's Continental Army sweeps majestically through the action.

It is the first time that units of the regular army have been requested to a dramatic film, so that Uncle Sam's soldiery has ever donned costumes to appear before the motion picture camera. In staging the scenes in which the soldiers appear, Mr. Griffith had the aid of some officers on the retired roster of the territorial department and tactics as used during the Revolution.

The same tactics as the era from "the shot that was heard 'round the world," on Lexington Green, to the engagement which culminated in the surrender of Cornwallis, are to be shown in this extraordinary photoplay, and its dramatic episodes from Paul Revere's ride to the signing of the Declaration of Independence will lend their inspiring atmosphere.

As a member of the Lexington Minutemen, descendants of the first armed patriots who in their brilliant buff and blue uniforms took part in several scenes filmed in Lexington, Mass., remarked "America" purely as an inspiration to patriotism should prove more valuable than all the histories

Los Angeles Cal News 5/4/24

LEXINGTON BANKER AIDED IN FILMING GRIFFITH CINEMA

YD

IT is one thing to take a battle scene for a motion picture. And it is quite another thing to take a scene of battles of Lexington, Concord and Bunker Hill and make those scenes absolutely historically correct to the smallest detail. But that, according to Edwin B. Worthen, president of the Lexington Historical Society, is what D. W. Griffith has done in "America," which will have its local premiere at the Auditorium tomorrow night.

Mr. Worthen, who is a banker in Lexington, aided through the loan of historical data, and of invaluable revolutionary relics, including the drum, flintlocks, powder horns and other implements actually used in the battle of Lexington, in making "America," which Griffith produced for the Daughters of the American Revolution as their contribution to the sesquicentennial celebration of the war of American independence. He attended the world premiere of the picture in New York.

Following this he said to Mr. Griffith: "I am at a loss for words to express how deeply impressed I am with the picture. I had seen you and your company at work in Lexington. I expected much, but nothing so stupendous or stirring as your finished product. Yet ever in the magnitude of your task you have held to historic accuracy with remarkable fidelity. You cannot imagine the trembling, the thrills that grasped me as the little village of Lexington, the birthplace of American liberty, came before my eye.

"Scenes taken on the spot where Hancock and Adams sought the hospitality of Parson Clarke—the Hancock Clarke house, where those two men were strengthened in their immortal task by the sound counsel of the parson, and from which that patriot witnessed the massacre on Lexington Common—the same drum that summoned those humble farmers to immortality—the guns, the powder horns they wore, sacred relics kept for all time as an inspiration to future Americans—here was real drama to thrill me.

"You have portrayed brave Jonas Parker as he was—the man who, having sworn he would never flee from a British red coat, wounded, trying to load his flint lock, was struck down and bayonetted by the king's troops. You have made live again Capt. Parker, the idol of his little band, the man who said, 'If they mean war let it be here!'"

Worcester (Mass) Telegram 5/4/24

"AMERICA" COMING TO THE WORCESTER

YD

written of the clever slogan broadcasted throughout the land.

For although through it like a thread of gold runs a charming romance of love, "America" is the first visualized history of our country, teaching her traditions so that he who runs may read and understand.

Chicago (Ill) Herald-Examiner May 4 1924

BATTLE SCENES IN 'AMERICA' ARE ACCURATE

YD

IT is one thing to take a battle scene for a motion picture. And it is quite another thing to take a scene of battles of Lexington, Concord and Bunker Hill and make those scenes absolutely historically correct to the smallest detail. But that, according to Edwin B. Worthen, president of the Lexington Historical Society, is what D. W. Griffith has done in "America," which will have its local premiere at the Auditorium tomorrow night.

Mr. Worthen, who is a banker in Lexington, aided through the loan of historical data, and of invaluable revolutionary relics, including the drum, flintlocks, powder horns and other implements actually used in the battle of Lexington, in making "America," which Griffith produced for the Daughters of the American Revolution as their contribution to the sesquicentennial celebration of the war of American independence. He attended the world premiere of the picture in New York.

Following this he said to Mr. Griffith: "I am at a loss for words to express how deeply impressed I am with the picture. I had seen you and your company at work in Lexington. I expected much, but nothing so stupendous or stirring as your finished product. Yet ever in the magnitude of your task you have held to historic accuracy with remarkable fidelity. You cannot imagine the trembling, the thrills that grasped me as the little village of Lexington, the birthplace of American liberty, came before my eye.

"Scenes taken on the spot where Hancock and Adams sought the hospitality of Parson Clarke—the Hancock Clarke house, where those two men were strengthened in their immortal task by the sound counsel of the parson, and from which that patriot witnessed the massacre on Lexington Common—the same drum that summoned those humble farmers to immortality—the guns, the powder horns they wore, sacred relics kept for all time as an inspiration to future Americans—here was real drama to thrill me.

"You have portrayed brave Jonas Parker as he was—the man who, having sworn he would never flee from a British red coat, wounded, trying to load his flint lock, was struck down and bayonetted by the king's troops. You have made live again Capt. Parker, the idol of his little band, the man who said, 'If they mean war let it be here!'"

Houston (Texas) Chronicle 5/4/24

"America" Opens At Majestic Today

YD

CAST.

Carol Dempster	Neil Hamilton
Lionel Barrymore	Louis Wolheim
Riley Hatch	Arthur Donaldson
Orville Alderson	Erdner Deane
Edwin Holland	James Melaldy

* * *

"America," said to surpass even "Birth of a Nation" in point of spectator interest and magnitude of production, replaces vaudeville at the Majestic Theatre this week.

Griffith's latest masterpiece in celluloid takes the screen at the Majestic this afternoon for a run of a week.

"America" is the romantic story of the fight of colonists who came to this country to escape the rule of the British crown. In "America" Griffith, with the assistance of the most able historians of the country, graphically depicts the battles of Lexington, Concord and Bunker Hill. The pictures show the action at Valley Forge where Washington's little band made a strong fight against hunger and cold. "America" follows right after all the important parts of the American revolution.

An interesting feature of the film is that Paul Revere, played by Neil Hamilton, is the role of Paul Revere, is the only man who ever rode the entire distance of his famous ride. The riding was done by Paul Revere himself, who was found by Griffith while he was riding in a parade in Boston. Revere was then 82 years old and was in the saddle for the entire distance. Revere's ride was made in 1775 and he was 82 years old when he rode the distance for the film.

Griffith's latest masterpiece will be shown at the Majestic Theatre for a week, beginning today.

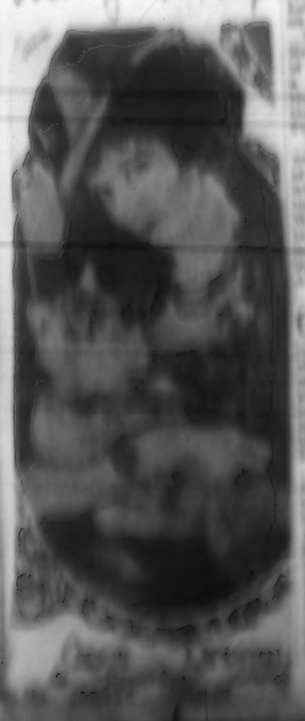
Los Angeles (Cal) Herald 5/4/24

ARTISANS RUSH WORK ON LUXURIOUS NEW THEATER

YD

A [illegible] of artisans toiled [illegible] to have the new Griffith theater in Los Angeles ready for the premiere of "America" on May 12. Workmen were busy last night and yesterday in the lobby, the auditorium and the stage of the new theater, which is to be the finest of its kind in the city.

Los Angeles (Cal) Examiner May 4 1924



Los Angeles (Cal) Times 4/4/24

TWO MONUMENTS TO RESEARCH

Theater and Picture Result of Labor

YD

Carol Dempster in "America"

A STRIKING parallel exists between the two chief figures in the double premiere set for the 15th inst at Pico and Norton streets—the opening of the Forum Theater and the first presentation of D. W. Griffith's "America" in Los Angeles. This parallel is the vast amount of research done by officials of the new Forum Theater and by the staff of Griffith to make both achievements historically correct.

For years it has been the dream of William H. Hussey, president and general manager of the new Pico-street cinema temple, to erect a monument to motion pictures and their allied arts—a fitting structure that would bear out in a modern way, ancient ideas. In the Forum he sees the realization of an ideal.

Critics have called "America" Griffith's greatest contribution to the screen. The idea of filming certain phases of America's fight for freedom came to Griffith long ago, in fact, soon after he made "The Birth of a Nation," so when the Daughters of the American Revolution asked him to make the picture as a contribution to the sesquicentennial of the birth of freedom in the United States, much of the preliminary ground already had been gone over. No attempt is made to picture the English occupation of America, or even a narrative of the Revolutionary struggle for liberty. Rather Griffith has shown something of the devotion and self-sacrifice of those who established the republic, hoping thereby to turn the American mind back to what it cost to win freedom for the country. "Lest we forget" is the keynote of the picture: "be it remembered," its summing up.

Griffith's search for accuracy in his production even went so far as to utilize many of the relics of the early days as properties in the film. Actors were chosen for both facial and stature conformity, that what the best authorities hold the original character had.

Chicago (Ill) Herald-Express May 4 1924

SOCIETY BACKS PORTRAIT SHOW

YD

Performance of "America" for Fund Tomorrow Night to Be Like Opera Premiere.

BOYS WILL BE USHERS

Griffith Gives Entire Proceeds Toward Buying Washington's Picture.

See "America" first at the Auditorium tomorrow night.

It will be a typical D. W. Griffith premiere of a great photoplay. Society will be present to the Washington portrait fund.

Exhibition will be the seventh week and running twice through from now on. The financial benefit profiting of Washington will be made for Washington.

Society will make a festival "first night" of it, as was the Coronation in the first night of opera, and so they give under the direction of Miss Mary Brown will assist in the usual manner.

Best Known Theaters.

And what the ladies are doing in the theaters and the boys are doing in the theaters and the boys are doing in the theaters and the boys

Washington (DC) Times 5/5/24 — Cincinnati (O) Times-Star 5/5/24 — San Antonio (Texas) News 5/6/24 — Chicago (Ill) American 5/6/24

"America's" Heroine

CAROL DEMPSTER.

As the lovely, little lady around whom the heart interest revolves in D. W. Griffith's picture of Revolutionary days, now in its third week at Poli's Theater.

Los Angeles (Cal) Herald 5/5/24

"AMERICA" WILL STAND AS GRIFFITH'S MASTERPIECE

Photoplay at Shubert Revives Thrilling Period of Our History —Aileen Pringle Scores in "Three Weeks"—"A Son of the Sahara" Is Colorful Romance.

As sweet as an old song sung at twilight, yet so powerful that it thrills the heart and stirs the soul, David Wark Griffith's "America," based on the greatest story ever adapted to the screen, will live long after its creator is dust and its actors phantoms.

The audience which came to criticize at the film's Cincinnati premier at the Shubert, Sunday night, remained to wonder. Seeking imperfections, they found a masterpiece. For "America" is all of that. Indeed, after seeing the picture, "masterpiece" seems inadequate.

Griffith, while asserting that "America" is not historical, teaches more history than a million text books. On the printed page, the Minute Men of Concord and Lexington are statuesque, cold, legendary. In "America" they are vital forces, happy with human happiness and responsive to human woes.

As implied, the film is based on the epoch incident to the Revolutionary war—the battle "at the rude bridge which arched the April flood;" the ride of Paul Revere, Freedom's Gethsemane at Valley Forge, and, lastly, the severing of the bonds which united the Colonies with England.

Woven in and out is the love-story of "Nathan Holden," Massachusetts express rider, and "Nancy Montague," daughter of aristocracy. A tale that is strangely beautiful, this. So much different from the love-stories of 1924.

But, when all is said and done, "America" will endure because of its historic settings. "Paul Revere's Ride" is the stuff of eternity. So, too, is the etching where a forgotten hand fires "the shot heard round the world."

Carol Dempster, as "Nancy Montague," strikes a new note in acting. Her characterization is something to be remembered and treasured. Neil Hamilton, as "Nathan Holden," attains a place among the stars. Charles Emmett Mack, as "Charles Montague," "Nancy's" brother, weak, yet brave; effeminate, yet manly, is appealing. In fact—this is confidential—he was responsible for quite a few tears Sunday.

Then there is Arthur Dewey, as "George Washington;" Lionel Barrymore, as "Captain Walter Butler," sponsor of the Indian massacres, who dies as all villains should; Erville Alderson, as "Justice Montague," "Nancy's" Tory father, who lives to see the error of his way, and—but to name all whose great work makes "America," would be to name the entire cast.

Summed up, the film is Griffith's greatest achievement. Those who fail to see it will miss the high tide thus far reached in the cinema.

—NIXSON HUNTON.

New Haven (Conn) Journal-Courier May 5 1924

SHUBERT

The student of American history who has knowledge of the warfare in the north country during the war of independence, will find many illuminating touches in D. W. Griffith's "America" at the Shubert all this week. There are few more interesting, yet slightly known characters in that period of American history than Joseph Brant, the Indian.

Brant, chief of the Mohawks differed from the majority of his tribe

CAROL DEMPSTER AT THE SHUBERT

Washington (DC) News 5/4/24

Houston (Texas) Post 5/5/24

"America" Pleases Big Audience at Majestic One of Griffith's Best Mary Pickford Follows

"America," D. W. Griffith's widely heralded epic of the War of Independence, Sunday opened a week's engagement at the Majestic theater and, incidentally, ushered in the film season at the Rusk avenue playhouse. The initial audience was genuinely enthusiastic and much of the spirited action was greeted with sustained outbursts of applause.

In "America" Producer Griffith has taken an epic theme and given it all the punch, bokum, beauty, love interest and conflict that serves to elevate it to the high level of his former classic, "The Birth of a Nation," one of the greatest motion pictures—viewed from every angle—in the history of the industry.

It is nothing short of a miracle that Griffith has accomplished in "America." It holds—and holds tightly despite the fact that subjects pertaining to historical interest are more often tedious. "America" is not at all weighty or boresome, and therefore entitled to added praise.

Griffith has introduced his romantic theme in masterly fashion.

His romeon, of a Massachusetts lad and a Virginia maiden, introduces the only fictional characters of the story. With this tale of young love he binds together the whole literary war and does it without sacrificing either history or romance.

Two episodes stand out from a dramatic standpoint. The midnight ride of Paul Revere, taken by Harry O'Neill, had the crowd cheering and the dash of Morgan's riders to rescue the beleaguered Fort Sacrifice ranked almost as strong as a thriller.

Building logically, the introduction shows the Virginia home of Surgeons, King George and the British parliament, the Boston patriots and the arrival of the French in the British ship of Mr. Walter Butler. Nathan Holden, a Boston patriot, who goes to Nancy Montague, a Virginia belle, and their romance begins.

Nat Holden does a great piece of work as Nathan Holden, who begins as a Boston patriot and finds himself in the midst of the Revolutionary war. Nancy Montague, the Virginia belle, is the chief character, and Carol Dempster does a great piece of work in the role. Her work in the Griffith production of "Dream Street" and "Way Down East" and her part in the production of "Three Weeks" and "Orphans of the Storm" are well remembered. Her work in "America" is equally good. The death of Nancy Hill and Sarah Morgan, the Virginia belle, and the capture of Fort Sacrifice are the most thrilling events in the story.

Lionel Barrymore, as Captain Walter Butler, the Tory leader in the Indian massacre, Harry Hall, as Sir Ashley Montague, the British officer, Erville Alderson, as Justice Montague, the Tory father, Arthur Dewey, as George Washington, Charles Emmett Mack, a Virginia lad, and Neil Hamilton, as Nathan Hale, are the chief characters.

Griffith has introduced his romance in a deeply learned manner and faith were familiar language to him, and his knowledge of science, history and the drama was far more extensive than that of the average educated man.

Brant had studied in Europe and impelled extensively there. He educated, failed to change his character and he returned to the religion of his people. He was closely allied to the Tory cause, and the story relating to one of the leading Tories at the time, was the death of Jenny Jenkins.

Brant, though he was Tory, was a man of more honor than that. Walter Butler, the Tory leader in the Indian massacre, Harry Hall as Sir Ashley Montague, and Arthur Dewey, as Washington, perhaps the most outstanding characters in the story.

Nat Holden, the young Boston patriot

Dallas (Tex) M. P. Journal 5/6/24

Variety May 7 1924

San Antonio (Tex) News 5/8/24

Lexington (Mass) Post

"AMERICA"—Majestic

Nothing so stirs the blood of the average American and so fires his imagination as the stirring and romantic history of his own country, and no period is quite so rich from this angle as the struggle for independence.

Under the title "America" D. W. Griffith has given another epoch to the screen that will probably appeal tremendously to the majority of audiences, and while it is not another "Birth of a Nation," it is to the screen of 1924 what the Birth was to the screen of 1915.

What Griffith succeeds admirably in portraying in "America" is the great sacrifice made by our forefathers. He has caught the spirit of '76—the indomitable spirit of our forefathers—and has transferred it to the screen in such a way that you glory in being an American, and realize the cause of this country's greatness—the spirti of its people.

One of the most outstanding features of the production and one which attests the great genius of the great director, is the remarkable manner in which he retains the historical atmosphere, depicting with startling effectiveness scene after scene of actual occurrence during the stirring times of revolutionary days.

The action of the production starts in the quiet little village of Lexington before that peaceful hamlet became the scene of some of the most stirring incidents in the making of Amtrican history. The meeting of the Virginia house of Burgesses, at which the thrilling speech of young Patrick Henry proved the balance which caused Virginia to cast her lot with the northern colonies, is interestingly shown.

The action again reverts to Masschusetts and takes the spectators through the siege of Boston, the ride of Paul Revere, the first stand of the Patriots against the British at Lexington, the retreat to Concord and the defeat there of the British Regulars, the Battle of Bunker Hill, and, in fact, all through the history-making times up to the restoration of peace at the end of the conflict.

It would be hard to conceive of anything more thrilling than the ride of Paul Revere to arouse the Middlesex farmers to resist the advance of the British Regulars. Some of the most superb horsemanship ever shown on the screen is seen during this spectacular scene.

Valley Forge is shown with a most realistic snow storm and equally realistically are depicted the intense sufferings ant heroism of the patriots under Washington, striving against almost overwhelming odds to withstand the rigors of cold, hunger and lack of clothing and still maintain an army in the field.

In the second part there is a switch to a new series of incidents centering around the depredations of the British and their Indian allies under Butler, with the torture of the inhabitants. These scenes are discreetly handled with a minimum of gruesomeness and the interest is again worked up to a high pitch.

Woven into these strenuous revolutionary days is a charmingly sweet love story, so perfectly done that it requires but a little stretch of the imagination to believe that the characters in the love theme are as authentic as are the actual historical figures in the action.

Carol Dempster is effective in the leading feminine role, and Neil Hamilton, playing opposite, is exceptionally fine.

The acting of the entire cast is of a high order, and altogether "America" is a spectacular, a great picture, and will be a great success everywhere.

Chicago (Ill) Tribune 5/6/24

San Antonio (Tex) Express 5/6/24

Griffith Picture 'America' Based on Early History

In D. W. Griffith's "America," the romance of the American Revolution, opening at the Majestic Theater Sunday the role of Nancy Montague, portrayed by Carol Dempster, is based on historical fact. Robert W. Chambers, who wrote the story and Griffith have used the character of Ethelyn Byrd of Virginia, claimed by contemporary writers to have been the most beautiful woman in America, as the basis for the character of Nancy Montague.

Miss Byrd, like the other aristocratic young women of the day, was taken to England for presentation at the Court of King George Third, and according to eye witnesses her great beauty made a deep impression on that monarch.

The Byrd mansion at Westover on the James River, is actually shown in "America," Griffith and his entire staff having spent several days shooting filming scenes.

Miss Dempster wears a striking assortment of contemporary gowns of true Byrd. The romance which Griffith has woven around the lives of the historical background of America, I believe, the actual romance of the beautiful Southern belle.

Los Angeles (Cal) Times 5/11/24

RUSH FOR TICKETS TO FORUM OPENING MEANS S. R. O. SIGN

Griffith Still Walks Movie Heights Alone

'America' Is His Greatest Since 'Birth of Nation.'

"AMERICA"

Produced and directed by D. W. Griffith.

Presented at the Auditorium theater.

THE CAST.

Nathan Holden	Neil Hamilton
Justice Montague	Erville Alderson
Miss Nancy Montague	Carol Dempster
Charles Philip Edward Montague	Charles Emmett Mack
Samuel Adams	Lee Beggs
John Hancock	John Dunton
King George III	Arthur Donaldson
William Pitt	Charles Bennett
Thomas Jefferson	Frank Walsh
Patrick Henry	Frank McGlynn Jr.
George Washington	Arthur Dewey
Richard Henry Lee	P. R. Scammon
Capt. Walter Butler	Lionel Barrymore
Sir Ashley Montague	Sidney Deane
Gen. Gage	W. W. Jones
Capt. Montour	E. Roseman
Chief of Senecas, Hiakatoo	Harry Semalls
Paul Revere	Harry O'Neill
John Parker, Captain of Minute Men	H. Van Bousen
Maj. Pitcairn	Hugh Baird
Jonas Parker	James Milaidy
Col. Prescott	H. Koser
Maj. Gen. Warren	Michael Donovan
Capt. Hare	Louis Wolheim
Chief of Mohawks, Joseph Brant	Riley Hatch
Lord North	Emil Hoch

By Mae Tinée.

Good morning!

"America," the greatest photoplay D. W. Griffith has made since "The Birth of a Nation," had its Chicago premiere last night at the Auditorium theater. Proceeds went to the people of Chicago for the purchase of the Gilbert Stuart portrait of George Washington.

What a picture! The illustrated story of momentous events in our country's history. Our country that has run red with the blood of patriots; that has been an altar of sacrifice on which, for a common good, fair women and brave men have laid their lives and loves with bitter tears, but no regrets. "America" is David Wark Griffith's tribute to George Washington.

Sometime ago—in May, 1923, I believe it was—the Daughters of the American Revolution wrote to members of the film industry asking why a picture having to do with the Revolutionary war wouldn't be something worth [redacted]. Mr. Will Hays promptly asked Mr. Griffith to undertake the direction of such a film. Mr. Griffith instantly responded that he would and got busy to no length of time.

Though a charming love story runs through the stern business of war as portrayed in "America"—"America" as detail has been the producer's watchword. He's visited battlefields. He's browsed in histories. He's turn his hair admiring "types." The role of Paul Revere (what an part a fine part of him—his) that role required three weeks to film.

Of course, one could write volumes about this masterpiece. Writing about it isn't the thing that matters here. The making of it and the moral it is what should concern you. What upon wave of applause greeted it last night.

However, "America" is beautiful film. It moves you along on a wave of enthusiasm. From the complete of the great Sunday the report have shown thousands have had their eyes. This caught at the [illegible] [illegible] TIME'S [illegible]

San Antonio (Tex) Express 5/7/24

TOWNS SEEK PLACE IN "AMERICA" FILM

Cleveland (O) Press 5/7/24

Pittsburgh (Pa) Post 5/7/24

GRIFFITH'S ESTIMATES FLOORED ITALIANS

Director Returning to This Country—Ill Health and Too Much Stalling

The return of D. W. Griffith from Italy next week is being attributed to the director's ill health by the home office. But in film circles his premature return is attributed to other causes.

Shortly after Griffith's arrival over there he is said to have had difficulties with the foreign exchange men, at whose invitation he went abroad. After much stalling and many conferences, Griffith is reported to have decided to wait no longer upon the money interests but to return to this country.

When Griffith sailed it was generally understood he would make a film after the fashion of "America" in several of the European countries. Italy was to have been the first and the deal had been virtually settled prior to his sailing.

Now it is said that when he arrived and mapped out plans for the historical and presented an estimate for what it would cost, it staggered the Italian capitalists.

With Italy backing down, and Griffith not in the best of health, he abandoned the idea of selling the proposition to other countries, preferring to return home and rest before doing any more directing.

Washington (DC) Times 5/7/24

POLI'S—"America."

To meet the increased demand for seats for the performances of D. W. Griffith's "America" at Poli's Theater, it is announced that the engagement of the historical film has been again extended and seats will be placed on sale at the box office Thursday morning for the fourth week of the Washington stay. Local playgoers have extended to "America" the same acclaim and patronage they accorded Mr. Griffith's "The Birth of a Nation," "Orphans of the Storm," "Hearts of the World," "Way Down East" and "Broken Blossoms." By many, in fact, "America" is considered the greatest achievement from Griffith's hand. While historical and patriotism arousing, the story of Robert W. Chambers from which "America" was made, contains sufficient of romantic interest to appeal to those film lovers who insist on the "love interest" in their film material. The cast gathered by Mr. Griffith for "America" is a most capable and distinguished one, containing Carol Dempster, Neil Hamilton, Charles Emmett Mack, Lionel Barrymore, Lee Beggs, Lucille La Verne, Arthur Dewey and others.

Los Angeles (Cal) Times 5/7/24

SELL SEATS BEFORE THEY ARE INSTALLED

In this days of speed and efficiency, one is almost apt to get a hat check before he buys his hat.

The seats at the new Forum Theater, at Pico and Norton, are even now being installed.

But the vouchers for these seats, the pasteboards that entitle the holder to his place in the pit are already on sale.

On the night of May 14, a Thursday, the high portals of this newest of houses will swing open to the public.

For the first time in the history of motion pictures, a D. W. Griffith film will be the feature at the opening of a new exhibitors. This is Griffith's latest offering. It took him one and a half years to film, covering itself with the Revolutionary period of American history, is described—from a spectacular and story-drama point of view—as a worthy successor to his "Birth of a Nation," and shares an extraordinarily formidable cast headed by Carol Dempster and Lionel Barrymore.

Indianapolis (Ind) Star 5/7/24

Research Shows Butler War of Revolution's Greatest Villain

Character of Famous Tory Spy Is Portrayed by Lionel Barrymore in 'America,' Superfilm Coming to Majestic Sunday.

Carol Dempster, young movie star, as "Nancy Montague" in "America," Griffith's master celluloid story.

WHO was the greatest villain of the War of American Independence?

No, contrary to the general belief, it was not Benedict Arnold, the traitor, but Walter Butler, the Tory.

Such is the conclusion of the staff of research experts which have been delving deep into Revolutionary history, into historical data, and even into private diaries of the period to get the authentic facts for "America," the photodrama of the Revolution which D. W. Griffith has made for the Daughters of the American Revolution to mark te opening of the 10-year celebration of the sesquicentennial of this country's struggles for freedom, which comes to the Majestic Theater next Sunday for a week's run.

Traitor to his country though he was, Benedict Arnold had, previous to his act of treachery, fought bravely. History shows him to have been a man weak but tender, a man who could fight fairly, a man endowed with a goodly stock of what is known as "humanity."

But none of the saving graces vouchsafed by history to Arnold are conferred on Butler. Indeed, one historian, and a contemporary one, eyewitness to some of the horrors perpetrated by Butler—declares categorically that Butler was a man "without a single redeeming trait."

Yet somehow, Butler has managed to escape the odium of his ruthless career, and the patriotically-minded declare that Griffith's "America," in which the acts of the influence of Butler are vividly portrayed, will go far towards bringing about more friendly relations between this country and Great Britain through a better understanding of how Butler and men of his ilk and not the great mass of the Tories first brought about and later waged the American Revolution.

It was Butler who advised the British scouring the Indians as allies, and who, in order to accomplish this, when the peaceably-inclined redskins declined to go on the warpath against the settlers, goaded them into it by massacring whole families of Indians and blaming the deed on the Americans.

It was Butler who gave the order to his Indian allies to spare neither women nor children; who staged wild orgies in order to awaken a thirst for liquor and vice among his savage followers, as well as to satisfy his own consuming passions.

It was Butler who led the frightful raid on Cherry Valley, slaying non-combatants, white men, women and children without mercy. It was Butler who, when he commanded one of the Indians to do a foul deed from which even the savage recoiled, himself murdered his friend and ally with a tomahawk.

His acts were the acts of an insane man, his whole career that of a megalomaniac or a paranoic. Had he lived at the present day he probably would be an inmate of an asylum had his private life been as it was.

Yet, his councils managed to prevail with King George III, the mad monarch who refused to listen to his more prudent councillors.

Records show that Butler was equally insensible to the courage of enemies and the sufferings of friends. He and his band of savages took no prisoners; gave no quarter. On such few occasions as he did spare life of an enemy, it was but to save the latter up for cruel tortures at the stake. According to contemporary historians, Butler delighted in witnessing the torture of the helpless.

Songs of the period, and poetry, too, tell the pitiful plight of Butler's closest friends and allies, the one finding their daughters ruined, the other their wives and mothers slain.

And nowhere in history, not even in the records of the English officers, can be found a word in extenuation of Butler's terrible acts. Indeed, on the contrary, it is made very plain that the English officers have neither friendship for him, nor anything but shame for his deeds. On every possible occasion he violated the Briton's inborn respect for fair play.

Like many deranged minds, Butler imagined himself immune from retribution and death. Tracked through the woods by some of the very redskins he had helped to turn against the white men and their defenseless homes, he lingered behind his bodyguard of savages to hurl obscene defiances at his pursuers. He could not forego his opportunity to play the braggart.

He was shot through the eye and then tomahawked, leaving, according to contemporary historians, a score of gallows cheated of legitimate prey, but giving birth to a country-wide and unanimous sigh of relief.

The character of Capt. Butler is capably portrayed in "America" by Lionel Barrymore.

Worcester (Mass) Post 5/8/24

Lexington, Mass., Children in "Am

These two Lexington children were delighted at making their debut in the movies when D. W. Griffith took the Lexington part of his big historical film, "America." They played a small bit as the children of Parson Jonas Clarke. In the insert is Neil Hamilton, formerly of Lynn, who as Nathan Holden, the young hero, is becoming the popular idol of the children of historic Boston. The children are Virginia Lamont, daughter of Mr. and Mrs. Harold V. Lamont of Lexington, and Edwin B. Worthen, Jr., son of the president of the Lexington Historical Society.

Town Topics Bgc 5/8/24

UNLESS memory is at fault, the current week supplies the second instance of two of D. W. Griffith's greater efforts playing on the Rialto simultaneously, "The Birth of a Nation" having been revived for the 'steenth time at the Cameo Theatre and "America" remaining at the Forty-fourth Street, the interesting spectacle being thus provided of seeing Griffith's earliest really big picture and his latest being shown concurrently and on the same street. "America" continues to draw the public—its theme alone, of course, would suffice for that, were the direction not as fine as it is—but, as a second viewing of the picture brings home to you, it is undoubtedly the product of a real genius of the cinema and one of his best at that. As with all fine dramatic efforts, there are some things in "America" with which you are bound to differ, but the film is so full of thrilling and unexpected sequences that these all go by the board when you fall under the Griffith spell.

For those born [illegible] and, no motion picture [illegible] so much interest, excite [illegible] formation as D. W. Griffith's pa[illegible] romance "America," which will [illegible] at the Worcester Theater all next week beginning Sunday with daily matinees. This picture shows the sacrifices the early Americans made that this should be a country of the free.

To present this most dramatic of stories in an interesting way, Mr. Griffith arranged an impassioned and romantic love story, with the events of the war of 1776 as a background.

Critics of New York and Boston agree that it is the most thrilling and most patriotic motion picture ever made.

More than 10,000 actors were used. Carol Dempster, Neil Hamilton, the new sensation among men of the screen, Lionel Barrymore, Lucille La-Verne, Louis Wolheim and Charles Mack are some of the great cast.

This picture is one of the real events of the theatrical season and will not be shown in any other theater here this year.

New Haven (Conn) Journal Courier May 7 1924

LOCAL BOY STAR OF "AMERICA" FILM

Neil Hamilton who is starring in the picture "America" showing this week at the [redacted] Theatre is a local boy and attended the performance last evening accompanied by his wife and his parents, Mr. and Mrs. Alexander B. Hamilton of 41 New Street, West Haven.

Mr. Hamilton was born in Lynn, Massachusetts, September 9, 1899 and received his education in the grammar and high schools of Athol Massachusetts where his parents had moved while he was a baby.

He came to New Haven in 1916 and after spending two years working in numerous factories about the city decided to go to New York and try his luck in the theatrical business. His work in Fort Lee and vaudeville at all the studios and theatre was given extra work by the World Pictures Corporation.

He was engaged in this work for a year until he received a minor part in a play called the "Hunter Trail" which toured the United States and with which Mr. Hamilton was promoted until reaching Boston. He worked at various jobs while in Boston, finally returning to New York where he was introduced to and found by Mr. D. W. Griffith.

He was later hired by Mr. Griffith to act a minor part in a film called the "White Rose." He was then asked to another starring picture called "Dream Street" in which he played the part of a gypsy. Mr. Griffith was pleased with Mr. Hamilton's work in the picture and chosen to play the part of the student Jerry in the production "Orphans of the Storm." Mr. Griffith was so pleased with the performance that he chose Mr. Hamilton for the part of the young Revolutionary soldier in "America."

Mr. Hamilton is married to the former Miss Ethel Dwyer of Lynn, Massachusetts, and they have one child, a boy, Neil Hamilton, Jr., who is now two years old.

Baltimore (Md) Evening Sun 5/7/24

Houston (Tex) Chronicle 5/8/24

The ride of Paul Revere, the most thrilling incident in American history and likewise the thriller of "America," D. W. Griffith's photodramatic film version of the revolution now showing at the Majestic Theatre here, was long in filming.

A scratch horse postponed the film ride of Revere from Boston to Lexington and Concord.

Lexington and Boston historians finally agreed on the color of the horse Paul Revere rode in his history making ride. The color thus agreed upon was unlike any decided on in the many famous paintings of the equally famous mount and its famous rider.

The horse wanted was found in New York and arrived at Lexington after a stormy sea voyage. The executive committee of the little village was out to greet the horse. When the four-footed actor landed some time it was seen that the sea had been still with it and that immediately one could be sought.

That the role of Paul Revere is the greatest feature of the production is the concerted opinion of New York critics who viewed Griffith's newest effort.

It was this scene that brought so thrills to their feet with cheers as did the riding phenomenon in "Mark of Zorro." Frank Mc Glynn, Jr. who is cast as Paul Revere, is a horseman of no mean ability. He is a [illegible] [illegible] [illegible]

Telegraph May 9 1924

GRIFFITH RETURNS FROM ITALY, PICTURE IS STILL IN ABEYANCE

Producer-Director Reports Situation at Present Time Unsuitable for Big Work, but Proposition Is Still Under Discussion by Both Bankers and Himself.

SAW BIG STORY IN COUNTRY

By THOS. B. HANLY.

D. W. GRIFFITH, who was invited to Rome by an Italian banking syndicate to consider an offer for him to make a great Italian picture, returned yesterday on the Homeric.

So far as the picture is concerned, it may be said that it is still up in the air; that is, a picture may be made some months hence or it may not be. Definite proposals have been submitted on both sides and these must be thought over before a definite decision can be made.

Just at the present time, Mr. Griffith discovered, Italy has no studio capable of making a great spectacle.

"They have not the lighting facilities for a big set, and there are other things lacking," he said. "However, within three months another studio is to be finished which I think will be capable of handling such a work."

Another thing to prevent immediate acceptance, it was evident, was the question of cast. "I made a close study of conditions over there and discussed matters with American directors now working," he continued, "and I made up my mind that it would be impossible for me or any other director to make a picture with a cast composed of one or two Americans and the rest of Italians. I do not speak Italian and therefore I could not adequately get over to the players my ideas. As one man said to me, if an interpreter could get the idea over he could direct the picture himself."

Another thing which must be settled, it was also apparent, was the question of extras. "Conditions in that respect are very much disturbed," the director said. "You pay an extra, say, 12 lira a day, but that does not mean he works for that. He may come on the set, but if he lifts his arm or nods or cheers that means another lira. He stops at 2 o'clock and may accept overtime or go home to his red wine and spaghetti, no matter what you may desire."

The director said that there was no question of a story during his visit. Affairs evidently did not reach that stage.

"I found the greatest story I have ever seen just before my eyes in Italy," he said. "It is Italy herself, the Italy of Mussolini and the Fascisti. She is a new land, a land of energy and ambition. There is not an idle workman in the country, I was told. Americans are bringing their railroads, telephones and other public utilities up to date. People no longer saunter in that country. They are up and going with a truly Western spirit.

"Above all is Mussolini who reminds me more of Napoleon than of any other man since the days of the Emperor. Surrounded by a guard of 300,000 devoted followers who range from 18 to 27, and with another army of 1,000,000 in reserve, he dominates the country absolutely, but unlike other dictators we have read his influence is all for his country.

"There is nothing that man could not have in that country, but he remains only prime minister, but an absolute ruler as well. I visited the barracks where his men live and found the discipline was absolute. The Consul, who is one of the strongest men I have ever seen resembles an old Marshall of Napoleon. And he is just as devoted as any of them were.

"The men never walk there, they rush at all times to obey any order. In the State departments there is a life energy displayed. I was told that when Mussolini first took office he discovered the ancient dawdling spirit in vogue. One day changed all that."

"Confidentially," Mr. Griffith went on, "I was duly selected for an unusual honor before I left. They were to have made me a member of the Fascisti last Wednesday, but I was called to Milan and had to postpone the initiation. I hope to become a member of the black shirts when I go back there."

"No matter what may be the outcome of my visit," the director said in conclusion, "I get more thrills out of it than any other trip I have ever made. I saw big history in the making with a remarkable man at the principal actor."

RETURNS WITH ITALIAN FILM IN ABEYANCE.

D. W. Griffith, Who Went to Rome to Confer With a Banking Syndicate, Announces on Arrival Negotiations Were Not Completed, but Declares That the Trip Gave Him the Thrill of His Life.

D. W. Griffith, whose latest picture, "America," opens at the new Forum Theater on May 15.

Cincinnati (O) Post 5/9/24

Yorktown's Third

Yorktown, Virginia hamlet of Revolutionary fame, nestling on the James River, is aroused. For its few hundred inhabitants, who hitherto have counted the passage of time by the two great events of its career—its place in Revolutionary history and the establishment of a submarine mine base nearby during the World War—have been fired by what they consider the third outstanding event of history—the filming there by D. W. Griffith of scenes for "America," now at the Shubert Theater.

Historic houses, standing since 1770, formerly pointed out to visitors as the places where Washington slept, ate, or visited, are now proudly exhibited as the mansions where Griffith took such and such a scene with various local dignitaries as actors.

The quaint old church, practically unchanged since the first service was held there in the early '70's is today locally more famous as the place where Griffith and his staff attended a Sunday service than as the meeting house where Washington's staff once knelt in prayer.

There is no newspaper in Yorktown, but the intimate details of the scenes Griffith made, of how he and every member of his large company looked, acted and what they said and ate is known to every inhabitant.

Los Angeles Cal Examiner 5/9/24

TELLS HISTORY

Cleveland (O) Times 5/9/24

D. W. Griffith has turned his latest effort, "America," inside out since the first showing and the result is a splendidly striking and life-like picture which contains a touch of genius and substance. He has introduced Lafayette, and the picture at the present time possesses co-ordination which was originally lacking. Reviews of the remade photoplay state that the picture now is as mighty as "The Birth of a Nation."

my Post May 10 1924

Washington (DC) Times 5/10/24

Forefathers Felt Better in Homespun Than in Broadcloth, Says Griffith

Producer Almost Gave Up "America" Film Because Actors Couldn't Feel Romance of Story While Dressed in Sunday Clothes

BROADCLOTH, the dress of the dandies and beaus of the Revolutionary days, seems to be the barrier that has stood between people of today and a sympathetic understanding of the feelings and emotions of their forefathers.

Somehow or other, plays or pictures of life in Colonial times have not carried across to audiences the feeling of reality. There was something stiff and wooden about them. D. W. Griffith blames it all on broadcloth.

The subject came up in a discussion with the famous director just before he sailed for Italy recently. "You don't have any difficulty in getting right into the heart of the characters in 'America,' do you?" he asked. The tone of his deep, rich voice and the look in his keen eyes showed that he really wanted to know, for one of his outstanding characteristics is that he is constantly feeling the pulse of his public.

"When considering the story of 'America' for a picture," he continued, "I felt that it had the quality of reality, the lift of real human romance and daring and courage. After all, I know of no other way to decide whether or not a story will be popular than by the 'feel' of it. Some producers analyze and weigh and chart the drift of movements, but I know of many stories that measured to all the theories of success, yet were simply not there, as the saying goes.

"This story had the feel. But when it went into costume rehearsal it didn't. We rehearsed it over and over again. As soon as the players got into their costumes, the men particularly, they didn't feel that stir of romance which is indispensable to a good player working out a good part. Unless a player fits into the spirit of his part he is doomed to a mechanical interpretation."

After several days of worry, of calling to rehearsal and dismissing from same, the producer decided that a Revolutionary story could not be made interesting. Yet he felt that in this story he had all the elements of a glorious romance of adventure. Here was a fountain of drama, yet it didn't seem one. Mr. Griffith clasped his hands behind his head and seemed to be reliving his problem. A secretary looked in and, evidently familiar with the mood, discreetly withdrew.

"So we began checking back on the reality of everything," he continued at last. "We confirmed this and that and the other. And then we came to the clothing, and to our surprise we found that here was the center of it all, the one false note that had been destroying the feel of the story.

"All our costumes were of broadcloth, and as soon as we remembered that our forefathers of those days seldom wore broadcloth except for their Sunday best we knew that we had discovered the 'woodenness' that was killing the realism of our story. The public was right. It resented and rejected the Revolutionary plays of the past instinctively because the characters as shown did not represent the people as they lived then—could not represent them when they felt so unnatural in their stiff and formal costumes.

"We found that people in those days wore homespun, and the moment we put our men into homespun, behold real living beings. Instantly our players clicked into their parts. They were men again, living, loving, fighting as their forefathers actually had done, the aristocrats in satins and silks, the American pioneers in homely, hand-woven cloth. We had them at last as they had lived, and they were real."

The solution must have been highly satisfactory to Mr. Griffith, for he smiled broadly. Then he became serious again as he said: "Invariably one finds that the public is right in its instincts, and here it had extended even to such an apparently minor matter as the cloth of garments. But it was a vital difference."

Chicago (Ill) News May 10 1924

Paterson (NJ) Press-Guardian 5/9/24

"LEAPING DANGER," A GALLANT adventure that has been called the best star of David Wark Griffith's "Sons of Liberty." Next to his couple his claim, Harry O'Neill, who for his "Duke of Paul Revere" is given equal ranking at least, with Lionel Barrymore as Tom Mix and Bill Hart.

Revere's Ride Full of Thrills

FAMED in poetry and in prose, the historical ride of Paul Revere was never before invested with the significance, the thrills and the daring that it is in D. W. Griffith's "America," the big photo-drama of the War of Independence, which will have its Western premiere at the new Forum Theater, Pico and Norton, next Thursday, May 15.

And Griffith's picture gives the lie direct to Longfellow's poem on the ride. The poet stated that "hardly a man is now alive who remembers that famous date and year," but the applause that is said to have greeted every hoof-beat of Revere's horse on New York screens would prove that women and children as well as men remember Paul, his steed, and the occasion of their nocturnal trip very well indeed.

There have been horse races pictured before. The pictures have shown more than one thrilling bit of fine horsemanship. But—and this is from the unanimous opinion of the army of New York film appraisers—never has the silver-shoed known such a thrilling ride as that of Paul Revere in Griffith's latest and biggest achievement.

Revere is shown waiting in the moonlight on the Charlestown shore, "booted and spurred and ready to ride." Two hundred flashes giving warning that the British are coming by sea. Then starts the ride through the villages, towns which, in New York, is the product as brilliant a piece of horsemanship as ever adorned the screen. Hoofs ring, sparks leap and showers across moonlit roads. Lanes and alleys the highway. Revere's mount proves his war at a furious gallop in the accomplishment of the feat of an audience aroused to the pitch of excitement. Revere's ride ends in the Lexington Green, where the British are drawn up in battle array.

Lionel Barrymore, who is the Revere of the picture, is given a chance to do a fine piece of acting. Lionel Barrymore is a fine actor, and he has given a fine portrayal of Revere. Lionel Barrymore is a fine actor, and he has given a fine portrayal of Revere.

Lionel Barrymore is a fine actor, and he has given a fine portrayal of Revere.

Remember Who Played In 'Birth of Nation'?

Many Stars of Today Started in Old Griffith Film

DO YOU REMEMBER the thrill you got the first time you saw "The Birth of a Nation"? That was in the good old days when the names of the players didn't mean as much to movie fans as they do now. Nearly all the faces in the old Griffith picture were new to you then.

The years passed and you forgot whom you had seen in this first of big spectacles. Now you are going to new thrillers every week, and certain movie players are as well known to you on the screen as the corner grocer is in real life. But it may surprise you to know that many of the present favorites helped to give you that evening of enjoyment years ago.

There's Henry B. Walthall, for instance, who was the hero, the Little Colonel, in the old film. He was last seen here in "The Unknown Purple" and his next picture will be "The Woman on the Jury," from the stage play.

Mae Marsh was his younger sister, whose death inspired the formation of the Big Sister. Her latest pictures were "Dulcine" and "The White Rose."

Spottiswoode Aitken, whose character studies are well known, was Dr. Cameron, the father. Ralph Lewis, now a star, whose latest films were "The Mailman" and "The Third Alarm," was Stoneman, the cripple and theatrical politician.

Little Dixie, who at the Capitol last week in "The White Rose," was his daughter. Mary Alden was the pioneer mother housekeeper. George Siegmann, often seen somewhere in "Sunny" parts, was the big mulatto protege of the Stoneman politicians.

Three members of the old cast are now starring in pictures. Elmer Clifton, who played Stoneman's son, has recently given us "Mr. Dynamite Lane" and "Down to the Sea in Ships" and is now completing a new one for Fox. Joseph Henabery, who was Abraham Lincoln, and Donald Crisp are now directing for Paramount.

Two of the players who have gone on to the screen are Elmer Clifton and Mae Marsh.

Revolutionary History Made Real. The Battle of Bunker Hill is Pictured in the Film, "America," at the Auditorium Theater.

Cleveland (O) Plain Dealer 5/9/24

D. W. Griffith Home, Seeing in Mussolini A Greater Napoleon

Second Producer, Back on Homeric, Says Anything May Happen in Hustling, Ambitious, Fascist Italy

D. A. R. Helped Griffith Plan "America" Film

Cleveland (O) Plain Dealer 5/9/24

Brooklyn (NY) Times Record May 9 1924

my American 5/9/24

Herald-Express 5/9/24

San Antonio (Tex) May 10 1924

Saine

GRIFFITH'S STAR TRIO IN FILM AT POLI'S

(Republic: Washington Times) May 10 1924

Los Angeles (Cal) Times May 10 1924

D. W. GRIFFITH'S SCREEN PROGENY WILL HONOR MASTER AT PREMIERE

Upper—D. W. Griffith, Carol Dempster. Lower—Carol Dempster in a scene from "America" and, right, Riley Hatch.

AS AN appreciation of the helpful guidance given them in their early screen careers by David Wark Griffith, a galaxy of stars and directors now in the Hollywood or Culver City studios will be first-nighters at the grand final premiere of the new Forum theater and Griffith's "America" May 15.

Griffith has had set aside a thousand seats in the Forum for members of the profession on the opening night and these are being rapidly taken by cinema folk.

Every actor and director in West Coast studios who began careers under Griffith and whose time will permit will be present.

List of Stars

A list of the better known film folk of today who were green at the business when Griffith gave them their chance reads like a roster of filmdom.

Among those might be mentioned Blanche Sweet, Mae Marsh, Elmo Lincoln, Henry Walthall, Harry Dunkinson, Walter Miller, Claire McDowell, Charles Mailes, Bibby Gordon, Jack Dalton, Kate Bruce, William Dunaway, Cabanne, George Siegmann, Eric Hudson, Tom Wilson, Alfred Paget, Charles Emmett Mack, Elmer Clifton, Walter Tetlow, Alan Hale, Robert Harron, Donald Crisp, Ralph Lewis, Fay Tincher, Mary Alden, Vera Lewis, The Cheer Boys, Richard Barthelmess, Mildred Harris, Lillian Gish, Dorothy Gish, Constance Talmadge, Ruth Mix, Bessie Love, Carol Dempster, Donald Crisp, Ben Alexander, Mae Marsh, Erville Alderson, Mary Pickford, Lionel Barrymore, Wilfred Lucas, Walter Huston, Carol Dempster, Charles Emmett Mack, Harry Carey, Neil Hamilton, Ralph Graves, Lionel Barrymore, Ben Alexander, Carol Dempster

Cincinnati (O) Times-Star 5/10/24

...nant Figure of the Motion Picture World as Seen Through the Eyes of His Partner and Brother.

...roducer Is a Man of Simple and Democratic Tastes Whose Existence Is Bound Up in His Studio Work.

By WILLIAM G. STIEGLER

THE sensational success of his latest effort, "America," the Revolutionary war photoplay now showing at the Shubert theater, has apparently reaffirmed D. W. Griffith's title as the "master mind of filmdom," in the opinion of the American picture-going public.

Griffith seems to possess a distinct genius for combining picturesque periods of history with romance. He created an entirely new epoch in motion pictures when he presented "The Birth of a Nation." The novel from which it was adapted—"The Clansman," by Thomas Dixon—was only moderately successful and was never accorded serious literary consideration. But Griffith saw in the theme great dramatic possibilities which had escaped the author. Instead of picturizing merely the romance of the story, he dramatized a vital phase of American history, using the original love story as a connecting link to illustrate the effect of the Reconstruction period on the lives of a certain group of individuals. The French Revolution was made to serve a similar purpose in his "Orphans of the Storm," adapted from the old stage play, "The Two Orphans."

And now he has repeated his former triumphs in "America," which many critics unhesitatingly pronounce his masterpiece. He has again demonstrated that history and romance can be artistically combined in photoplay form. And through his vivid reproduction of the spirit and atmosphere of the Revolutionary days he has reawakened a profound interest in one of the most picturesque periods of American life.

Griffith is one of those geniuses who prefers to express his ideas through his pictures, rather than to exploit himself through personal publicity. In the news announcements issued by the Griffith office there is always considerable material about the producer's work, but practically nothing about the man himself. Some new lights on this dominant figure of filmdom, therefore, were obtained through the visit of Albert L. Grey to Cincinnati this past week.

Despite the difference in names, Mr. Grey, who is vice president and general manager of the Griffith film corporation, is a brother of D. W. Griffith. The producer wanted his brother as business adviser and associate. He felt, however, that the presence of two Griffiths in the firm would be confusing. He desired to prevent a situation whereby a person walking into the office and asking for Mr. Griffith would be met with the demand: "Which one?" And in order to overcome these obstacles his brother Albert agreed to change his name to Grey.

* * * *

No man may be a hero to his valet, but D. W. Griffith is the personification of genius to his brother.

"His entire life is in his work and he has practically no existence apart from it," declared Mr. Grey. "Although not a large, robust man, his amazing vitality is a mystery to every one. During the last few weeks of the making of 'America,' Mr. Griffith was working 20 and sometimes 22 hours every day. In the daylight hours he was busy directing his final scenes, while at night he wrote titles and supervised the cutting of the film. He has several expert cutters who have been with him for years, but they never make a move except at his direction. He personally passes on every inch of film used.

"What does Mr. Griffith do in his leisure hours away from the studio? Well, he scarcely ever has any, in the first place. When at work at his plant at Mamaroneck, N. Y., he generally finds something to do around the studio until nearly midnight. He loves the water, and in the summer, before retiring, he will frequently sail or swim for an hour or two. At other times, upon finding an interesting book, he will read until the daylight hours and then snatch a little sleep before resuming his work.

"Quite extremely durable, he does not care for formal society. He almost never accepts invitations to dinner. He is a powerful dancer and always dancing as a pastime, but he almost never allows himself an opportunity for it. With all his genius, he is an extremely distinct man and seems severe at work as well as rest. He is a charming conversationalist and a stirring speaker, yet he shows hesitancy in performing when he may be asked to talk. Sometimes at dinner, when he is alone and feels the need of companionship, he will drive over to my home in New Rochelle and talk to me for several hours about world events and his dreams of the future. Almost never does he talk about his pictures.

"Of the things he does do, the things that others are doing of him, he is a keen observer. He is a student of human nature and a student of the psychology of crowds. He is a student of the history of the world. He is a student of the history of the Revolutionary period. He is a student of the history of the Civil War period. He is a student of the history of the Reconstruction period. He is a student of the history of the French Revolution period. He is a student of the history of the Napoleonic period. He is a student of the history of the Napoleonic period. He is a student of the history of the Napoleonic

LUCE'S PRESS CLIPPING BUREAU
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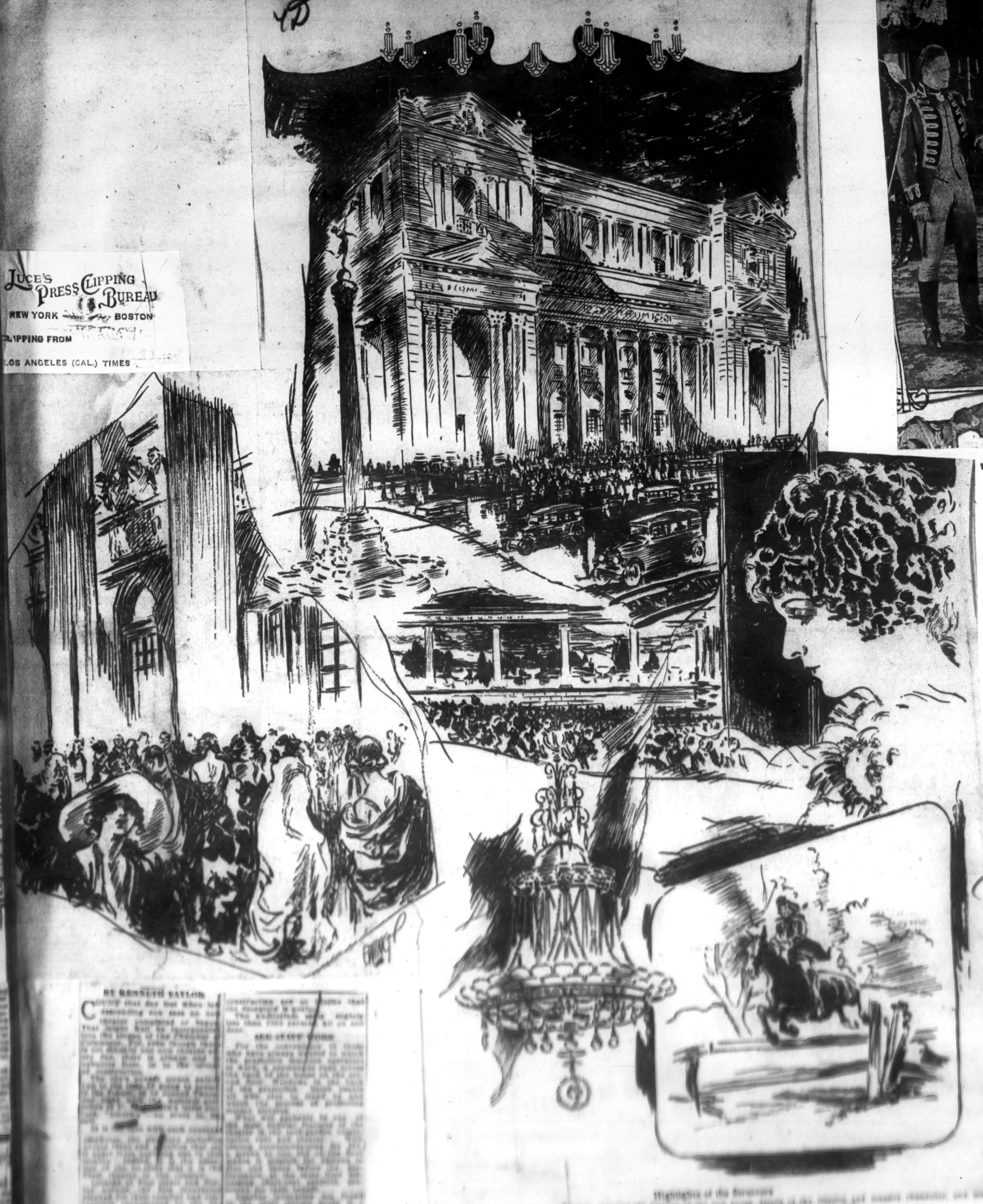
LOS ANGELES (CAL.) TIMES

FORUM LAST WORD IN THEATER CONSTRUCTION

Philadelphia Public Ledger

Many Novel, Unique Features Built Into Cinema Playhouse to Open This Week



Lionel Barrymore in scene from "AMERICA" CHESTNUT STREET OPERA HOUSE

Los Angeles Cal Times

Private Auto Stalls Break Out Locally

Individual numbered stalls for automobiles is the innovation to be inaugurated by the new Forum Theater which will have its grand opening coincident with the Los Angeles premiere of D. W. Griffith's "America" on the evening of May 18. The Forum management believes this will make the first time a theater ever had maintained its own auto park with numbered stalls reserved for patrons just as seats in the theater are reserved.

When a patron buys tickets he can at the same time purchase for the nominal charge of 10 cents a parking space reservation which will be held exclusively for him just as are his seats. Accommodations are provided for 500 cars and because of ample space there will be no delay on entering or leaving the park. No tipping will be permitted and patrons can be assured of being able so to time their arrival that they may park their car and reach their seats in time for the opening of the performance all within five minutes.

Cincinnati O Enquirer 5/11/24

Davenport Ia Dem Leader 5/11/24

MOVIE STAR WILL POSE FOR STATUE

Philadelphia Pub Ledger 5/11/24

Plays Modern Paul Revere

Omaha (Neb) Herald 5/11/24

Los Angeles Cal Times 5/11/24

New Haven Courier Register 5/11/24

High Lights, Overtones And Tag Lines

By PIERRE DE ROHAN

What are the functions of a newspaper critic? In New Haven, at least, there seems to be a popular impression, or rather, a variety of conceptions. This was strikingly illustrated last week when David W. Griffith's "America" was shown at the Shubert. "Mr. Nemo," writing in the Yale Daily News, characterized the film as "Mr. Griffith's Version of Columbia the Scum of the Ocean," while the reviewer for the only other newspaper attempting criticism began his daily doting like this: "'America' is the greatest moving picture of all time."

Patently, both of these reviews were insincere. "Mr. Nemo's" vituperative outburst may be excused as proverbial school-boy thoughtlessness, but the other extremist cannot plead this excuse. No man with enough sophistication to maintain himself on a newspaper payroll could be hynotized into believing that "America" is the greatest motion picture. Then what is the explanation? The fascination of the free pass? A sense of obligation to the donor? Fear of contradiction? Or mere laziness—an inclination to follow the course of least resistance? No matter what the reasons, both reviews are narrow, and therefore fail to achieve the purpose of a legitimate criticism.

While it is manifestly unfair to overpraise a poor entertainment and thus persuade readers to waste their money and lose confidence in the press, on the other hand it seems equally unjust for a reviewer to take advantage of his poor little place in the sun to berate the honest efforts of a producer to entertain the public. And no one can doubt for a moment that Mr. Griffith is trying to do that with "America." There is no veiled propaganda or glorification of personality in the film; it is an out-and-out box office attraction, calculated to serve the purpose of all good pictures—give the producer a fair return on the money invested in it.

Judged by every known standard, "America" is a poor picture. That much is admitted. But judged by the same standards "The Sheik" of a few seasons ago was a thousand times worse. Yet it enjoyed unparalleled popularity. Therefore it must be recognized that a good picture, judged by existing standards, is not necessarily a "good" picture to the great mass of people who find in the cinema their chief source of recreation. It is for this public that motion pictures are produced, whether the producer be David Wark Griffith or Mack Sennett. And any criticism that fails to take judicial notice of this fact cannot hope to accurately analyze any picture.

In the theater as elsewhere, "one man's meat is another man's poison," and a theatrical reviewer's primary duty to his public, as we interpret it, at least, is to analyze the particular play or picture at hand and set forth its merits and demerits in such a way that his readers may decide for themselves whether or not they wish to see it. This should not eliminate opinions of course, but they should be advanced as opinions pure and simple, not as the arbitrary rulings of a super-intellect. For instance, "Mr. Nemo" says: "America is a mangled spew of facts and sentimentalities that has not even the virtue of being constantly bad. It is a million dollar hash of everything from sadism to the Declaration of Independence; and it is exactly as artistic as a pail of garbage. One feels unclean, soiled, debased by having witnessed such a mockery of our national history."

What he really means is that Mr. Nemo felt unclean, soiled, debased by having witnessed what seemed to him to be a mockery of our national history. But that does not necessarily mean that Mr. and Mrs. Legion felt unclean or soiled. On the other hand they probably left the theater with a sense of elation at having seen two British officers do a Prince of Wales as they attempted to follow Paul Revere over the hurdles, Mr. Griffith interpolated to dramatize the w. k. midnight ride. Mr. Legion probably replied: "Didn't that young guess we didn't like them damned lime-juicers, huh?" and Mrs. Legion probably replied: "Did that young dude look just too sweet for anything when they tore his shirt off?"

Mr. Nemo concludes his review by declaring that "'America' is a picture which one ought not to criticize dispassionately. It is a travesty at which the tore blood should boil in one's veins." With an effort, one might manage to find one or two not utterly damning things to say about it. For example it is run off at the unbearably slow speed of 16 pictures per second. But in the large, one can only pray fervently that it will not be imitated—as of course it is sure to be. May I be removed far from this, my native land, until the wave of lunatics shall subside.

As we have already said, we consider "America" a poor picture. And by the same token we consider Griffith a good director. Of course he is responsible for the entire production, and he is responsible for the fact that only the scenes that he thought were good enough to pass his critical eye are in the picture. Which might be taken as an argument in his favor.

Some days prior to the opening of "America" we had occasion to see a number of scenes from the film. We felt then that Griffith was trying to make a good picture. We felt that he was trying to make a picture that would be a credit to himself and to the country. We felt that he was trying to make a picture that would be a fitting tribute to the men who fought and died that our country might be free

San Antonio (Tex) Express May 12 1924

Washington DC Herald May 12, 1924.

San Antonio (Tex) News 5/12/24

See "America" First, Huge Thrill For Old and Young

Columbus Discovered This Country; Griffith Discovered its Romance — Greatest Triumph of Screen at Majestic All Week.

Cast of Characters.

(In the order of their appearance.)

Nathan Holden ..... Neil Hamilton
Justice Montague... Erville Alderson
Miss Nancy Montague ..... Carol Dempster
Charles Philip Edward Montague.. .....Charles Emmett Mack
Samuel Adams ..... Lee Beggs
John Hancock ..... John Dunton
King George III...Arthur Donaldson
William Pitt.....Charles Bennett
Lord Chamberlain.....Dowling Clark
Thomas Jefferson.....Frank Walsh
Patrick Henry...Frank McGlynn Jr.
George Washington....Arthur Dewey
Richard Henry Lee...P. R. Scammon
Captain Walter Butler..... .....Lionel Barrymore
Sir Ashley Montague...Sidney Deane
General Gage.....W. W. Jones
Captain Montour.....E. Roseman
Chief of Senecas, Hiakatoo..... .....Harry Semalls
Paul Revere.....Harry O'Neill
John Parker, Captain of Minutemen .....H. Van Bousen
Major Pitcairn ..... Hugh Baird
Jonas Parker ..... James Milaily
Colonel Prescott ..... H. Koser
Major General Warren .... Michael Donovan
Captain Hare ..... Louis Wolheim
Chief of Mohawks, Joseph Brant.. .....Riley Hatch
Edmund Burke ..... W. Rising
Personal servant of Miss Montague ..... Daniel Carney
Household servant at Ashley Court. .....E. Scanlon
Lord North ..... Emil Hoch
A Refugee Mother..Lucille La Verne
(By special courtesy)
Major Sirong ..... Edwin Holland
An old Patriot ..... Milton Nobel

Some thousands of citizens, soldiers, Indians and others.

"AMERICA," which its producer, D. W. Griffith is pleased to call the romance of 110,000,000 people, gave San Antonians their mightiest thrill since the heyday of "The Birth of a Nation," a photoplay which put Mr. Griffith on the map as the greatest master of the cinema art. "America" is adequate proof that he still holds the title.

Mr. Griffith, with a story written by Robert W. Chambers, went to Lexington Common and the Bridge at Concord; hung again the lantern of warning in the Old North Church; set Paul Revere again upon his famous ride; brought Washington from the repose of majestic marble into living leadership; put speech again upon the impassioned lips of Patrick Henry; caught the white savagery of winter at Valley Forge; gathered the patriots into that momentous event of the signing of the Declaration of Independence; brought from obscurity those dashing Virginia heroes, Morgan's Rifles, with "Liberty or Death" upon their breasts, pets of the army, who triumphed in the little known but most important warfare over the inland grainfield; ending with the inauguration of Washington.

Briefly, that is "America"—a grand adventure—certain to stir every patriotic heart. "See America First" probably would be the best slogan the Majestic Theater might hang on its front door this week for this most thrilling and satisfying motion picture entertainment of the day, and one that brings every bit of patriotism to the boiling-over point, will be an inspiration for every San Antonian, an education for every school child in the city and every foreign-born or alien, ignorant of the country's early struggles, will find in this living, breathing document of the sacrifice and idealism of the men who freed America something altogether glorious.

Neil Hamilton, a new leading man found by Mr. Griffith is almost too good to be true, for there are mighty few like him; Carol Dempster is a lovely and lovable Nancy Montague, the finest performance of her career; Arthur Dewey's portrayal of Washington will right any in the hall of his build and stature. None the less satisfying are the others in the long year of principals, with a background of some thousands of extras. The picture is a masterpiece of pictures, often resembling pictures in the Science, and it is produced with the sweep and fire and fire inspiration that marked our first great epic of the signing of their embassy.

Historic Accurate.

The accuracy of the author, Robert W. Chambers, is shown in the use of the Old Bridge at Concord, the exterior of the Lexington Common and the interior of the Old North Church, the Liberty Bell, the Hancock Clock, the Old Ship Church in Salem Street, from which the lantern warning signal was hung, the Old Ship Church in Hingham, which is the oldest church in Massachusetts, and the Old Meeting House in Salem, which was used for the Constitutional Convention of 1780. It is the home of Pitt that [illegible] the Old Bedford Inn, the Old Ship Church in Salem Street, from which the lantern warning signal was hung, the Old Ship Church in Hingham, which is the oldest church in Massachusetts, and the Old Meeting House in Salem, which was used for the Constitutional Convention of 1780. It is the home of Pitt that [illegible]

thrill than if some nondescript drum had been used.

Old Relics in Picture.

"Flint locks and powder horns which did deadly service on that historic day when 77 Americans attempted to block the progress of 800 trained and tried regulars of King George Third, were contributed to the Griffith cause, many of them by private families who regard these ancient weapons as their most precious heirlooms.

"Private letters and dairies yellowed with the age of 150 years, rough drawings made by eyewitnesses, and the most authentic prints were taken from public and private vaults to add the wisdom contained in them to the knowledge of Griffith's research workers.

"No small percentage of Lexington's population took an active interest in the progress of the work. Discussions of politics and of modern affairs gave way in many quarters to grave and heated discussions over the kind of knocker that was on such a house in 1775 or the color of So and So's dress.

"A collection was made of pictures of Samuel Adams, Dorothy Quincy and others who figured in the Lexington scenes, and with their aid were selected actresses and actors to fit these parts who bore close physical resemblance to the actual historical personages. Such important points as the color of Sam Adams' hair and eyes, the shape of Dorothy Quincy's nose, and the exact type of vehicle most in use were urged and settled."

Mr. Griffith desired to construct Concord Bridge exactly as it was in 1775, and so the oldest prints were compared and the most noted local historians consulted. The North Bridge and its surroundings were reconstructed in such realistic detail that could the British soldiers who sleep hard by awaken they would have to rub their eyes to believe that 150 years had passed since they fell in that immortal combat.

In staging his battle scene, Mr. Griffith had before him the depositions of men who actually fought at Lexington, Concord and Bunker Hill, consequently the same numbers were engaged and those who were killed or wounded occupied the same relative positions to their companions as did the original participants.

Heard Round the World.

At Concord Bridge three incidents stand out clearly amidst the long line of historical events which followed. One is the first council of war, when Col. James Barrett called his subordinate officers to him; the second the appearance of a flag among the men of Bedford (the first flag to be carried into action by the Minutemen of Massachusetts); the third the shot heard 'round the world. Incidentally in a deposition Solomon Smith, a member of Capt. Davis' Acton company, states that he saw where the ball struck the river on his right, which then ran parallel to the road. This shot was in answer to Maj. Buttrick's order for the British to stop pulling up the planks on the bridge.

Other shots followed, but they were evidently badly aimed, for no one was hit, but as Maj. Buttrick and his little band neared the bridge a volley from the opposite side checked their advance. Then it was that Luther Blanchard, the fifer from Acton, was wounded in the arm, and at the second volley Capt. Davis and Private Abner Hosmer killed.

It is interesting to know the names of the Minutemen who returned the British fire in the early morning engagement on Lexington Common that April morning so long ago. They were eight in number, as follows: Lieut. William Tidd, Cpl. John Munroe, Solomon Brown, Ebenezer Lard, Ebenezer Munroe, Nathan Munroe, Jonas Parker, Benjamin Sampson.

The entire casualties on the American side that day were 49 killed, 42 missing, a total of 90.

The British losses were 18 officers killed, wounded, or missing, 62 men killed, 157 wounded, 24 missing.

The distances marched by the different detachments of British soldiers varied from 11 1-5 miles to 29 2-3 miles.

The Irony of Fate.

Maj. John Pitcairn, by whose order the first volley of the War of Independence was fired, and who afterwards, in the Wright Tavern, Concord, stirred his sweetened liquor with his finger, remarking as it stopped over, that Yankee blood would thus spill on night, was afterwards fatally wounded at the Battle of Bunker Hill, and died as he was being taken back to Boston in a boat. Tradition says that his body was towards the floor of the Old North Church in Salem Street, from which lantern of which the warning signal was hung, to escape the storm of every Revolutionary village and farm in eight of the colonies.

Historic Accurate.

The accuracy of the author, Robert W. Chambers, is shown in the use of the Old Bridge at Concord, the exterior of the Lexington Common and the interior of the Old North Church, the Liberty Bell, the Hancock Clock, the Old Ship Church in Salem Street, from which the lantern warning signal was hung, the Old Ship Church in Hingham, which is the oldest church in Massachusetts, and the Old Meeting House in Salem, which was used for the Constitutional Convention of 1780. It is the home of Pitt that [illegible]

MISS CAROL DEMPSTER, the dainty D. W. Griffith screen star, whose charming and delicate enactment of the role of the Southern beauty, Nancy Montague, in Griffith's new historical triumph, "America," is partially responsible for the brilliant success of that great screen story, which began its fourth consecutive week yesterday afternoon at Poli's.

LOVE WITH A BOXING GLOVE.

Mr. David Wark Griffith, the moving picture producer, begins an article about himself in a magazine by writing: "They say I am a realist, a man who functions best when reproducing in the films life as he sees it or knows it. Fortunately I have my fancies."

Fortunately or unfortunately Mr. Griffith has. The moving picture is a script of life to many people. And wot a life! The picture moves and therefore it must be real because real people move. The stage may be regarded as artificial because the action is within four walls or at the widest in a bit of a suggested landscape. The moving picture is all over the place and because it is so rich in detail and so minute in action it becomes recognized as reality and the motives which it asserts as governing in life are accepted and the consequences which flow from them are not disputed.

A tremendous force, teaching in the simplest way, by pictures. When Mr. Griffith has his fancies, and we'll say he has them, his admirers think they are facts. Mr. Griffith in his article explains one of his fancies. It is that the moving pictures will succeed in reducing war to a harmless pastime if they do not abolish it. They will explain people to each other.

In Mr. Griffith's vision is the spectacle of two nations which have become as angry as nations can get after a hundred years of moving pictures. Nothing can keep them from fighting, not even the prevailing love and kindness of the time. Fight they are going to, but they send their armies against each other with boxing gloves and when the victor has chased the vanquished up the trees there is nothing worse than a few bad noses and some cauliflower ears. All the misunderstanding has been wiped out and the vanquished buy the grape juice, unfermented of course.

Mr. Griffith asks that he be accepted as entirely serious in this vision of future good. We assure him that we do think he is. We have seen many moving pictures and some of his and we know he never was more serious in his life. Moreover we hope he is right. We are even willing to help arrive at this state of perfection in sooner than 100 years, but we want a promise from the moving picture producer that the other army will not come to with horseshoes in their gloves.

To promote the program we are willing to allow Georges Carpentier to fight Tommy Gibbons at Michigan City this month to see whether the French debt is double or nothing.

Leading Man in 'America' Rises to Film Fame Over Night

Neil Hamilton Leaps From One of Ford's Six-Dollars-a-Day Man to World Wide Fame for Clever Work as Capt. Holden.

NEIL HAMILTON, the young man who plays the part of Captain Holden in the romantic Morgan's Riders scenes of D. W. Griffith's great film "America," now at the Majestic, is distinctive in that he is the first youngman of equal experience to be given so important a role. No other young actor has had such an opportunity unless backed by a record of successful efforts.

He is the son of an attorney now living in New Haven, Conn. Lynn, Mass. is his birthplace, and his education was gained in Athol, Mass.

His mother hoped he would enter the ministry, and guided this ambition by entering him for a five-year course in a theological seminary.

Somewhat impulsive, with an ardent nature Neil Hamilton realized such unrest that his mother liberated him from all promises and the family held council as to his future.

He said he wished to become an actor. Peculiarly his arguments were given strength by the prophecy of an old woman of local reputation as a seer who predicted he would be "famous when young and rich when old," if he followed acting seriously.

His introduction was a small part in "The Better 'Ole" on the stage, followed by several seasons of varied occupation. Once he was one of Henry Ford's six-dollar-a-day young men in the River Rouge plant.

One afternoon D. W. Griffith sent for a well known stage actor to consider a part in one of his screen stories. The actor was under contract to others, but suggested Griffith try his room-mate, whom he recommended as being very handsome.

Hamilton appeared, intensely nervous and most conscious of his slight experience in screen work.

His trial resulted in the business manager for Griffith asking Hamilton his terms for a three-years' contract. Then and there Hamilton broke up a serious rehearsal by leaping into the air and shouting. He calmed to the business of signing his paper, and immediately was given a part in "The White Rose."

To give him thorough training, Griffith made Hamilton act every male role in the picture during rehearsal.

When the Daughters of the American revolution asked to have "America" made, Griffith decided that Hamilton was perhaps the most typically American of all the young men then available for the part.

So he was given the great acting part of Nathan Holden, the Harvard express rider who falls in love with the Tory beauty of Virginia.

His success has been so great that, when "America" was shown, Griffith immediately received over a dozen offers for Hamilton's services, including two offers for foreign productions. He will soon appear in a picture now being made with Ernest Torrence.

NEIL HAMILTON

In the character of Capt. Holden in D. W. Griffith's superfilm "America" showing at the Majestic Theater this week.

THE FILMS A CENTURY HENCE

A movie in every home is the prophecy of David Wark Griffith, famous producer of motion pictures, who in Collier's peers into the future" writes Mr. Griffith, "I believe the airplane passenger service lines will operate motion-picture shows on regular schedule between New York and Chicago and between New York and London. Trains, which will be traveling twice or three times as fast as they do now, will have film theatres on board. Almost every home of good taste will have its private projection room where miniatures, perhaps, of the greater films will be shown to the family, and, of course, families will make their albums in motion pictures instead of in tintypes and 'stills.'

"By the time these things come to pass, there will be no such thing as a flicker in your film. Your characters and objects in pictures will come upon the screen (which by then may not even be white, and certainly may not be square, or look anything like what it does now), and they will appear to the onlookers precisely as these persons and objects appear in real life. That much discussed 'depth' in pictures, which no one as yet has been able to employ successfully, will long since have been discovered and adopted. The moving canvas will not appear flat, but if a character moves before a fireplace you will recognize the distance as between the character and the fireplace. Likewise, in landscapes, you will feel the proper sense of distance. Your mountain peaks will not appear to rise one on top of the other, but will appear exactly as if you stood and looked at them. Of course these are merely details that will require long and intense study and experience, but they will come. In other words, from the standpoint of naturalness, motion pictures 100 years from now will be so nearly like the living person or the existing object pictured that you will be unable, sitting in your orchestra seat, to determine whether they are pictures or the real thing.—Christian Science Monitor.

Christian Science Monitor Boston (Mass) May 14 1924

Los Angeles (Cal) Record 5/14/24

Los Angeles (Cal) Examiner 5/13/24

Elizabeth (N.J) Journal 5/13/24

Covington (Ky) Post 5/12/24

Chicago (Ill) News 5/12/24

Detroit (Mich) Free Press May 13, 1924

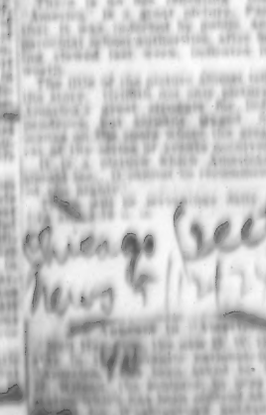
Washington (D.C) News 5/13/24

Atlantic City Press 5/14/24

Boston (Mass) Herald 5/14/24

Erie (Pa) Times 5/14/24

Wilmington (Del) News 5/15/24



READY FOR OPENING—Blanche Sweet, motion picture actress, tried out most yesterday which has been reserved for her for presentation of D. W. Griffith's "America," at opening of Forum theater, Pico street and Norton avenue, Thursday night.

"AMERICA" CAST AN ALL-STAR ONE

HOST OF WELL KNOWN ACTORS ARE FOUND IN PROMINENT ROLES

A number of prominent actors are seen in the cast of D. W. Griffith's "America," the photodrama of the War of Independence which is showing at the Majestic Theater here this week.

Theater lovers will be pleased to find in addition to Carol Dempster, Neil Hamilton and Lionel Barrymore, a host of favorites in excellent roles, among them Lucille La Verne, whose performance in "Sun Up" is one of the outstanding triumphs of the stage year. Other well known players in "America" are:

Louis Wolheim, college graduate, soldier in many armies, and actor extraordinary, whose performance in "The Hairy Ape" is still vivid in the minds of all who saw it.

Riley Hatch, concert singer, artist and actor on both stage and screen, now playing in "The Nervous Wreck."

Arthur Donaldson, a musical comedy star of two continents who, after achieving fame in Norway, Sweden and Denmark, created the title role in the original "Prince of Pilsen" company here.

Erville Alderson, attorney at law and actor, who founded an art theater in Kansas City, Mo., and gave the stage to enter the Griffith fold, where he has been seen in several productions.

Sidney Deane, another musical comedy star, today is as well known in film fans as a few years ago he was in light opera patrons.

Edwin Holland, who starred in "The Gingerbread" with Lionel Barrymore and "Kindling" with Clare Bloodgood and Nance O'Neil, and James Gleason, Malcolm, another famous of long experience.

Charles Bennett, who leaps his life with Edith Storey, will be seen in a leading role in "America."

Lionel Barrymore, who plays the role of Captain Walter Butler, is the brother of John and Ethel Barrymore.

1000 Seats for Film Folk on Opening Night

WITH one thousand seats in the new Forum Theater set aside for the film family of Hollywood and Culver City on the opening night of the cinema temple coincident with the Western premiere of D.W.Griffith's "America," picture folk are taking a keen interest in the event set for May 15. This reservation of seats for those connected with the silent drama is made at the personal request of Griffith and although the reservations have been available only a few days, they are being rapidly taken by players, producers, directors and others connected with the industry.

Officials of the Forum believe that on the evening of May 15, more cinema folk will gather at Pico and Norton streets to see this new addition to picture theaters, the "America" premiere and enjoy the roof garden cafe and cabaret in the theater than ever assembled at an opening of this kind before.

The Motion Pictures

Revival of Griffith's "Birth of a Nation"

Special from Monitor Bureau

NEW YORK, May 9—Cameo Theater, "The Birth of a Nation," a motion picture founded on Thomas Dixon's story, "The Clansman," directed by David W. Griffith, originally produced at the Liberty Theater, New York, in 1915.

Nearly a decade has passed since Mr. Griffith jacked up the movies to an unsuspected dignity by his epoch-making picturization of the searing and salvaging of a nation, or rather since he formulated his recipe for blending historic fact and Griffith fiction for screen purposes by producing "The Birth of a Nation." Not only he himself, but others in the field, have found that model fundamentally sound for reproduction and elaboration. But the surprising fact about this revival is how well it moves and has its stirring being after all (and it is a lot, considering) these years. Even if the photography seems oldish, the general design of the shots lacks modern distinction, and the several ways of registering emotion reveal the picture's antiquity, the vitality and cumulative effect of this Griffith pioneer production stand unquestioned.

The giddy precincts of six figures was reached for the first time in the picture industry before Mr. Griffith had his film ready for the projection room, and while the cost of production has jumped like the mitting stone that time, the chief requisite for good pictures remains the same today as then—not money, but intelligence. To choose the stirring years of the Civil War and the reconstruction period for his picture, to see the great struggle from an angle of racial strife between the whites and the Negroes, to take his group of characters and weave them into the picture, working from the particular to the general and then back again to its original theme, have led to a statement that seems at times and spreads now as in the days when the theatrical world looked with horror at the presumptuous of a "movie" charging regular theater prices of admission.

At the same time, the marked physical gains have gone on, for since the first to which some of Mr. Griffith's previous features slightly amounting to the realization that the motion film is a photographic furnisher to the art of scenery, with and private details and with a bearing upon the background of some production, giving a sense of depth and distance to have blended the

thing desired from the young ladies in the profession if the twittering, agitated grimaces and dervish-like gyrations of Lillian Gish and Mae Marsh are any indication. Historical accuracy was such a novelty that notes were added to the titles explaining when scenes were replicas of original events or edifices. The art of titling had not been seriously considered then; it was thought enough to tell the story simply and well, without attempting anything particularly literary in style.

The big battle scenes are as stirring as ever, as are the long shots of Sherman's march through Georgia. The southern section of the picture is replete with thrilling detail and the gathering of the clansmen with the rescue of the various groups of whites from the incited Negroes offers a well-built climax that has not often been excelled. Mr. Griffith chose well in casting then as now, and it is indeed interesting to see Miss Gish and Miss Marsh, besides such other well-known people of the profession as Henry Walthall, Wallace Reed, Robert Harron, Miriam Cooper, Ralph Lewis, Joseph Henabery, and Spottiswoode Aiken. Mr. Griffith's present-day "America" shows how well he has built on the foundations laid in "The Birth of a Nation." To what lengths the art of the motion pictures is destined to go is impossible to say, but it is encouraging to think how early in its history one director saw its possibilities and had the courage to make his vision come to pass. R. F.

N.Y. ACTOR MAY SEE PREMIERE OF 'AMERICA'

ILLNESS of his paternal ancestor is preventing one of the chief characters of David W. Griffith's "America" to Los Angeles from New York, and he expects to be present to witness his own performance when the revolutionary opus flashes on the screen for its western premiere at the opening of the new Forum theater, May 15.

The actor is Erville Alderson, son of W. A. Alderson, attorney. He is seen as Justice Montague, father of the little Tory beauty, Nancy Montague (Carol Dempster), whose love affair with Nathan Holden, a young continental officer, invests the photodrama with a strong vein of romance.

Boston (Mass) Globe 5/14/24

St. Louis Art Notes

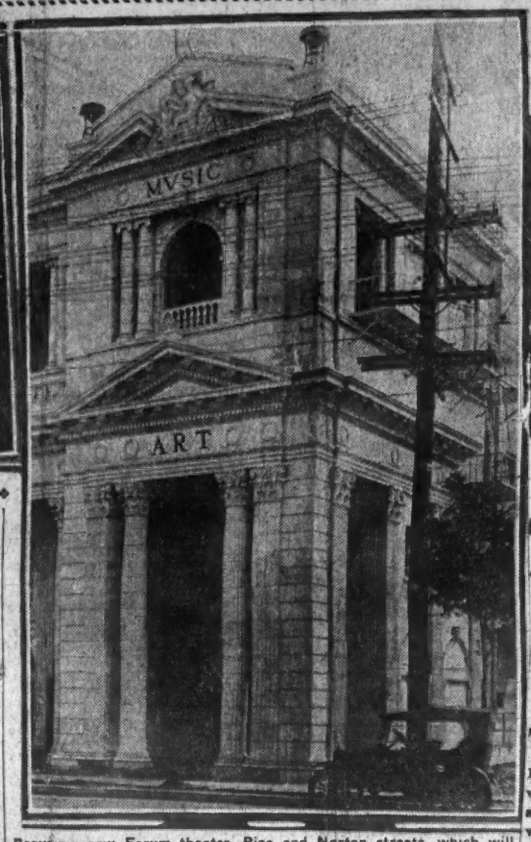
Los Angeles (Cal) News 5/14/24

'America' Opens Thursday

HAS LEAD IN GRIFFITH CINEMA—Carol Dempster plays the leading feminine role in D. W. Griffith's "America," the historical film spectacle which is to be introduced in Los Angeles for the first time when the Forum theater opens Thursday, May 15.

"AMERICA" STARTS FOURTH POLI WEEK

SOCIETY AND SCREENLAND TO ATTEND OPENING OF FINE NEW FORUM THEATER



Beautiful new Forum theater, Pico and Norton streets, which will opened with Griffith's "America" tomorrow night. Inserts sh Carol Dempster, star of the picture, and Robert Edeson, who will master of ceremonies

Gala Night Promised at Premier of L. A's Latest Picture House

By GUY PRICE

Scores of stage and screen celeb rities and a goodly portion of South land society will make a gala occasion of the formal opening tomorrow night of the city's newest theater, the Forum, at Pico and Norton streets.

Keenly interested in both the new theater enterprise and the Griffith production, the stars of the silver-sheet residing in Los Angeles were planning to attend the opening almost en masse and the Forum sponsors declared today that the event will be a memorable one in the amusement history of Southern California.

More than 1000 members of the film colony, great and small, will be represented in the audience of 1800 persons which will watch the first showing in Los Angeles of the Griffith spectacle after inspecting the arrangements and decorations of the new theater.

BIG DISPLAY PROMISED

Hundreds of thousands of dollars will be on display in the glittering array of jewels and new gowns worn by the women of the audience, while the combined salaries of the picture players and stars of the stage who are to be present would total a figure worthy of the envy of a Midas.

Exceptional preparations were being made today by the Forum management to provide the utmost entertainment and comfort for the guests of the theater on its opening night. The task of making the theater ready for the auspicious occasion was being rushed to completion by several hundred workmen with a certainty that everything will be ready for the first train.

Robert Edeson, veteran star of both the stage and screen, will preside as master of ceremonies at the formal opening and will introduce various well known theatrical personages who will make short congratulatory addresses. Representatives of the Forum management will respond.

Hundreds of floral tributes from screen and stage players and the managements of other theaters of the city were being received at the Forum today and the interior of the theater was expected to be a bower of flowers by tomorrow night.

Los Angeles Cal News 5/15/24

Forum Opening Griffith Returns Denies Engagement Gloria Mentioned

—By L. B. Fowler—

TONIGHT the eyes of the cinema world will be focused on the new Forum theater, Pico at Norton, which is to throw open its doors to a brilliant first-night assemblage with David Wark Griffith's "America" as the initial attraction; somewhat of a dual premiere, so to speak.

The Forum has been much heralded and interest in the opening has been constantly stimulated. Reservations indicate that the elite of the Hollywood cinema colony will be there to analyze, critically, what "D. W." has done with his historical photoplay conception. Tonight should prove to be "the night of nights."

* * *

And, speaking of Mr. Griffith—according to reports from the East—that gentleman has returned from Italy. His premature return to the United States is attributed to ill health, but, according to gossip in New York film circles, the cause is rather than the matter stated.

Shortly after Mr. Griffith's arrival on foreign shores it is said that he had some difficulties with the exchange men at whose invitation he went abroad. Many conferences were held and it is said that Mr. Griffith decided to wait no longer upon money interests.

* * *

When the noted director sailed it was generally understood that he would make one or two films that would bear a likeness to his "America," having to do with the historical events of European countries. Italy was to have been the first, and the deal, according to reports, had been virtually settled prior to his sailing.

When he arrived and mapped out plans for his historical cinema and presented an estimate of the cost it staggered the Italian capitalists; consequently, with the foreign money interests apparently backing down, there was nothing for the well-known director to do but to return to the United States. Presumably, his press agent sent out the story that he was not in the best of health although it is generally known that Mr. Griffith has not been in the best of condition, physically, since his photoplay venture. He undoubtedly preferred to return to his native country for a rest before doing any more directing.

Albany (Ny) Knick-Press May 15 1924

TO SAY IT WITH BOXING GLOVES.

Like Senator Lodge, D. W. Griffith, movie director, has a new idea about world peace. Unlike Senator Lodge he is not going to tear down any structures or depend on the United States senate for action. It may be that Mr. Griffith, as a good producer in his own line knows his senate. World courts have nothing to do with this idea of Mr. Griffith. But he would abolish war—in this fashion:

"All the world's a stage" said that other great producer. "All the world's a boxing ring," says Mr. Griffith. "Put gloves on the armies and let them have it out according to the rules of the Marquis or the rules of Tex Rickard."

He is recognising the fact that man is a combative animal—that he will reason just about so long and after that will fight, particularly if he is Irish, English, Scotch, or Latin. Mr. Griffith is also recognising the fact that it is a good thing for persons to spend excess steam. He can see a great many good things about his plan for world peace. It is easier for most of us to grapple with the Griffith idea than with the Lodge idea. Cauliflower ears might become numerous but there would be fewer wooden legs and shattered bodies.

The only difference between fact and fancy here, is that war as it is practiced is a selfish and grasping thing. It is based upon the idea of possession, cruelty, terror and the attainment of loot, whether that loot be national or personal. Boxing gloves would take the terror out of war; they would make it too much of a sporting proposition; they would eliminate its horror and its hate. Likely enough after a boxing glove battle the opponents would share their beer and biscuits together, because the blood of the battlefield would not be the blood of dead men.

And there it is—fear. That is the thing that makes war a weapon for the strong and the selfish. Every new instrument of fire-taking means more fear for the coward. If every nation could be depended on to play the game boxing gloves would be a good thing. But human nature has changed little since 1914. The good machine gun is worth a million boxing gloves in most bad careers.

My Judge 5/15/24

D. W. GRIFFITH has made a picture called "America" that is so worth your while that there isn't any doubt that you will see it when you get around to it. This is also a picture that will not move for some time to come. It is playing at the Forty-fourth Street Theater, a house usually devoted to the legit. As a matter of fact, you will be surprised, if you cast your eyes down the columns of the advertising pages of the theater, to see the number of legitimate plays that are sandwiched in between the moving pictures that are playing at the regular playhouses. We repeat, if bigger and better pictures are to be made, there will have to be built many more theaters to house the legit. "America" is a picture that the moving picture producers have reason to be proud of.

Los Angeles (Cal) News 5/15/24

Chicago (Ill) American 5/14/24

Thrills Come Thick and Fast in 'America,' Says Fay King

BY FAY KING.

Talk about thrills!!!—they come thick and fast in D. W. Griffith's "America," now showing at the Auditorium Theater.

This is series 1, called "The Sacrifice," and Robert W. Chambers has woven a sweet love story through the facts that form the foundation of our country's history!

Not for an instant does the interest lag, and there are just enough close-ups to balance the long shots, so that you have an intimate picture as well as a spectacular one.

The acme of the action is reached when Paul Revere again rides that famous midnight ride, calling the people to arms, and I became almost hysterical with the reality of the historical event.

That horse oughta have his name on the program! The way he takes fences and hedges and fallen trees—well, it just makes your heart jazz!

Every American oughts see "America"—to better appreciate the real cost of our country!

I was never very good at history in school!

The battles drawn out with dotted lines on the chalked black board map didn't mean nearly as much to me as they should have! I realize that now!

Just imagine seeing George Washington, Thomas Jefferson, John Hancock, Patrick Henry, Paul Revere, the chief of the Mohawks and oodles of others actually before you, true to life and to their place in the history of these United States!

It's the thrill of a lifetime!!!

By all means, don't miss it!!!

There are tears and cheers for every inch of film.

The heart interest in our own history runs rich and red, and your whole being will tingle with pride when you see the Minute Men marching to victory or death!

It is the story of sacrifice for freedom, and after seeing "America" every American will love America more!!!!

The music that accompanies the story is as thrilling and inspiring as the picture itself!

During the thick of battle how you love to hear "Yankee Doodle"!

It is a pretty romance that runs through the picture, and Carol Dempster makes a gentle, wistful Nancy!

Three cheers for "America"!!!!

New York Journal 5/15/24

Griffith Favors Directing Picture for Bankers in Italy

They Will Build New Studio, Properly Equipped, and American Producer Then Will Be Ready to Talk Things Over.

By ROSE PELSWICK.

Paul Revere dashed madly toward where it was he had to dash; costumed extras picked up guns, coats and patriotic fervor; two lights flashed across the water; people applauded and cheered and then—

D. W. Griffith took a long breath, applauded silently, and got as much of a thrill out of seeing his picture for the first time since his return to America, as the rest of the audience in the Forty-fourth Street Theatre.

Mr. Griffith, looking ten years younger, weighting ten pounds more, and appearing very much pleased, returned a few days ago from Italy, where a group of ambitious bankers had invited him to discuss directing a picture for them abroad. No satisfactory agreement has yet been reached, but the sponsors of the movement are planning to build a new studio with everything the way it should be. When that is completed, Mr. Griffith will return to Italy, talk things over again, and then—

"You can't blame them," explained the director, "for wanting a picture made there. The idea is to get an American director, a cast of American actors and actresses, and the application of American methods, with which to show the people what a wonderful country they have. Just as our Government instigated a 'See America First' movement, it's an 'Appreciate Italy' campaign with them. There's no reason why Italian audiences should see only California mountains and views of Fifth avenue at Forty-second street. There is Venice—Rome with its gorgeous architecture—their glorious battlegrounds and romantic natural beauty. With all that for a setting, and with a really good picture.

"There, too, you know," continued Mr. Griffith, "they need movies, and had a good market for them in America. They imagine stated production, and then exporting out of their hands. They have no idea, for instance, getting the players and that is wonderful. We have backers that feel it will be just a great deal of commercial good if they can get the people back where they belong."

And it isn't only getting the people back to their own land, the tourist part, the tourist part, the tourist part

Los Angeles (Cal) Examiner 5/15/24 Los Angeles (Cal) Herald 5/15/24 Los Angeles (Cal) Examiner May 16 1924

IN BIG PREMIERE

Carol Dempster in D. W. Griffith's "America," which opens the new Forum Theater tonight.

Tacoma (Wash) Ledger 5/15/24

Griffith Talks of Power Of Motion Pictures; Sees Movies as Peace Factors

By QUINN MARTIN

A MOST interesting article appears in the May 3 issue of a weekly magazine under the heading, "The Movies 100 Years From Now." It is signed by David Wark Griffith and says in part:

"In the year 2024 the most important single thing which the cinema will have helped in a large way to accomplish will be that of eliminating from the face of the civilized world all armed conflict. Pictures will be the most powerful factor in bringing about this condition. With the use of the universal language of motion pictures the true meaning of the brotherhood of man will have been established throughout the earth. . . All men are created equal.

PREDICTS GREAT STRIDES IN PERFECTION OF ART

"There is little question that a century ahead of us will find a great deal more of the so-called intimate drama presented on the screen, although there will always be a field set apart for the film with a vast background, such as 'The Birth of a Nation' and 'America.' You will walk into your theater and find your actors appearing in twice the size you see them now, because the screens will be twice as large and the film itself twice as large also. With these enlargements 'close-ups' will be almost eliminated, since it will be relatively easy to picture facial expression along with the full figure of the performer. It will always be necessary to picture the face in pictures. It is the face which reflects the soul of a man.

"We shall say there are now five elaborate first run picture theaters on one New York street, Broadway. In 100 years there will be at least 40. Cities will average at least six times as large as now and thereabouts will cities of 10,000 and thereabouts will be found in 100 years. By virtue of its great advantages in scope, the motion picture will be used to tell epic stories of the history of the world. Man I must say, no place medium only of the spoken or written word, but also of the intimate and poetic phase of expression.

Films to Achieve

"We have past one directors of the future will be men produced in the theatre, academies and colleges for their curriculum, courses in the art of motion picture will be added to the curriculum of the universities. Perhaps there will be a degree of motion picture art. Perhaps there will be a degree of motion picture art. Perhaps there will be a degree of motion picture art

Los Angeles (Cal) Record 5/16/24 — Los Angeles (Cal) Express 5/16/24 — Miami (Fla) News — Metropolis 5/16/24 — Roslin (Ind) News-Times April 23 1924 — Chicago (Ill) News 5/16/24 — Phila (Pa) Eve Public Ledger 5/17/24

'America' Stirs Liberty to Life

FORUM—"America," directed by D. W. Griffith from a story by Robert W. Chambers.

By TED TAYLOR

WITH "America" Griffith does a great thing for America.

He blows the dust off the musty dry records of the Revolution and shows those times to us throbbing with life.

If Griffith had never accomplished or never was to accomplish another thing in his life, his "America" would entitle him to the eternal gratitude of Americans.

What "Uncle Tom's Cabin" meant in opening the eyes of the north to slavery, there is hope that "America" will mean in reawakening in north and south and east and west the true spirit of Liberty that animated this land in 1776.

The same spirit that impelled Americans once to resist laws that they had no voice in making—resist with their very lives, in ragged handfuls, in the face of long shining lines of disciplined rifles.

Real "Americanism"

In short, Griffith has redefined for Americans the word "Americanism," which has lately become the prey of every hypocritical and selfish slinger of "patriotic" phrases.

As to the quality of "America" as a dramatic and artistic motion picture, I think Griffith has done as no other movie-maker could have done.

History Made Vivid

The history seems authentic; there is every reason for it to be more accurate than the much-censored textbooks of the public schools.

It shows that the British, too, were brave; that Americans, being human, sometimes retreated.

Bunker hill is made lucid and indelible—which all the dry texts of the classroom failed to make it for me.

The ride of Paul Revere—ah, what a thrill. The greatest "chase" scene ever filmed.

And Griffith, always remembering that the particular is more effective than the general, way weaves the adventures (and a romance) of one particular family into his picturing of history.

As always, Griffith excels in romance.

The Protagonists

Neil Hamilton, D. W.'s new discovery, plays the young express-rider, pal of Paul Revere's, who is the personification of the spirit of the Sons of Liberty. Carol Dempster is a fluttering bit of old-fashioned American girlhood. And Charles Emmett Mack, as the girl's brother, is a heroic and tragic young figure over which the ladies will sigh and weep.

It gives new pride and new hopes for "the land of the free and the home of the brave" to see this picture which is all about liberty and which is called "America."

Patriotic Message Vividly Presented By Great Director

THE FORUM—D. W. GRIFFITH'S "AMERICA"—Story and titles by Robert W. Chambers; personal direction D. W. Griffith; historical arrangement by John L. S. Fall.

CAST—Nathan Holden, Neil Hamilton; Justice Montague, Erville Anderson; Miss Nancy Montague, his daughter, Carol Dempster; Charles Philip Edward Montague, foo but not lacking in swordsman skill and bravery, Charles Emmett Mack; Samuel Adams, Lee Beggs; John Hancock, John Dunton; King George III, Arthur Donaldson; William Pitt, Charles Bennett; Thomas Jefferson, Frank Walsh; Patrick Henry, Frank McGlynn, Jr.; George Washington, Arthur Dewey; Capt. Walter Butler, Lionel Barrymore; Sir Ashley Montague, Sidney Deane; General Gage, W. W. Jones; Paul Revere, Harry O'Neill; John Parker, captain of minute men, H. Van Bousen; Jonas Parker, James Milisky; Captain Hare, Louis Wolheim; Chief of Mohawks, Joseph Sinnat, Riley Hatch; a Refugee Mother, Lucille La Verne (by special courtesy); an Old Patriot, Milton Nobles.

By PEARL RALL

THREADING together the exciting events of this country's initial fight for independence with a charming and idealistic love story, such as D. W. Griffith has never quite approached in delicacy and sane beauty, this master creator and director of motion pictures has served double purpose in "America," with which the beautiful new Forum theater was opened last evening with great fanfare and social brilliance.

"America" may be said to rival Mr. Griffith's earlier and much-discussed "Birth of a Nation." In some respects it shows a finer spiritual conception, and a more polished though less massive handling marks it technically.

It teems with excitement and action, calculated to appeal strongly to the emotions. It partakes cunningly of the inspirational, the educational and the purely entertaining. It will undoubtedly fire patriotism to a higher and unalloyed brightness. It will send film fans of the country back to their histories in large degree, to realize the dramatic and story interest of colonial days and that formative period which established American first principles. It will thrill with its human elements.

The story involves the lives of many personages in rather intimate and at times slightly confusing, though absorbing, manner. Principals in the romance are Nancy Montague, a high-spirited Tory girl, and Nathan Holden, an express rider of Massachusetts, who espouses the cause of the colonists. She is one of a famous family of the nobility, raised in luxury and somewhat of a flirt, with an interesting following of masculine admirers on both sides of the struggle as the story progresses. Nathan, the rebel, is the preferred one throughout. Capt. Walter Butler, the dissolute adherent of the king and aspirant to ruling power, and the terrible Captain Hare figure more prominently in this cohesive element of the narrative.

But it is the larger theme that grips the audience, by its sincerity and sheer artistry. It rises to its highest point in the famous ride of Paul Revere, in which a wonderful horse took the leaps of walls, streams and hedges with such

the enthusiasm of youth; are not afraid of hard jobs, and who possess that essential element, perseverance, that overcomes the greatest of obstacles—sometimes when these obstacles appear to be unsurmountable.

Young Man's Government

David W. Griffith, master of the motion pictures, comes back from Italy, painting Mussolini as the [illegible] of a young man's government. It [illegible] apt characterization, and impressive. [illegible] a thought comes to us that maybe after all governments the world over might begin to think seriously about the same subject—young men in public life. Not "kid" administrations, of course, but those in which the virile elements of young people have a big part to play. It is to be said for America, and the fact hardly can be successfully challenged, that when it comes to selecting men or women as the case may be for public office, we have been altogether too prone to think first of age, basing our premises upon the supposition that with age alone comes safety in counsel. Age of course, mellowed with the experiences of passing years and combining as it does generally in statesmanship attributes very well worth preserving, is worthy of preservation. Certainly age with its mature judgments cannot be discounted as an important factor in governmental development. On the other hand it should not be overlooked that mature years bring to some who may be classified as statesmen, a somewhat tardy and incomplete view of present-day requirements.

After all, we suppose, the current of public thought does not change greatly from decade to decade. There are few new things under the sun, and many things that are new are neither practical nor purposeful. But a changing universe needs new life and new aspirations on the part of the leaders in public thought, and Mussolini unquestionably has caught the vision of this new order by giving authority in many instances to young men who at their age twenty-five years ago would still be considered in the "swaddling clothes" period of life. If Italy shows great advance, energy and hustle and if the country is stepping to the forefront in international life some at least of the credit that is due for this transformation may be given to the fact that the premier and many who associate with him have

my motion picture news 5/17/24

U. S. Military Men View "America"

When D. W. Griffith's "America" was thrown on the screen at the Forty-fourth Street Theatre May 7 the orchestra floor was reserved by the New York Chapter of the Military Order of the World War, an organization composed entirely of commissioned officers who served in the World War, and of which Brigadier General John H. Bradley is commander.

The theatre was specially decorated and speeches were made by officers of both the army and the navy prior to the opening of the performance and during the intermission.

"America" Is Greatest of Recent Pictures

By ALICE ROHE
(Written for United Press.)

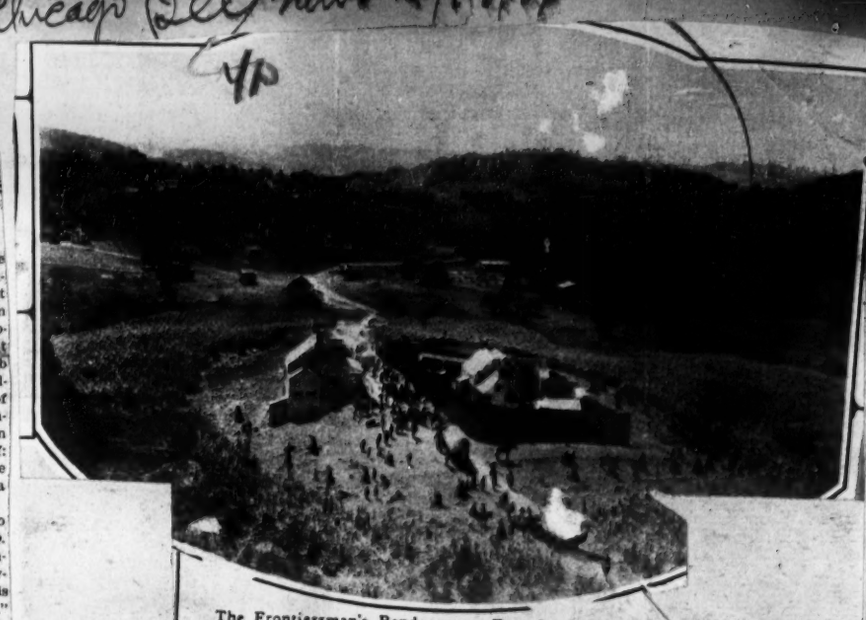
New York.—Every once in a while something happens to prove the contention of the "intelligent minority" that the public appreciates better stuff than it is given. This something has happened with an overpowering argument in the case of D. W. Griffith's superb motion picture "America." As is always true of whatever this master of the screen produces, the public demonstrates so enthusiastic an appreciation that the query naturally presents itself: "Why isn't an effort made to elevate the whole moving picture output to a high, artistic level."

Of course, the answer must revert to one logical fact—there is only one D. W. Griffith. At any rate, Griffith's incomparable power of visualizing psychologically great historic moments is evidenced as never before in "America." One lives through the tense and tragic hours in this making of our own country. It would take a soul dead indeed not to weep unshed tears at those pitiful heroic moments in Lexington. And it is safe to say that in all motion picture annals nothing has approached the compelling realism of the midnight ride of Paul Revere.

It is not merely because Griffith has been able to use historical accessories that this picture is great. The drum used by the Minute Men is the original one. A number of the flint-lock guns used in the pictue actually served in that historic encounter at Lexington. But it is that intangible spirit which Griffith transfuses into all his pictures—a complete sense of authenticity. There are no anachronisms. No banal sentimentality, characteristic of the average motion picture, taxes one's common sense. Instead we are swept on by the spirit of participation. And a most important phase of this picture is the introduction of the sufferings of the Northwest—scouraged by Indians, exploited by Butler.

Yet, above all the heart-stirring scenes in this finely co-ordinated picture of South, North and Northwest—all the phases of America's struggle for independence—nothing stands out so indelibly as that ride of Paul Revere's. Battle scenes, fighting, are more superbly represented than in any motion picture in that we never once lose the "two sides" to the combat. But I doubt if any child of our present era—when the thing we call patriotism, which has been so often cheapened and betrayed in somany waye—can ever obliterate the memory of the scenes in "America," beginning with the flash of Paul Revere's lanterns form North Church tower.

No child should be permitted to miss the opportunity—and so far as that is concerned, no adult either. For Griffith has done a thing of incalculable value in this day of pseudo-internationalism and swaggering nationalism—he has stirred real patriotism—real love and appreciation for America and the deals for which the men of Lexington, of all our early heroes, gave their lives.



The Frontiersman's Rendezvous. Fort Sacrifice, as Depi[illegible] in the D. W. Griffith Film, "America," Being Shown at [illegible] Auditorium Theater.

Chicago (Ill) Journal May 17 1924

Riley Hatch used to crack jokes in the local musical shows; now he's big Injun cachem in D. W. Griffith's great patriotic pictorial, "America," which goes its way to hearty hosanas at the Auditorium. Facing big Injun is Carol Dempster, [illegible] America of [illegible] Hatch, here as gentle as a turtle dove

CAROL DEMPSTER 'AM[illegible] Chestnut St. Opera House

My Exhibitors Trade Review 5/17/24

DAVID WARK GRIFFITH, who went to Ita[illegible] last month to investigate proposals made him by prominent Italians, is scheduled to be back home on May 8.

JACK DEMPSEY, who is to make two reel [illegible]

Los Angeles (Cal) Record 5/17/24

FORUM IS STUDY OF CONTRA[illegible]

A STUDY in contrasts is what appears to those who have w[illegible] dial opening of the Forum theater and D. W. Griffith's [illegible] The Roman [illegible] of the cinema, which is the acme of achieve[illegible] world of the theater, provides the modern extreme, while [illegible] Griffith has preserved in celluloid what research reveals to be [illegible] picture of the mode of living in the days when America was a [illegible] pictured the direct antithesis of the modern world of today.

Unfolded on the silver sheet in the Forum is a liberal [illegible] early American history which strikes home to greater degree than [illegible] pictures conjured by the rhetoric of historians. Romance of a [illegible] gone is blended with humor, pathos, hardships and discouragements [illegible] mounted by figures [illegible]

Chicago (Ill) American 5/17/24

Los Angeles (Cal) Herald 5/17/24

Chicago (Ill) News May 17 1924

Screen News 5/17/24

Sacramento (Cal) Bee 5/17/24

Memphis (Tenn) News-Scimitar May 17 1924

Wyandotte Herald May 17 1924

Chicago (Ill) Post 5/17/24

Chicago (Ill) News May 17 1924

Los Angeles (Cal) Times 5/17/24

Los Angeles (Cal) Express 5/17/24

Los Angeles (Cal) Herald May 17 1924

Fresno (Cal) Bee 5/17/24

Filmograph

IN THE MOVIE WORLD.

Neil Hamilton, who plays the part of captain of the romantic Meagan's Riders in D. W. Griffith's film, "America," is distinctive in that he is the first young man of equal experience to be given so important a role. He is the son of an attorney now living in New Haven, Conn. Lynn Maas is his birthplace, and his education was gained in Albany, Maas. His mother hoped he would enter the ministry and guided this ambition by entering him for a five years course in a theological seminary. Neil Hamilton resented such [illegible] that his mother liberated him from all promises and the family [illegible] concerned as to his future. He said he wished to become an actor. His [illegible] was a small part in "The [illegible]" on the stage, followed by [illegible] engagement of varied characters, [illegible] stepping stone to a small part in a [illegible] stage production, [illegible] in one of the stock companies. This [illegible] young man's price in consulting [illegible] under contract to Thomas Meighan [illegible]

Neil Hamilton

Neil Hamilton, who plays the part of captain of the romantic Meagan's Riders in D. W. Griffith's great film, "America," is distinctive in that he is the first young man of equal experience to be given so important a role. He is the son of an attorney now living in New Haven, Conn. Lynn Maas, Mass., is his birthplace, and his education was gained in Albany, Maas.

His mother hoped he would enter the ministry and guided this ambition by entering him for a five years course in a theological seminary.

Somewhat impatient, this young man's mother liberated him from all promises and the family became concerned as to his future.

He wished to become an actor. His first [illegible] was a small part in "The [illegible]" on the stage, followed by [illegible] engagements of varied characters, [illegible] stepping stone to a small part in a [illegible] stage production, [illegible] in one of the stock companies. This [illegible] young man's price in consulting [illegible] under contract to Thomas Meighan [illegible]

D. W. GRIFFITH FILM WINS HIGH PRAISE

Forty men are working on day and night shifts to make the new Forum theater at Pine and Norton ready for its opening the second week in May. To see this new playhouse—and rather seven playhouses—one would incline to believe that nothing short of what is vulgarly called a "seven ring" would be a fit attraction for its screen.

Many who have seen D. W. Griffith's "America" have moved to refer to it as a "photodramatic epic of Revolutionary days."

Whether it truly deserves the much abused appellation, "epic," is a matter of opinion. Some critics have pronounced it a masterpiece of the screen, making comparisons at times with the Griffith film, "The Birth of a Nation," which was a film epic of the Civil War days. Some have said it is the greatest film production ever made, and others have said it is not quite so good as "The Birth of a Nation."

Dancing Led to Film Career

CAROL DEMPSTER, the young California girl who plays the role of Nancy Montague in D. W. Griffith's "America," Auditorium, is one of the youngest actresses in leading film roles. She was born in Michigan in 1904, where her father was prominent in lumbering.

When she was 5 years old the family moved to Falmouth, making their home at Sagas Beach, on a 5,000-acre estate. This was a favorite place for the Falmouth [illegible]

Haverhill (Mass) Record May 18 1924

THE MOVIES 10[illegible] YEARS FROM

Silent Drama Ha[illegible] portrait Made [illegible] Plot

Exhibitors Herald Chicago 5/17/24

Wheeling (W Va) News 5/18/24

Worcester (Mass) Post 5/17/24

Ny Times 5/18/24

Mr. Griffith on Italy

SINCE we last saw D. W. Griffith he has been to Italy, having gone there at the request of an Italian syndicate who wished to talk over with him the possibility of producing a big picture, which it was hoped would increase Italy's prestige in the film business. Mr. Griffith asserted that the trip was just as much to get a rest as to talk business. He said that Americans are speeding up Italian telephones and railroads, and that it was thought that an American producer might emulate his confrères in stimulating the production of pictures. He explained that at present there is no studio in Rome which would permit of making scenes such as are made in this country, but that the banking syndicate assured him that in three or four months they would have facilities in a new studio now building with a lighting system that can draw upon 8,000 amperes. The Banco Commerciale Italiana is back of the syndicate.

"Italy wishes to be a great world power," declared Mr. Griffith, "and they look upon the picture business as a wonderful institution and a remarkable medium for reaching the whole [illegible] of 'America,' and they liked the idea as it was outlined to them. They have voted a large sum of money for the purpose of a film production, but so far they have no adequate facilities for making the picture. However, negotiations are still pending, and there is a possibility of my returning. Of course Italian ideas are utterly different from ours.

"I told them that my last picture cost more than $1,000,000 and that their American representative could go over my books. They were not dumfounded at the stupendous sum, but it nevertheless made them scratch their heads when it was translated into lire. If they finish the new studio, it is their idea to make a picture bigger than has hitherto been produced. Settings would be much cheaper than the cost of constructing these in America, and then there is the question of 'extras.' In Italy extras receive about twelve lire a day, equivalent now to 53 cents. We have to pay them $5 to $7 a day. There is a catch about these Italian 'extras' however. They just appear for that amount. If they are left standing around one does not have to pay them [illegible], but supposing they are asked to run, or carry a heavy spear or even to applaud, they then are entitled to more money. In the event that these men are paid for each trifling performance from 12 to 100 lire, and I were to make forty retakes, the cost of production would be something to puzzle about, and we would require special auditors and bookkeepers to keep track of the 'extras' and their respective performances. In fact, one would imagine that referees would be necessary to determine the importance of each 'extra' and his work.

Protracted Luncheons.

"Italians are in the habit of taking two hours for luncheon. The importance of eating and drinking is far beyond that of making pictures! I don't know what I would be doing while they were consuming food and beverages for this protracted period.

"Then there is the question of imparting my wishes to the players. I can easily see that if I made a picture in Italy I would want American principals, as talking to Italians through an interpreter would be most unsatisfactory and extremely slow. Have you ever heard an interpreter translating English into Italian? You tell the interpreter to tell the Italian it is raining, and he appears to trace the rain down to Jupiter, call attention to floods caused by rain, to allude to umbrellas and raincoats, to refer to the mud, the consequent growth of plants and foliage, and the results of droughts. You have said four or five words which in Italian appear to make a whole chapter.

"One can readily imagine the difficulties that might ensue if I attempted to direct a picture with Italian actors, giving all the instructions through an interpreter! Think of the flow of rhetoric, of the twenty-minute sentences to which I would have to listen before my poor words were intelligible to the players. No, I doubt certainly have American actresses and do the best I could in the circumstances with the native talent and 'extras.'

Italian "Pep."

"I did see Mussolini, but I visited a high and mighty official of the Government, Contarelli, who, I believe, is Premier. He has an office in a barracks and great sentries put me at the gate. [illegible] I found Contarelli [illegible] interested in what, [illegible] were [illegible] of [illegible]. You can imagine its exact appearance. Just as I was taking a seat I noticed on a little side table a dirty and worn [illegible]. I rather [illegible] [illegible] of the Napoleon [illegible] [illegible] [illegible]

Philadelphia (Pa) Public Ledger May 18 1924

Scene in "AMERICA"
CHESTNUT STREET OPERA HOUSE

Norfolk (Va) Virginian-Pilot 5/18/24

Philadelphia (Pa) Record 5/18/24

Griffith Personally Known to Few of Hosts Who Praise His Work

D. W. Griffith is a figure in the film world known by name to millions of picture fans, but personally to few. He makes few "personal appearances" and his immediate intimates are his staffs, at the enormous studios at Mamaroneck, N. Y., and those in his New York offices.

Griffith was born in Kentucky, but his residence now is at the Mamaroneck studios, where he has established a sea-walled park for picture-making, one of the show places along Long Island Sound. Here he makes all his pictures, which, critics say, are unsurpassed for emotional intensity, poetic beauty and dramatic suspense.

Mr. Griffith is in his early forties, five feet and eleven inches tall, and weighs about 150 pounds. He is alert, decisive in movement. His vitality and endurance are premiums of excellent health and indomitable will.

His studio is his home. For weeks he never leaves the grounds. Up at 7:30 every morning, he works steadily until from 11 to 1 o'clock every night. It is typical of him that he hastens, but never hurries; moves quickly, but never rushes.

In directing Mr. Griffith first allows the players to interpret the action for themselves, so that their portrayal may be natural. From this basis he improves, suggesting movements and meanings. Only in intensely dramatic scenes does he ever raise his voice, and then only as emotional incentive. While the action proceeds his face is a pathway for the quick and flowing emotions the scene reveals, reflecting every phase of every character.

His attitude toward his players is that of persuasive partnership, first following their original reactions, then sharing with them, gradually expanding the mind so that he leads them in molding a scene for the permanency of the camera.

He corrects, but seldom criticises and never denounces. His tolerance and patience are two capital features of his rare ability to handle others.

Rex Ingram, famous director of "The Four Horsemen of the Apocalypse," said: "We all follow Griffith. He did everything first, and the other directors do them over again as best they can. Making pictures was everything to this man."

CAROL DEMPSTER -
CHESTNUT ST. OPERA HOUSE

Philadelphia (Pa) Inquirer 5/18/24

Climbed Ladder of Fame With Ability

High tribute has been paid by Robert W. Chambers, author of the story upon which "America" was founded, for the work of D. W. Griffith in bringing to the screen the notable picture of that name. Those who see "America" here at the Chestnut Street Opera House will generally agree with the Chambers' judgment, which, in a recent interview, was given as follows:

"Griffith is the hard brains, imagination, executive of everything. Without this really great artist there would have been only a recreation, not an authentic and magnificently dramatic picture representing the sacrifice and suffering offered on the altar of liberty of mind and body.

"It is someone to be proud of, such an artist, a man leader and artist, such a man, that Griffith, sympathetic, clear, big and steady, alone at the head of a national enterprise."

Rochester (N.Y.)

Philadelphia (Pa) Record 5/18/24

Griffith Film Has Popularity

'America' Continues to Enthrall Visitors to Chestnut Street Opera House

Portland (Ore) Oregonian May 18 1924

D. W. Griffith, who recently made a trip to Rome in the interests of a large group of Italian financiers who were interested in reviving their country as a factor in motion picture production, has returned. He is not enthusiastic over the possibilities for production in Italy and stated that the chief difficulty was a sad lack of proper studio facilities.

"The present Italian studios," he declared, "are on a par with what existed in this country before the war and those familiar with the history of production know what that means. There doesn't exist a studio in Rome equipped with sufficient electrical power to shoot a large set. Production under such handicaps is out of the question."

Columbus (O) State Journal 5/18/24

Neil Hamilton, the new D. W. Griffith star in the romantic national picture, "America," has been asked by Henry H. Kitson, the sculptor, to pose for a statue which has been ordered as a memorial for Washington's headquarters at Newburgh, N. Y. Mr. Kitson is the sculptor of the famous statue of the Minute Man at Lexington Common. After seeing Hamilton in the hero's role, he selected him as the ideal type of young American manhood and asked him to pose as a model.

Theatre Magazine May 1924

WHILE the sniggering memory of *Yolanda* may disturb the sanctity of the movie temples when other so-called historical spectacles are on view, it will never be evoked, save in the awful judgment of contrast, if the photoplay be D. W. Griffith's *America*. I approached Mr. Griffith's latest picture in a diffident mood, expecting the shrewd and oft-times effective melodramatic dodges that the director has mastered by a somewhat wearisome public practice, but never dreaming that my eyes would be blessed by the loveliest visions the cinema has yet brought them. In sheer pictorial beauty *America* has no equal among the moving pictures of the past. Scene after scene of haunting charm appear upon the screen, often snatched away by the greedy title writer before their beauty can be fully savored, but each seeming to surpass in splendor those that have gone before.

Largely this is the fixed beauty that is created by the artist of the brush, but the director has, nevertheless, achieved many magnificent pictures with a flowing tapestry whose threads pulsate with life. The technique of brilliant compositions that are formed by a combination of painted perspective-glass and natural scenery, has here reached a degree of perfection that augurs even greater artistic triumphs for the cinema in the future. Heretofore, the motion-picture camera has stolidly reflected the reality upon which it was focussed. With this new trickery of paint and glass the director may shape from his fancy a veridical

Ft Worth (Tex) Star-Telegram May 19 1924

"America" Is Splendid

ACTING AND PHOTOGRAPHY FINE

Music Helps Slightly

BY KENT WATSON.

D. W. Griffith's "America," which opened Sunday at the Majestic for a week's run, is the best historical moving picture ever made. It is a splendidly done battle spectacle of the American Revolution, produced, as the captions tell, to show the sacrifices of our forefathers in their fight for liberty.

Although the love story that sustains the piece is of little consequence, those interested in history will sit enthralled through the magnificence of this newest Griffith extravaganza, which is a document that will tend to preserve for future generations an unofficial, photographic record of conditions during the days of 1774.

The photography is the best that Griffith has contributed to the screen, particularly the filming of Paul Revere's midnight ride and the screening of the battle of Bunker Hill and the scenes of the tattered heroes of Lexington and Concord marching with Washington through the snow-covered territory that had been ravished by the British.

The identity of the players is kept a secret, as far as the captions on the screen are concerned. However, Carol Dempster, Griffith's perpetual heroine, was recognized. She did very good work. Another player easily recognized as Lionel Barrymore, who played in admirable style the heavy role of the villainous Colonel Butler of the British forces.

The work of those three who took the parts of Washington Nathan Holden and young Montague was outstanding and it would have been better had Griffith published on the screen the names of these and the other performers.

The musical scores that accompany the picture are monotonously distracting. There was far too much of a continuous blending of "My Country 'Tis of Thee" and "Yankee Doodle." And the cymbals crashed too much, because "America" was not intended to be a "mellerdrammer."

Los Angeles (Cal) Record May 19 1924

OFFICIALS SEE GRIFFITH FILM

Members of the Greater Pico Street association have planned to attend the new Forum at Pico and Norton streets Monday to witness Griffith's revolutionary drama and at the same time express to officials of the new Forum theater their interest and appreciation of what they term a great asset to the community.

Officials of the association are to address the audience before the performance and dur[illegible]

Denver (Colo) News 5/18/24

Indianapolis (Ind) Star 5/18/24

Griffith Is Called By Italian Bankers To Revive Cinema

D. W. Griffith, wizard of the screen, has accepted an invitation from a syndicate of Italian bankers to go to Rome to confer on the production of a series of motion pictures to be made there. The syndicate is headed by Comm. Andrea Sereo, member of the mayor's cabinet of Rome.

This action on the part of the banking group has the approval of the Italian government and brought from the syndicate this statement:

"We feel the activity of Mr. Griffith in Italy will do much toward restoring the picture-making industry of Italy to its full health and prosperity."

This is the first time an American artist has been called officially by another nation to re-establish an art activity. No definite plans have matured as to the nature of the story to be picturized, but it is understood the syndicate wishes something after the manner of Mr. Griffith's "America." This picture of the Revolutionary war, made by Mr. Griffith for the D. A. R., is now breaking attendance records at the Forty-fourth street theater, New York, and the Majestic in Boston.

To Pose for Sculptor

Neil Hamilton, the new D. W. Griffith star in "America," has been asked by Henry H. Kitson, the sculptor, to pose for a statue, which has been ordered as a memorial for Washington's headquarters at Newburgh, N. Y.

Mr. Kitson is the sculptor of the famous statue of "The Minute Man" at Lexington Common.

Before starting his work, Mr. Kitson came from his studio at Framingham, Mass., to New York to see "America" with the idea of getting inspiration for his work.

After seeing Hamilton in the hero's role, he selected him as the ideal type of young American manhood.

Atlantic City (N.J.) Gazette 5/18/24

Neil Hamilton, the new D. W. Griffith star in the romantic national picture "America," has been asked by Henry H. Kitson, the sculptor, to pose for a statue which has been ordered as a memorial for Washington's headquarters at Newburgh, N. Y. Mr. Kitson is the sculptor of the famous statue of the Minute Man at Lexington Common. After seeing Hamilton in the hero's role, he selected him as the ideal type of young American manhood, and asked him to pose as a model.

Chicago (Ill) News May 19 1924

FASHIONS FAVORED IN THE DAYS OF THE REVOLUTION.

AT NANCY MONTAGUE, heroine in the movie of the same name, the mode of '76. The [illegible] in the picture "America" being [illegible] for the [illegible] Theater, New York, where the picture is showing at the Majestic. Carol Dempster [illegible] the costumes of the period [illegible]

Sioux City (Iowa) Journal 5/18/24

Film Star to Pose for Statue of Washington

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New Orleans (La) Item 5/18/24

New Griffith Star To Pose for Statue

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WASHINGTON
as he is impersonated by Arthur Dewey in America

Harrisburg (Pa) Tel Telegraph 5/19/24

D. W. Griffith went to Italy some time ago to confer with Italian bankers as to rehabilitating Italian films. He is back in America now as the Italian bankers could not be brought to agree on the amount of money Griffith thought necessary for the purpose.

N Y Evg Post Daily 5/19/24

Los Angeles (Cal) News 5/19/24

Newark (N.J.) Ledger 5/20/24

Norwalk (Conn) Sentinel 5/22/24

Binghamton (N.Y.) Sun 5/21/24

Los Angeles (Cal) Exp. Bulletin May 21 1924

Rochester (N.Y.) Times-Union 5/18/24

Dayton (O) News 5/18/24

FOREM—Charles Dumont Mack, a Griffith director, is making a big impression with his work in "America."

Neil Hamilton Asked to Pose

Pittsburgh (Pa) Sun 5/20/24

FLICKER FOLK

GRIFFITH HAS FILMED ONLY 'AMERICA' IS TO BE MADE

Washington Page Is Obtained from Gelin Own Letter

Lousville (Ky) Herald 5/18/24

STAR OF "AMERICA" TO POSE FOR MEMORIAL

Dallas (Tex) Times 5/19/24

Los Angeles (Cal) Times 5/20/24

Walter Huston 'America' Hero

Milwaukee (Wis) Post 5/21/24

Rice Soldiers for

Chicago Tribune 5/19/24

Chicago Herald Examiner 5/19/24

Nov Exhibitors Herald May 24 1924

Ny Post May 20 1924 Los Angeles (Cal) Record 5/21/24 Hartford (Conn) Times May 21 1924

AS ONE WOMAN SEES IT

The Garden Club of America Finds Richmond a Delightful Place to Visit, With Much of the Best of the Old South Still Surviving in Virginia

By SARAH D. LOWRIE

THE Garden Club of America came home from its yearly gathering, this time at Richmond, Va., brimming over with the pleasure of the affair and the delightful warmth of the welcome which the hostesses gave their visitors, not only in Richmond but in all the gardens and old places where they were made happily at home. There are not many places in America where arere are gardens patterned in Colonial days that are still gardens, and just now, when Griffith's great spectacle of "America" has renewed our interest in things of 1776, a glimpse into such old places as Shirley on the James River and of Westover is singularly apropos.

A friend of mine who has lately renewed his impressions of Mount Vernon felt, what any one who saw Shirley with the Garden Club must have felt, too, and that is a great interest in the manner of life that such places were designed to make agreeable and hospitable. The variety of little offices for every kind of domestic activity that were in close proximity to the main house and the number of skilled artisans tht were permanently attached to each household give one an astonishing comprehension of how complex was the life of these dignified masters and mistresses which we are accustomed to regard somewhat patronizingly as so simple compared to our own.

To be the mistress of a ménage like Shirley or like Mount Vernon, to evolve such parklike plantations of frees and shrubs, and such long vistas and fertile pleasances, to place them in such beautiful points of vantage and to make all the surrounding landscape part of their charm, took a certain sophistication and experience and background of knowledge that we are not always quite aware of when we think of those of our progenitors whom we quaintly summarize as "the early settlers."

And if the 600 or more women members of the Garden Club of American who are in the way of making or of keeping up the gardens of today got nothing else by their few days' sojourn in Vidginia, they are bound to have had, besides a very agreeable time, a renewed sense of what a picked lot of men and women those early settlers proved themselves to be both in what they discarded of their former European life and what they retained.

OF COURSE, too, charming as Virginians are out of their setting, they are immensely at an advantage as hosts. What to some persons of the North goes for mere flattery and easy Southern talk, in an alien atmosphere, greatly enhances the gracefulness of hospitality in the South. A South that, whatever it has lost, has kept its good manners and fine manner of its more prosperous era just as it has kept the Tudor and Cavalier accent and voice in its English, the drawl and the inflection that belonged to an England that was still more French than Anglo-Saxon.

I do not know why religion in the form of Puritanism or of Quakerism should have made talking with a pinched nose more pious than with an open throat. I think that Dr. Talcott Williams has very well buttressed theories on that subject, and I for one would like to know the psychology back of the Pittsburgh see-sawed inflection, and the dropped "R" of this town, and the dragged last syllable of the Philadelphia-born, the flat "a" of the back woods New Englander, and also the flattering caress that finds its way into the inflections of the South.

That last sometimes is misunderstood in the North. A little group in Philadelphia is still laughing gently over the recent happening to one of its best and most appreciated and estimable of transplanted Virginians, which the amused and bewildered lady told on herself. She had given her opera box away for the occasion and then, having a friend to entertain, got two seats for the evening which were not together. But she made sure that since both were good she might be able to effect a change, there being but a single seat between her two. Sure enough on reaching the opera a little late, she observed that a man was occupying the seat next to her and between her and her guest. So presently in a low, kind voice she addressed him:

"Are you alone, sir?" she began in her honeyed Southern accent.

But he interrupted her with a warning gesture:

"Fade away," he whispered hoarsely, "my whole family is just back of us!"

THE Southern Garden of the Shirley and Westover type seems to have relied more on its pattern and its box hedges than on its masses of flowers. Perhaps even in the slave days of plenty of labor, of a kind, the succession of bloom in a hot climate was never fully compassed. It takes a special kind of hot house and cold frame and seed bed culture to make border planting, let alone parterre bloom a success. A blaze of color week in and week out needs vary skilled workers and rather a misty, moisty, climate, like England's.

Although every gardener will tell you circumstantially how to plant for successive blooming, he will apologize when you visit him for the things that have bloomed too soon, or have not yet bloomed in his own beds.

One of the women who read a very practical paper on rose culture at one of the sessions down in Richmond, and laid down a delightful plan that she said had been her grandfather's for a rose bed of twenty-five plants, confided to me at home after she had completed her paper, that it had occurred to her as the better part of wisdom before reading it to calculate how many inches of manure, soil, and mulch, etc., she had advised for a bed three feet deep. She found that she had filled the three-foot bed with fifty-six inches of material, and also that she had made a list of forty-two roses for a space only large enough to accommodate twenty-five.

I was amused at one of the most enthusiastic devisers of color schemes that I know. In past years she has had much to say about the horrors of magenta and pink and orange and pink or scarlet and magenta, until she saw a whole terraced hillside at Grasse in France, mass of pink and orange and magenta zealias. Since then she has realized that a "clash" of colors has a value that is exciting to participate in, if it is only to stand and watch the sunlight magnify into a glory and blaze.

Albany (Ny) Journal 5/20/24

Mr. Griffith As a Prophet.

Anything that David Wark Griffith writes concerning the movies is interesting. Recently in the pages of "Collier's" he ventured to make a few predictions as to the cinema 100 years from now. Not all of us will be here in 2024, but it may be that some of the things he speaks of will have come to pass before a century rolls by.

One hundred years hence, Mr. Griffith believes airplane passenger lines will operate moving picture shows. Pictures will also be shown on railroad trains which will be traveling two or three times as fast as they do now. Almost every family of good "taste" will have its private projection room in which miniatures of the greater films will be shown to the family. Will this interfere with the theaters? Not at all! In fact, cities of 20,000 will have more than a hundred first run picture houses. That would mean a theater for every 200 persons. Mr. Griffith may be wrong on that point.

"In the year 2024," he says, "the directors of the better order will be now graduated from schools and colleges devoting to motion picture direction. The actors and actresses will be given graduated from schools and colleges other devoted exclusively to the teaching and study of pantomime, acting or creating highly specialized roles in acting before the camera. This is inevitable.

Actors will then appear from the time they are born because the movies will be twice as high and the film theater will be twice as large. Movies will be made in natural colors and even the sets in their full size. Dancers for things to come in dancing in fact that a dance is devised that is exquisite very soon the United States Army, or at least a fair share of it, would be marching off to war playing one of the new dances.

Los Angeles (Cal) Times 5/22/24

Pueblo (Colo) News-Press May 21 1924

Variety (Ny) May 21 1924

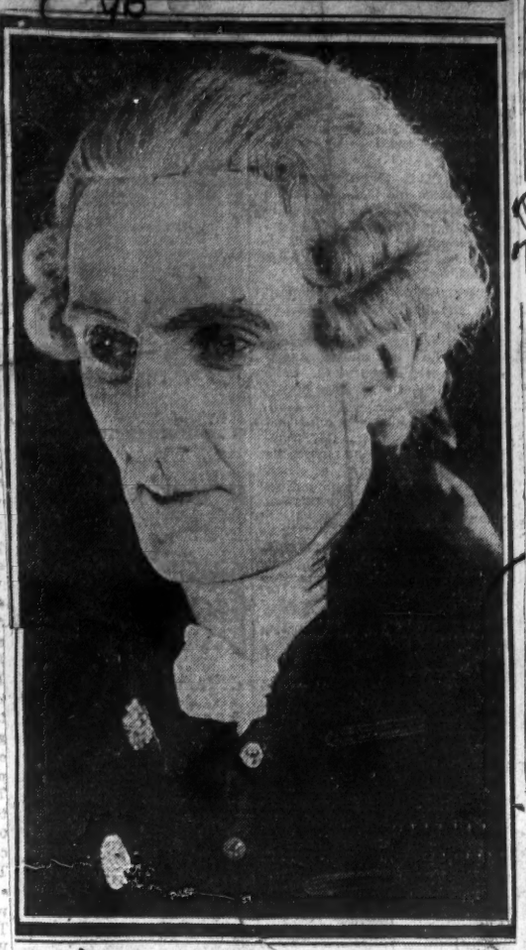
Norwalk (Conn) Hour May 22 1924

Pasadena (Cal) Star-News May 22 1924

Pasadena (Cal) Herald May 22 1924

Moline (Ill) Dispatch May 24 1924

NEW FORUM THEATER



Erville Anderson as Justice Montague in "America" at the F...

Flushing (Ny) Journal 5/22/24

The Theatre on Broadway

By S. M. MINDELL

"AMERICA"

Never before have we been thrilled by a motion picture as we were last evening when we saw "America," D. W. Griffith's latest, at the 44th St. Theatre. This truly remarkable film is an epic of the indomitable spirit that carried our fore-fathers through the suffering of the Revolution, and made possible this great nation. Under the masterful direction of D. W. Griffith, this living, historical drama made us feel the great debt we owe to those men whose idealism freed America.

Griffith has altogether surpassed himself in this intense, soul-stirring spectacle. In it, he makes live for us the whole gamut of life of the early days of America. The placid life of the wealthy Virginian landowner, the growing discontent in Boston, the Court of George III, the first skirmish of the the revolution at Lexington, the battle of Concord, the signing of the Declaration of Independence, Valley Forge, are all repeated with such illusive fidelity that we forgot we are seeing a motion picture. It lives before one's eyes.

Into this vivid and exciting background, Mr. Griffith has woven a most charming and delicate love story.

The cast assembled for this production is most praiseworthy. Among those stars well known to the movie fan are, (to mention but a few) Lionel Barrymore, Carol Dempster, Louis Wolheim, Lucille Laverne, and Charles Mack. Neil Hamilton, one of the most handsome and likable heroes we've seen in months, personifies the heroic spirit of our American youth. Carol Dempster, the charming heroine, follows well in the footsteps of Mae Marsh and Lillian Gish, former Griffith stars.

The rest of the numerous cast deserves praise for their fine acting and vivid interpretation.

The photography and, lastly, the musical setting merit superlative commendation.

"America" has set a new high-water mark of motion picture achievement. You simply must see it!

Los Angeles (Cal) Times 5/22/24

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Bush Amber (Ny) News 5/22/24

BROADWAY THEATRES

"America"

Morning Telegraph (Ny) May 24 1924

WAR DEPARTMENT STOPS USE OF ARMY IN FILMS

There can be but one "America."

The United States war department has settled that. When D. W. Griffith producer of this great screen romance, conceived the idea of using United States regular army soldiers for his battle scenes, and Secretary of War Weeks, impressed by the historical value of "America," arranged to loan large units of the army for use as extras, both of them overlooked the fact that whenever Griffith does something a thousand lesser lights of filmdom try to follow suit.

Hardly had Griffith finished using the 18th and 19th Infantry for the battles of Lexington, Concord and Bunker Hill, and the famous Third Cavalry as Morgan's riflemen, than requests began to pour into the war department from film companies for the use of army units. It seemed as though, urged by the success of Griffith's picture, the entire film industry was about to deluge the country with Revolutionary War stories.

So thick and fast came these requests that it became apparent that if the war department followed the precedent established by Griffith, the entire army would be devoting its entire attention to motion pictures to the exclusion of all else.

So an order has been issued by the department, prohibiting any further use of regular army men in photoplays. And as Griffith declares that it is impossible to accurately restage the great conflicts of the War of Independence, except with highly trained regulars,—there can be but one "America."

Bird censuses are to be taken this summer by the United States department of agriculture and most of the work will be done by unpaid, volunteer observers.

Cleveland (O) Times 5/21/24

Wareham (Mass) Courier May 23 1924

Beckstill (Ny) Union 5/23/24

Silent Drama

BY KATHRYN KENNEY

THE theater was at one time far more in the grasp of commercialism than it is at the present time. The moving picture occupies the place which was held by the theater some years ago; that is to say, it is at present under the influence of money sans art and a higher form of intelligence.

The little theater movement was an answer to the threatened tawdriness and incoherency in the theater, and something of the same sort is beginning to evidence itself in the moving picture world.

Of course, a clientele is gradually being created for the better sort of play, composed for the greater part of those who ignored the silent drama altogether until a few outstanding pictures convinced them of the possibilities of artistry and effective results. It is for the producer to educate that part of the public who discriminate intelligently, and the time may come when a different variety of play will be shown at different theaters, a thing which has nearly come to pass with the serial, which has a distinct public and is invariably shown in certain houses.

Take the great expense involved in mob scenes as an instance. How many individuals have witnessed a mob scene in life corresponding to the several thousand-dollar crowds which run to everything from a fire to a guillotine in pictures? Once of that sort of thing is assuredly enough, and more than enough. Many directors imagine that an audience feels cheated unless all the extras in Hollywood earn a day's food in every picture in which it is possible to insert them. Seriously, a reflection of life is what the majority want, not an incitement to the senses through the medium of unheard-of grandeur, clothing and furniture.

Very few people live in negligee the greater part of the time in houses where a telephone connection becomes a necessity for the furtherance of conversation across the room. The homes of the wealthy are depicted as hotels on a large scale and ball rooms of the "nouveau riche" put Buckingham palace to shame. Yet when a picture such as "A Woman of Paris" or "The Marriage Circle" is created and shown to an ungrateful public there is a sense of disillusionment with many which is similar to the effects of reading philosophy after a round with the Elsie books. But to the educated and intelligent mind it is about as much of a let-down as the fact that there is no Santa Claus.

With the future of the screen will come beauty of line and expression, simplicity and an entirely new art. It will be a vocation for artists and not for laymen, and this future has been glimpsed through the efforts which stand revealed in the productions of D. W. Griffith, Chaplin and Lubitsch.

Hackensack (Nj) Record May 22 1924

ART OF MAKING PICTURES

THAT moving pictures can be made educational in character is recognized by the master of moving picture art, D. W. Griffith. If there were more directors like him pictures would not only be more artistically made, but they would also be devoid of cheap and gaudy features which characterize the majority of films today.

The great historical dramas, depicted with fidelity and truth, such as the "Birth of a Nation" and "America," are distinct contributions, both to literature and art.

Believers in the moving pictures as educational features of the life of today, lovers of truth, of beauty and of art, all unite in praise of such directors as appear to take their calling seriously and who render contributions equal to those rendered by the best writers and artists of all times.

They deplore the cheap and sordid effects of those directors and producers who pander to the sensual and sordid aspect of human affairs in order that box office receipts may be swelled to the greatest limit through the expenditure of the least money and the least effort.

Cheap pictures, like cheap literature, should be discouraged as much as possible. It cannot be expected that pictures will be any better than the source of production and it is a lamented fact that moving picture production is largely in the hands of men of little education, of little skill, who are entirely lacking in artistic spirit and who care nothing of the moral effect which the pictures will have on the audiences.

The public does not patronize such pictures from choice. It does so from necessity. It has been clearly shown by Mr. Griffith that real art can be made to pay and that the people appreciate good pictures when given the opportunity to see them. It is unfortunate that the opportunities are so rare, that so few actors are real artists and that so many of them are exploited for reasons which have nothing at all to do with histrionic ability, but rather because of their ability to appeal to the animal senses of their beholders.

It is time that moving picture production be lifted out of the class of a mere manufacturing enterprise and be placed where it belongs—in the category of the arts and sciences.

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by S. M. Mindell

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The Daily Union welcomes news of a social and personal nature but it is impossible for us to keep in touch with the various items under this head without your help. Therefore, when you have a bit of news which may be of interest to your friends do not fail to give us the details for publication. 'Phone 659, or send them in. We are always at your service, glad and willing to chronicle the social happenings of the community.

Exhibitors Herald Chicago May 24 1924

Italy Soon to Become Important Film Producer, Says Griffith

Banking Interests Want Him to Make Pictures Abroad Lytell Proves His Point

By JOHN S. SPARGO

NEW YORK, April 13.—That Italy is not yet ready but soon will be to take an important position in the motion picture making industry is the belief of D. W. Griffith, who has just returned from a brief survey of producing conditions there. Mr. Griffith's trip to Italy was to look over the field in connection with a proposition advanced by an Italian banking interest for him to make pictures in Italy.

"Italy must build practical studios before it can hope to compete with America, either in cost or quality of its motion pictures," said Mr. Griffith.

"The studios in Italy are duplicates of the American ones of ten years ago. My estimates showed it would be more expensive to make a picture there than in America.

Syracuse (Ny) Journal May 24 1924

Chicago (Ill) Post May 24 1924 | Camden (N.J.) Courier 5/24/24 | Saginaw (Mich) News-America 5/25/24 | Philadelphia (Pa) Public Ledger 5/25/24 | Philadelphia Record 5/25/24

'Lexington Aided America'

Lexington, Mass., is proud of its glorious traditions. So proud, in fact, that when representatives of a motion-picture producer broached the subject of restaging some of the historic scenes on Lexington Green of April 19, 1775, the whole town almost rose in its wrathful horror.

But when David Wark Griffith convinced Lexington that the scenes were for "America" the photodramatic romance of the War of American Independence, requested by the Daughters of the American Revolution, the modern minutemen of Lexington offered every possible facility.

This explains why the Lexington, Concord, and Boston scenes in Griffith's "America," now playing at the Auditorium, are accurate and authentic.

John L. E. Pell, author of "Down to the Sea in Ships," who made the historical arrangement of "America," the story of which was written by Robert W. Chambers, the novelist, was the emissary chosen by Mr. Griffith to secure the co-operation of the Lexington authorities.

"It was characteristic of us as New Englanders that we didn't warm up to the idea at all at first," said Edwin B. Worthen, president of the Lexington Historical society, in discussing the matter the other day.

"In fact, the very idea of using such a shrine as the Hancock-Clarke house as the locale for a motion picture caused a shiver to run down the backs of most of us. Lexington and its historic associations seemed too sacred to us to be reproduced on the screen."

Mr. Pell's request was a large one. He wanted the co-operation of the Lexington Historical society, the use of the Hancock-Clarke and other historic houses, the use of invaluable historical relics, and the services of historical experts. However, he got what he asked for, and the result is shown in "America."

Minute Men in "America," Chestnut St. Opera House

Philadelphia (Pa) Evening Public Ledger May 24 1924

Los Angeles (Cal) Sat. Night 5/24/24

There is a vehemence of patriotism and thrilling love of country instilled in one by D. W. Griffith's "America," which opened the impressive New Forum Theater, last week. Mr. Grifith has become over zealous in his production to the point of picturing British atrocities in the Revolutionary War and overstressing the feeling of enmity against England, but on the whole, it compares favorably with his best work. The simple-hearted, courageous makers of the United States are shown with fidelity in this film. If the picture does nothing more than inspire in Americans a greater love of country and renew and strengthen a wavering respect for the Constitution and the forefathers who made it possible, it will have achieved success. The first half of "America" is decidedly the better portion. The early rumblings of war are heard, the patriots are gathering in forces, the first little skirmishes are held. Paul Revere's ride is the most striking, single episode of the picture. It does not possess the thrill-power I had hoped for, after reading a number of eastern criticism. However, the ride is dramatic and drawn closely along historical lines. The scenes in the Virginia legislature, with Patrick Henry addressing the assembly, the outnumbered, loyal patriots lining up in the streets of Lexington, the indomitable courage of Washington's men at Valley Forge, are scenes that will long be remembered. Unmistakably, "America" has the stamp of Griffith burned into it, which, of course, does not detract. Neil Hamilton, Erville Alderson and Charles Emmet Mack offer the most convincing performances, although the entire cast gives evidence of [illegible] effort.

Chicago Sec News 5/24/24

Los Angeles (Cal) Examiner 5/24/24

Duluth (Minn) Herald 5/24/24

AN IMPORTANT DETAIL

In the scenes of D. W. Griffith's "America" at the Chestnut Street Opera House depicting the House of Burgesses in Virginia when its members and visitors are thrown into a state of great excitement by the news that a tax had been levied by England upon the shipments of tea into this country, Mr. Griffiths has introduced a detail of considerable significance. It is that of a black mask carried by Carol Dempster, in the character of the little Tory Nancy Montague upon her visit to the gallery of the House of Burgesses. At first glance some might take it to be a fan, but a closer scrutiny reveals its identity. The introduction of the mask shows only too clearly that it was the custom of the women of those days to cover up their faces when visiting in places of public.

ACTOR WILL POSE FOR STATUE OF WASHINGTON

Neil Hamilton, the new D. W. Griffith star in the romantic national picture "America," has been asked by Henry H. Kitson, the sculptor, to pose for a statue which has been ordered as a memorial for Washington's headquarters at Newburgh, N. Y.

Mr. Kitson is the sculptor of the famous statue of the Minute Man at Lexington Common.

After seeing Hamilton in the hero's role, he selected him as the ideal type of the American man.

Exhibitors Herald Chicago Sec May 24 1924

That's Out

Griffith has just got back from Italy where he says they have studios ten years behind the times. And they want to make pictures that cost about what pictures did five years ago.

Los Angeles (Cal) Times 5/24/24

CONCEPTION OF HISTORY ALL WRONG

D. W. Griffith's Research Into Revolutionary Era Shows Popular Errors

Hamilton posed by the [illegible] on the historical field of Washington crossing the Delaware is unconvincing, according to David Wark Griffith, who made the picture "America," starring at the Auditorium last week.

Los Angeles (Cal) Examiner 5/24/24

ITALY CONSIDERS ERIC PRODUCTION

Griffith Uncertain as to Whether to Undertake Task.

DISCUSSES HIS TRIP

D. W. Griffith is home from Italy, having gone there at the request of an Italian syndicate who wished to talk over with him the possibility of producing a big picture, which it was hoped would increase Italy's prestige in the film business. Mr. Griffith asserted that the trip was just as much to get a rest as to talk business. He said that Americans are speeding up Italian telephones and railroads, and that it was thought that an American producer might emulate his confreres in stimulating the production of pictures. He explained that at present there is no studio in Rome which would permit of making scenes such as are made in this country, but that the banking syndicate assured him that in three or four months they would have facilities in a new studio now building with a lighting system than can draw upon 3,000 amperes. The Banco Commerciale Italiana is back of the syndicate.

"Italy wishes to be a great world power," declared Mr. Griffith, "and they look upon the picture business as a wonderful institution and a remarkable medium for reaching the whole world. They had heard of 'America' and they liked the idea as it was outlined to them. They have voted a large sum of money for the purpose of a film production, but so far they have no adequate facilities for making the picture. However, negotiations are still pending, and there is a possibility of my returning. Of course Italian ideas are utterly different from ours.

Would Cost Less in Italy.

"I told them that my last picture cost more than $1,000,000 and that their American representative could go over my books. They were not dumbfounded at the stupendous sum, but it nevertheless made them scratch their heads when it was translated into lire. If they finish the new studio, it is their idea to make a picture bigger than has hitherto been produced. Settings would be much cheaper than the cost of constructing these in America, and then there is the question of 'extras.' In Italy extras receive about twelve lire a day, equivalent now to 53 cents. We have to pay them $5 to $7 a day. There is a catch about these Italian 'extras' however. They just appear for that amount. If they are left standing around one does not have to pay them any more than 53 cents, but supposing they are asked to run, or carry a heavy spear or even to applaud, they then are entitled to more money. In the event that these men are paid for each trifling performance from 12 to 100 lire, and I were to make forty retakes, the cost of production would be something to puzzle about, and we would require special auditors and bookkeepers to keep track of the 'extras' and their respective performances. In fact, one would imagine that referees would be necessary to determine the importance of each 'extra' and his work.

Protracted Luncheons.

"Italians are in the habit of taking two hours for luncheon. The importance of eating and drinking is far beyond that of making pictures! I don't know what I would be doing while they were consuming food and beverages for this protracted period.

"Then there is the question of imparting my wishes to the players. I can easily see that if I made a picture in Italy I would want American principals, as talking to Italians through an interpreter would be most unsatisfactory and extremely slow. Have you ever heard an interpreter translating English into Italian? I try tell the interpreter to tell the Italian it is raining and he appears to trace the rain down to Jupiter, call attention to floods caused by rain, to allude to umbrellas and raincoats, to refer to the consequent growth of plants and fields and the results of droughts, and then said four or five words which in Italy appear to make a whole chapter.

"One can readily imagine the difficulties that might ensue if I attempted to direct a picture with Italian actors, using all the instructions through an interpreter! Think of the flow of rhetoric of the 20-minute sentences which I would have to listen before my [illegible] words were intelligible to the players. No, I would certainly have American principals and do the best I could with the circumstances with the minor talent and 'extras.'

"I did not see Mussolini, but I met a high and mighty official of the Government, Cantalari, who, I believe, is consul. He is head of the armed Fascisti. He has an office in a barracks and armed sentries met me at the gate. The room in which I found Cantalari is decorated in black, relieved with touches of white. You can imagine its weird appearance. Just as I was taking a seat I noticed on a little side table a skull and some bones. I gather that they were placed there to remind one of the brevity of life. Still nor Cantalari appeared to be quite cheerful in these surroundings. He was in uniform and pulled forth a set of boxing gloves which, he said, he would put on with me. I made an appointment for the encounter in spite of his being a big, muscular man. My date with him is in May, 1925. Everything in this barracks was full of up-to-date 'pep,' the Italian idea of hustle and bustle. Everybody seemed to be running. They never walk, as that would be too slow. They salute on the run and it is perfectly en regle. I went to see Cantalari about 'movies,' but when I saw this barracks with all the men in black shirts scampering in all directions, saluting here and saluting there, some of them with the skull and cross bones on their black shirts (they are the musketeers) going on errands or arriving, some fast runners, some slowies, some slender and some plump, some with long legs and others with long bodies—you can picture the scene of haste and I may be pardoned for letting motion pictures fade instanter from my mind.

"They do not bother about Chaplin in Italy. At Leggi one man I saw told me that they didn't. They have 'The Kid' over there, and the player they explain in this production is not Chaplin, but Jackie Coogan. They are showing some American pictures in Roman theaters but they are far behind the times in their presentations."

Scene from "AMERICA" (film) CHESTNUT STREET OPERA HOUSE

Los Angeles (Cal) News 4/25/24 | Phila (Pa) North American 5/25/24

CAROL DEMPSTER in "AMERICA" (The Forum)

LionelBarrymore in "AMERICA" at CHESTNUT

Philadelphia (Pa) Public Ledger May 25 1924

Making Over History

It is unfortunate from the historical point of view that artists and writers choose the spectacular rather than the important events and incidents of a war as the subjects for their paintings and their writings. For it very frequently happens that the really important events of a great war, like those of human life in general, lack that spectacular quality which inspires the artist and the writer, and hence, being neglected, gradually pass from the ken of men. Minutiae, less events both important and spectacular have been overshadowed by events which might be termed "super-spectacular" and so have passed from memory.

So it probably is that one of the most important campaigns of the War of American Independence, having failed through to accord the Americans, has been almost forgotten. It has remained for David Wark Griffith, creating his America, the romance of the Revolution, now at the Chestnut Street Opera House to bring from the [illegible] dusty pages of history the story of Arnold's attempt to sell his country for the gold which he failed to make a whole country.

[illegible]

Columbus (O) Dispatch 5/25/24

To Be Only One "America"

—SAYS WAR DEPT.

There can be but one "America." The United States War Department has settled that. When D. W. Griffith, producer of this great screen romance, conceived the idea of using United States regular army soldiers for his battle scenes, and Secretary of War Weeks impressed by the historical value of "America," arranged to lend large units of the army for use as extras, both of them overlooked the fact that whenever Griffith does something a hundred times better of Hughes try to follow suit.

Hughes had Griffith [illegible] the Sixteenth and Eighteenth Infantry for the battles of Lexington, Concord and Bunker Hill, and the Sixteenth Field Artillery as Hessians. Then [illegible] begins to run out. The War Department from the beginning for the use of regular units in America as though urged by the success of Griffith's picture. The [illegible] the United States army [illegible] the Colonial and Revolutionary [illegible]

[illegible]

Washington Herald May 24 1924

Griffith Lands Wallhall's Art

[illegible]

Oklahoma (Okla) Oklahoman May 25 1924

GRIFFITH FINDS NEW 'SHEIK' FOR MOVIES

Neil Hmilton Expected To Take Valentino's Stuff.

A [illegible] and greater Valentino, a new "[illegible]" of the screen, has been discovered by David Wark Griffith, who discovered and "made" a majority of the greatest day movie stars.

The new heartsey in the film world is none other than Neil Hamilton, the sturdy, handsome, young American boy who plays the leading male role in Griffith's "America," the romance of the war of American independence now the Roxaltos in New York and Boston. Critics of both cities have joined together in forecasting a great future for young Hamilton, who [illegible] and Hamilton [illegible] is one of the outstanding artistic credits for Hamilton, whose portrayal of the young Hessian officer [illegible]

Although Hamilton discovered and made Hartsewood, the star, [illegible] Hamilton, and many other [illegible] the Hessian of Hessian, the [illegible] is no doubt that he [illegible] the role of Hamilton, who is the [illegible] of the Griffith [illegible] Revolutionary [illegible]

[illegible]

Los Angeles (Cal) Examiner

Philadelphia (Pa) Inquirer 4/25/24

Scene from "America" at Chestnut Street Opera House

Phila (Pa) Record 5/25/24

Pittsburgh (Pa) Gazette Times 5/24/24

FILM OFFER TO AID FOR MEMORIAL STATUE

[illegible]

Pittsburgh (Pa) Sun-Telegraph 5/24/24

Griffith Again in America

Talks of Italian Vis

Consulted With Bankers About a Picture Prod tion—Saw Cantalari and Made Engagement to Box With Him.

D. W. GRIFFITH, producer of "America," now playing its last week at the Chestnut Street Opera House, has returned from Italy, where he went at the request of an Italian syndicate to talk over the possibility of producing a big picture to add to Italy's prestige in the film business.

"Italy wishes to be a great world Power," he declared last week, "and they look upon the picture business as a wonderful institution and a remarkable medium for reaching the whole world. They had heard of 'America,' and they liked the idea as it was outlined to them. They have voted a large sum of money for the purpose of a film production, but so far they have no adequate facilities for making the picture. However, negotiations are still pending, and there is a possibility of my returning. Of course Italian ideas are utterly different from ours.

"I told them that my last picture cost more than $1,000,000 and that their American representative could go over my books. They were not dumfounded at the stupendous sum, but it nevertheless made them scratch their heads when the amount was translated into lire. If they finish the new studio that is to be erected in Rome, it is their idea to make a picture bigger than has hitherto been produced. Settings would be much cheaper than the cost of constructing these in America, and then there is the question of 'extras.' In Italy 'extras' receive about 12 lire a day, equivalent now to 53 cents. We have to pay them $5 to $7 a day. There is a catch about these Italian 'extras' however. They just 'appear' for that amount. If they are left standing around one does not have to pay them any more than 53 cents, but supposing they are asked to run, or carry a heavy spear or even to applaud, they then are entitled to more money. In the event that these men are paid for each trifling performance from 12 to 100 lire, and I were to make 40 retakes, the cost of production would be something to puzzle about, and would require special auditors and bookkeepers to keep track of the 'extras' and their respective performances. In fact, one would imagine that referees would be necessary to determine the importance of each 'extra' and his work.

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D. W. GRIFFITH

Phila (Pa) Record 5/25/24

Pittsburgh (Pa) Post 5/24/24

FILM OFFER TO AID FOR MEMORIAL STATUE

[illegible]

Chicago (Ill) Journal 5/26/24

Chicago (Ill) News 5/26/24

Chicago (Ill) Journal 5/26/24

Chicago (Ill) Journal 5/27/24

Chicago (Ill) Journal 5/31/24

Chicago (Ill) News May 31 1924

Chicago (Ill) Herald May 30 1924

Los Angeles (Cal) Record 5/29/24

Los Angeles (Cal) Times 5/27/24

Los Angeles (Cal) Herald May 30 1924

Los Angeles (Cal) Herald May 31 1924

Mamaroneck (N.Y.) Paragraph May 29 1924

Bronx (N.Y.) Home News 5/30/24

Houston Texas Post May 30 1924

White Plains (N.Y.) Reporter 5/31/24

Fresno (Cal) Bee 5/31/24

Austin (Tex) Statesman 5/31/24

Seattle (Wash) Mail May 31 1924

Lynn (Mass) Item May 31 1924

My Liberty Magazine May 31 1924

Evening Sun Daily (N.Y.) 5/27/24

N.Y. Times Sq Daily May 27 1924

Neil Hamilton, who has the male lead in the Griffith picture "America," has been asked by Henry H. Kitson, sculptor, to pose for a statue which has been ordered as a memorial for Washington's Headquarters at Newburgh, N. Y. Mr. Kitson made the statue of the Minute Man on Lexington Common. Before starting work Mr. Kitson came from his studio at Framingham, Mass., to New York to see "America," with the idea of getting inspiration for his study. After seeing Hamilton in the film the sculptor pronounced him as a fine type of young American manhood.

PATRIOTIC LESSON SEEN IN 'AMERICA'

Historical Film Spectacle at Auditorium Called D. W. Griffith's Finest Effort.

By PAUL R. MARTIN.

David Wark Griffith has done many fine things since first he proved to a waiting world that the motion picture could be made the medium of better dramatic effort than those tiresome and inane things which were so much in vogue a dozen or so years ago, and he startled film patrons everywhere with "The Birth of a Nation." Yes, Mr. Griffith has done much since then, and the present writer, viewing "Orphans of the Storm" season before last was inclined to the belief that in this offering, the greatest possibilities of screen art had been realized.

Naturally, Mr. Griffith has had his followers with Cecil DeMille, whose "Ten Commandments" is now current at Woods, and with Rex Ingraham, whose "Scaramouche" was here a few months ago, standing at the head of the line. Then there, was "The Hunchback of Notre Dame," one of the greatest of all screen offerings, and one which should have endured in Chicago much longer than it did. The men who are responsible for these productions are all worthy of commendation for each has contributed of his own store of originality. But after it is all said and done, it is David Wark Griffith who was the pioneer in the production of screen spectacle, and a Griffith offering will always be worthy of serious consideration.

I have mentioned "Orphans of the Storm" and well I remember the feeling of awe that came over me as I witnessed this marvellous spectacle; and yet, it was nothing as compared to the emotions which fairly swept me from my feet when I attended "America" which Mr. Griffith is now presenting at the Auditorium. Here, in my opinion, is the greatest picture ever presented in America. Not that it is more elaborate than many others that come to mind. Not that it is better from the standpoint of acting, or photography or general effect, but great because it serves a great mission.

There are too many people in this country today who are inclined to apologize for the manner in which this land of ours won its nationhood. Too many, who now look askance upon revolution as we know it in terms of 1776. Too many who blush when they think of their hardy colonial ancestors lying in wait behind the stone walls that line the road from Lexington to Concord, and taking pot-shots at the British redcoats as they marched by, bent upon subduing a people that opposed taxation without representation and all forms of tyranny.

This attitude on the part of so-called Americans has been responsible for a revision of a lot of school histories; it has brought about a revival of toryism and it has had no small influence in putting a damper upon Americanism as it was known in those days when the nation's birth pangs were still fresh in the memory. International brotherhood is a splendid doctrine and one that is deserving of cultivation, but no nation should forget its origin. Because of this, "America" as conceived in the story of Robert W. Chambers and adapted for the screen by D. W. Griffith is serving a great and a useful purpose. It is stimulating the minds of those who have forgotten historical facts. It is an excellent text book for those who have been led astray in the matter of history.

"America," be it known, is a story of the War of the Revolution. Through it there runs romance, but its principal charm as well as its value is in the fact that it visualizes as printed words could never do, some of the stirring events of that period which followed close upon the heels of the Boston Tea Party and terminated in the surrender of Lord Cornwallis to General Washington. This picture is crowded with historical characters, and faithfully are these portrayed by splendid actors. Paul Revere's ride is as dramatic an episode as the screen has yet set forth, and the battle scenes—pigmy like as compared with those real scenes of carnage in "Powder River," but thrilling, every one of them. Would that there were more pictures like "America."

Nathan Holden is the central male figure of "America" and his love for the daughter of a prominent Tory, with the subsequent conversion of the Tory family to the American cause, gives the element of romance aside from its historical interest. However, it is not in this plot that the principal charm of this picture lies, but rather in its presentation of life as it was lived during the times of the Revolution, its portrayal of those figures who were leaders of the cause, and in the accuracy of its detail. Neil Hamilton is seen as Nathan Holden, while Mr. Griffith's newest star, Carol Dempster plays opposite him. Lionel Barrymore is Capt. Butler, the British officer-villain, with Louis Wolheim as his accomplice. It is interesting to note that Lucile LaVerne, who is scoring a triumph in "Sun Up" at the LaSalle, has a small character part.

One Actor's Start.

Charles Emmett Mack, whose performance in the role of young Montague is one of the outstanding features of D. W. Griffith's "America" now at the Auditorium theater, is a native of Scranton, Pa., where he attended St. Thomas' college.

While in college he saw the circus for the first time, and, lured by the apparently care-free gypsy life of the circus man, he decided that the moment he got his diploma he would run away from home and become a clown.

He carried out this resolve, joining a small tent show and later adding himself to Ringling Brothers' "greatest show on earth," with which he traveled for two seasons. He soon lost both his illusions as to circus life being care-free and easy and his desire for travel. But his desire for a histrionic career remained and he went into vaudeville. Finding even the traveling there too irksome, he joined a stock company and settled down to a real apprenticeship for theatrical work.

Struck by the opportunities which the silver sheet offered to young actors, Mack sought work in the studios and was finally successful in joining the Griffith forces, getting a small part in "Dream Street."

Since that time he has appeared exclusively under the Griffith banner.

His Films Abound

David Wark Griffith, master of the cinema, has his two greatest pictures on view this week and four notable screens are given over to his work. While his "America" sweeps along at the Auditorium, where it is shown twice daily, his famous "The Birth of a Nation" holds forth at the Woodlawn, Senate and Parkway.

"America" in 'Frisco August

Los Angeles May 26.

D. W. Griffith's "America" will have its premiere in San Francisco at the Curran early in August. It is scheduled to play there at least six weeks.

NEW COMMUNITY HOUSE, ALL LOCALLY PROMOTED, CAN'T FIGURE OVERHEAD

Forum in Los Angeles Cost $1,000,000—Sheriff in Box Office First Week—Griffith's "America" Guaranteed $75,000, High Record

Los Angeles May 26.

D. W. Griffith's "America," which opened last night at the Hancock for three days, is the best historical moving picture ever made. It is a splendidly done battle spectacle of the American Revolution, produced, as the captions tell, to show the sacrifices of our forefathers in their fight for liberty.

Although the love story that contains this piece is of little consequence, those interested in history will sit enthralled through the magnificence of this newest Griffith correspondence, which is a document that will tend to preserve for future generations an significant photographic record of conditions during the days of 1776.

The cinematography is the best that Griffith has contributed to the screen, particularly the showing of Paul Revere's midnight ride and the presentation of the battle of Bunker Hill and the assault of the British forces of [illegible] through the snow [illegible] that had been reddened by [illegible]

[illegible]

WAR ON OPPRESSORS JUSTIFIED BY PASTOR

Advising his hearers to see Griffith's picture, "America," now being shown at the Forum, and to study again the cause for which the patriots fought, Rev. William C. Isett, pastor of Amanda Chapel, preached yesterday on "See America First." An excerpt from the sermon follows:

"I am for peace, so much for peace that I am willing to lay down my life upon the battlefield if need be to obtain it and righteousness. I am no stranger to the battlefields of France, the sound of bursting shells or the horror of destructive death. There is a movement among the churches to abolish war, and I shall lend my aid with heart and soul because I have seen war face to face. But I do not believe war is contrary to the teaching of the Bible, or participation in it a sin. For if it is, then God commanded men to sin, and that is not within the range of my belief. War is terrible; it is horrible. It is one of the three greatest calamities than can come upon a nation. It is a judgment sent from God. But it is not sin, though sinful things are done in the cause of war. The only way to abolish war is to establish the Kingdom of God, no matter what it costs us. Just as the spirit of co-operation and force, if necessary, famine and pestilence have been stamped out of a great part of the world, so by this same spirit of goodwill and work will war be eliminated from society. It was selfish, ignorant greed which brought on the Revolutionary War, but out of it sprang the spirit of America—the spirit of liberty for all peoples."

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[illegible]

NEW FORUM THEATER

Carol Dempster and Arthur Dewey as Nancy Montague and George Washington in D. W. Griffith's "America," Forum theater.

THERE CAN BE BUT ONE "AMERICA"

The United States War Department has settled that. When D. W. Griffith, producer of this great screen romance, conceived the idea of using United States regular army soldiers for his battle scenes, and Secretary of War Weeks, impressed by the historical value of "America," arranged to loan large units of the army for use as supers, both of them overlooked the fact that whenever Griffith does something a thousand lesser lights of filmdom try to follow suit.

Hardly had Griffith finished using the 16th and 18 Infantry for the battles of Lexington, Concord and Bunker Hill, and the famous Third Calvary as Morgan's Riflemen, than request began to pour into the War Department from film companies for the use of army units. It seemed as though, urged by the success of Griffith's picture, the entire film industry was about to deluge the country with Revolutionary War stories.

So thick and fast came these requests that it became apparent that if the War Department followed the precedent established by Griffith, the entire army would be devoting its entire attention to motion pictures to the exclusion of all else.

So an order has been issued by the Department, prohibiting any further use of regular army men in photoplays. Ar[illegible]s Griffith declares that it is im[illegible]e to accurately re-stage the geat co[illegible]s of the War of Independence, ex[illegible] with highly trained regulars,—the[illegible] can be but one "America."

Films of the Future

A movi[illegible] every home is the prophecy of [illegible] Wark Griffith, famous producer of motion pictures, who in Collier's peers into the future of the film industry. "One hundred years hence," writes Griffith, "I believe, the airplane passenger lines will operate motion-picture shows on regular schedule between New York and Chicago and between New York and London. Trains, which will be traveling twice or three times as fast as they do now, will have film theaters on board. Almost every home of good taste will have its private projection room where miniatures, perhaps, of the greater films will be shown to the family, and, of course, families will make their albums in motion pictures instead of in tintypes and 'stills.'

"By the time these things come to pass, there will be no such thing as a flicker in your film. Your characters and objects in pictures will come upon the screen (which by then may not even be white, and certainly may not be square, or look anything like what it does now), and they will appear to the onlookers precisely as these persons and objects appear in real life. That much discussed 'depth' in pictures, which no one as yet has been able to employ successfully, will long since have been discovered and adopted. The moving canvas will not appear flat, but if a character moves before a fireplace you will recognize the distance as between the character and the fireplace.

"Likewise, in landscapes, you will feel the proper sense of distance. Your mountain peaks will not appear to rise one on top of the other, but will appear exactly as if you stood and looked at them. Of course these are merely details that will require long and intense study and experiment, but they will come. In other words, from the standpoint of naturalness, motion pictures 100 years from now will be so nearly like the living person or the existing object pictured that you will be unable, sitting in your orchestra seat, to determine whether they are pictures or the real thing."

Carol Dempster

Famous Griffith star who has leading role in 'America' at the Forum.

LONG LEGS ON SHORT TORSO SAID TO DENOTE INTELLIGENCE

If you have a small body and long arms and legs the chances are you are highly intelligent and will find success in some kind of brain work.

If you have a large body and short arms and legs, brain work is probably not your forte, and you would do best to follow some manual trade, or at least a line of work requiring steadiness and accuracy rather than quickness of mind.

If you are of a normal type—that is, if your limbs are not disproportionately long or short in comparison with the size of your body—you may be either intelligent or unintelligent. Whether you are suited for brain work or manual labor can not be told accurately from your bodily measurements.

These in effect are the conclusions science has reached as a result of the latest inevstigations in the field of physiological psychology, says Henry E. Garrett, Ph. D., of the department of psychology, Columbia university, writing in Popular Science Monthly. Recently, he asserts, he and Dr. Sante Naccarati of New York, specialist in nervous and mental diseases, conducted a test of this theory among about 300 students of Columbia university, and the results tended to show that a very definite relationship exists between bodily structure and intelligence, this despite the fact that no very unintelligent individuals would be found among a group of college students.

In the test the length of each man's limbs was obtained—the combined length of one arm and one leg. This figure was then divided by the volume of his body, the result indicating to what body type he belonged. This result was then compared with each man's tested intelligence as indicated by his class work and the standing obtained in standard psychological tests. Of the men examined, says Dr. Garrett, 76 per cent of the small-bodied, long-legged men, 40 per cent of the normal men and 15 per cent of the large-bodied, short-legged men showed high intelligence. "It is surprising," writes Dr. Garrett, "how thoroughly the conclusions reached in the test seem to be borne out in the case of well known men. Henry Ford, John D. Rockefeller, General Pershing, Booth Tarkington and David Wark Griffith might be named as the outstanding Americans of this generation in their particular fields. All of them are long-legged men with short bodies. Washington and Lincoln and Woodrow Wilson likewise were of this type. President Coolidge, the late President Harding, Andrew W. Mellon, Tesla, Marconi, the Wright brothers, and a host of others are typically long-limbed men with small bodies.

"Edison belongs to the normal type. So did Theodore Roosevelt. So do David Belasco, Charles Evans Hughes and Elihu Root. The names of two other men occur to me—Jack Dempsey and Luis Angel Firpo. Not even their staunchest admirers would claim that they possess a much intelligence as any of the others I have mentioned. Both of them fall into the class of large-bodied, short-legged men."

As to the scientific reason for the apparent relationship between bodily proportions and intelligence, Dr. Garrett says the most tenable explanation is based on facts given by the study of the ductless glands, particularly the action of the thyroid gland in the neck. Activity or inactivity of this gland, he asserts, influences both the body type and the intelligence with the results that he gives.

Was King George III fat or lean? Pi[illegible] fans who have seen Harry Beaumont's "Beau Brummel," the Warner Brothers production starring John Barrymore in the part made famous by the late Richard Mansfield, find the George III in that picture a robust individual, whereas, those who witness David Wark Griffith's big drama based on the Revolution, "America," which comes for its local premiere soon, will find a distinctly different type of actor as George III, the English monarch who [illegible] in during America's fi[illegible]

Educational Value of Motion Pictures

BY JEAN F. WEBB, III

First Year High School Best Essay Submitted in Contest at Loew's State Theatre

The influence of the "movie" on modern school children is tremendous. The educational value of motion pictures is so great as to be inestimable, provided, of course, that the proper kind of pictures is selected—and there is now circulating a wealth of such pictures, embracing almost all of the subjects taught in our schools.

The important part which the motion picture plays in the historical education of the school children today is conceded by all. When [illegible] after having seen D. W. Griffith's great masterpiece, "America," but has a more profound impression of the tremendous sacrifice and indomitable courage by which our revolutionary ancestors won for the children we enjoy today, they could use to extract from a printed history?

Other wonderful pictures which present in showing among the period the correct [illegible] "Liberty" and the Rob Universal Film [illegible] called the "Cavalcade of America," which depicts thirty periods of American history.

As in the historical education which can be gleaned from the movies, we are far better than just [illegible] [illegible] the [illegible] [illegible] [illegible]

Chicago Sec Post Camden (N.J.) May 24 1924 Courier 5/24/24 Saginaw (Mich) News-America 5/25/24 Philadelphia Pa Public Ledger 5/25/24 Philadelphia Record 5/25/24

'Lexington Aided America'

Lexington, Mass., is proud of its glorious traditions. So proud, in fact, that when representatives of a motion-picture producer broached the subject of restaging some of the historic scenes on Lexington Green of April 19, 1775, the whole town almost rose in its wrathful horror.

But when David Wark Griffith convinced Lexington that the scenes were for "America" the photodramatic romance of the War of American Independence, requested by the Daughters of the American Revolution, the modern minutemen of Lexington offered every possible facility.

This explains why the Lexington, Concord, and Boston scenes in Griffith's "America," now playing at the Auditorium, are accurate and authentic.

John L. E. Pell, author of "Down to the Sea in Ships," who made the historical arrangement of "America," the story of which was written by Robert W. Chambers, the novelist, was the emissary chosen by Mr. Griffith to secure the co-operation of the Lexington authorities.

"It was characteristic of us as New Englanders that we didn't warm up to the idea at all at first," said Edwin B. Worthen, president of the Lexington Historical society, in discussing the matter the other day.

"In fact, the very idea of using such a shrine as the Hancock-Clarke house as the locale for a motion picture caused a shiver to run down the backs of most of us. Lexington and its historic associations seemed too sacred to us to be reproduced on the screen."

Mr. Pell's request was a large one. He wanted the co-operation of the Lexington Historical society, the use of the Hancock-Clarke and other historic houses, the use of invaluable historical relics, and the services of historical experts. However, he got what he asked for, and the result is shown in "America."

Minute Men in "America," Chestnut St. Opera House

Philadelphia (Pa) Eve Public Ledger May 24 1924

Los Angeles (Cal) Sat. Night 5/24/24

There is a vehemence of patriotism and thrilling love of country instilled in one by D. W. Griffith's "America," which opened the imposing new Forum Theater, last week. Mr. Griffith has become over zealous in his production to the point of picturing British atrocities in the Revolutionary War and overstressing the feeling of enmity against England, but on the whole, it compares favorably with his best work. The simple-hearted, courageous makers of the United States are shown with fidelity in this film. If the picture does nothing more than inspire in Americans a greater love of country and renew and strengthen a wavering respect for the Constitution and the forefathers who made it possible, it will have achieved success. The first half of "America" is decidedly the better portion. The early rumblings of war are heard, the patriots are gathering in forces, the first little skirmishes are held. Paul Revere's ride is the most striking, single episode of the picture. It does not possess the thrill-power I had hoped for, after reading a number of eastern criticism. However, the ride is dramatic and drawn closely along historical lines. The scenes in the Virginia legislature, with Patrick Henry addressing the assembly, the outnumbered, loyal patriots lining up in the streets of Lexington, the indomitable courage of Washington's men at Valley Forge, are scenes that will long be remembered. Unmistakably, "America" has the stamp of Griffith burned into it, which, of course, does not detract. Neil Hamilton, Erville Alderson and Charles Emmet Mack offer the most convincing performances, although the entire cast gives evidence of sincerity and [illegible] effort.

Chicago Sec News 5/24/24

AN IMPORTANT DETAIL

In the scenes of D. W. Griffith's "America" at the Chestnut Street Opera House depicting the House of Burgesses in Virginia when its members and visitors are thrown into a state of great excitement by the news that a tax had been levied by England upon the shipments of tea into this country, Mr. Griffiths has introduced a detail of considerable significance. It is that of a black mask carried by Carol Dempster, in the character of the little Tory Nancy Montague upon her visit to the gallery of the House of Burgesses. At first glance some might take it to be a fan, but a closer scrutiny reveals its identity. The introduction of the mask shows only too clearly that it was the custom of the women of those days to cover up their faces when visiting in places of public.

Duluth (Minn) Herald 5/24/24

ACTOR WILL POSE FOR STATUE OF WASHINGTON

Neil Hamilton, the new D. W. Griffith star in the romantic national picture "America," has been asked by Henry H. Kitson, the sculptor, to pose for a statue which has been ordered as a memorial for Washington's headquarters at Newburgh, N. Y.

Mr. Kitson is the sculptor of the famous statue of the Minute Man at Lexington Common.

After seeing Hamilton in the hero's role, he selected him as the ideal type of young American manhood and asked him to pose as a model.

Exhibitors Herald Chicago Sec May 24 1924

That's Out

Griffith has just got back from Italy where he says they have studios ten years behind the times. And they want to make pictures that cost about what pictures did ten years ago.

Los Angeles Cal Times 5/24/24

CONCEPTION OF HISTORY ALL WRONG

D. W. Griffith's Research Into Revolutionary Lore Shows Popular Errors

Research placed by the producer seems on the important film of Washington crossing the Delaware is characterized according to David Wark Griffith, whose feature "America" is showing at the Auditorium. Griffith's research in the period had to be made after several disappointments.

Los Angeles Cal Examiner 5/24/24

ITALY CONSIDERS ERIC PRODUCTION

Griffith Uncertain as to Whether to Undertake Task.

DISCUSSES HIS TRIP

D. W. Griffith is home from Italy, having gone there at the request of an Italian syndicate who wished to talk over with him the possibility of producing a big picture, which it was hoped would increase Italy's prestige in the film business. Mr. Griffith asserted that the trip was just as much to get a rest as to talk business. He said that Americans are speeding up Italian telephones and railroads, and that it was thought that an American producer might emulate his confreres in stimulating the production of pictures. He explained that at present there is no studio in Rome which would permit of making scenes such as are made in this country, but that the banking syndicate assured him that in three or four months they would have facilities in a new studio now building, with a lighting system than can draw upon 8,000 amperes. The Banco Commerciale Italiana is back of the syndicate.

"Italy wishes to be a great world power," declared Mr. Griffith, "and they look upon the picture business as a wonderful institution and a remarkable medium for reaching the whole world. They had heard of 'America' and they liked the idea as it was outlined to them. They have voted a large sum of money for the purpose of a film production, but so far they have no adequate facilities for making the picture. However, negotiations are still pending, and there is a possibility of my returning. Of course Italian ideas are utterly different from ours.

Would Cost Less in Italy.

"I told them that my last picture cost more than $1,000,000 and that their American representative could go over my books. They were not dumbfounded at the stupendous sum, but it nevertheless made them scratch their heads when it was translated into lire. If they finish the new studio, it is their idea to make a picture bigger than has hitherto been produced. Settings would be much cheaper than the cost of constructing these in America, and then there is the question of 'extras.' In Italy extras receive about twelve lire a day, equivalent now to 53 cents. We have to pay them $5 to $7 a day. There is a catch about these Italian 'extras' however. They just appear for that amount. If they are left standing around one does not have to pay them any more than 53 cents, but supposing they are asked to run, or carry a heavy spear or even to applaud, they then are entitled to more money. In the event that these men are paid for each trifling performance from 12 to 100 lire, and I were to make forty retakes, the cost of production would be something to puzzle about, and we would require special auditors and bookkeepers to keep track of the 'extras' and their respective performances. In fact, one would imagine that referees would be necessary to determine the importance of each 'extra' and his work.

Protracted Luncheons.

"Italians are in the habit of taking two hours for luncheon. The importance of eating and drinking is far beyond that of making pictures! I don't know what I would be doing while they were consuming food and beverages for this protracted period.

"Then there is the question of imparting my wishes to the players. I can easily see that if I made a picture in Italy I would want American principals, as talking to Italians through an interpreter would be most unsatisfactory and extremely slow. Have you ever heard an interpreter translating English into Italian? You tell the interpreter to tell the Italian it is raining, and he appears to trace the rain down to Jupiter, call attention to floods caused by rain, to allude to umbrellas and raincoats, to refer to the most the consequent growth of plants and foliage and the results of droughts. You have said four or five words which in Italian appear to make a whole chapter.

"One can readily imagine the difficulties that might ensue if I attempted to direct a picture with Italian actors, giving all the instructions through an interpreter! Think of the flow of rhetoric of the 20-minute sentences which would have to listen before my words were intelligible to the players. No, I would certainly have American principals and do the best I could with the circumstances with the minor talent and 'extras.'

"I did not see Mussolini, but I visited a high and mighty official of the Government, Cantalari, who, I believe, is consul. He is head of the armed Fascisti. He has an office in a barracks and armed sentries met me at the gate. The room in which I found Cantalari is decorated in black, relieved with touches of white. You can imagine its weird appearance. Just as I was taking a seat I noticed on a little side table a skull and some bones. I gather that they were placed there to remind one of the brevity of life. Signor Cantalari appeared to be quite cheerful in these surroundings. He wore a uniform and pulled forth a set of boxing gloves which, he said, he would put on with me. I made an appointment for the encounter in spite of his being a big, muscular man. My date with him is in May, 1924. Everything in this barracks was full of up-to-date 'pep,' the Italian idea of hustle and hustle. Everybody seemed to be running. They never walk, as that would be too slow. They salute on the run, and it is perfectly en regle. I went to see Cantalari about 'movies,' but when I was this barracks with all the men in black shirts scampering in all directions, saluting here and saluting there, some of them with the skull and cross bones on their black shirts (they are the musketeers) going on errands or arriving, some fast runners, some clerks, some slender and some plump, some with long legs and others with long bodies, you can picture the scene of haste and I may be pardoned for letting motion pictures fade instanter from my mind.

"They do not bother about Chaplin in Italy. At least one man I saw told me that they did not. They have The Kid over there, and the player they exploit in this production is not Chaplin, but Jackie Coogan. They are showing some American pictures in Roman theaters, but they are far behind the times in their presentations."

Scene from "AMERICA" (film) CHESTNUT STREET OPERA HOUSE

Los Angeles (Cal) News 5/25/24 Phila (Pa) North American 5/25/24

CAROL DEMPSTER in "AMERICA" (The Forum)

CAROL DEMPSTER IN "AMERICA" — LILLIAN GISH IN "ORPHANS OF THE STORM" AT CHESTNUT

Philadelphia (Pa) Public Ledger May 25 1924

Making Over History

It is unfortunate from the historian's point of view that artists and writers choose the spectacular rather than the important events and incidents of a war as the subjects for their paintings and their writings. For it very frequently happens that the really important events of a great war, like those of human life in general, lack that spectacular quality which inspires the artist and the writer, and hence, being neglected, gradually pass from the ken of men. Ultimate, too, events both important and spectacular have been overshadowed by events which might be termed "super-spectacular" and so have passed from memory.

So it probably is that one of the most important campaigns of the War of American Independence, having failed to inspire the chroniclers, has long lacking perspective. It has remained for David Wark Griffith, producer of "America," the romance of the Revolution, now at the Chestnut Street Opera House, to bring to the forum the epic struggle to save the young nation of the North country and to show it where it belongs, among the decisive campaigns of the history of the United States.

Fog, rain, or storm and mobile, the men of Washington's command drove the Redcoats from the field of Trenton, and then, with the Hessians, marched to Princeton, where they drove the Redcoats from the field. Then they marched to Morristown, where they spent the winter, and from there they drove the Redcoats from the field of Bennington, and then they marched to Saratoga, where they drove the Redcoats from the field. Then they marched to Valley Forge, where they spent the winter, and from there they drove the Redcoats from the field of Yorktown, and then they marched to Philadelphia, where they drove the Redcoats from the field. Then they marched to Boston, where they drove the Redcoats from the field. Then they marched to Lexington, where they drove the Redcoats from the field. Then they marched to Concord, where they drove the Redcoats from the field. Then they marched to Bunker Hill, where they drove the Redcoats from the field. Then they marched to Saratoga, where they drove the Redcoats from the field. Then they marched to Valley Forge, where they drove the Redcoats from the field.

Chicago (Ill) Journal 5/26/24

PATRIOTIC LESSON SEEN IN 'AMERICA'

Historical Film Spectacle at Auditorium Called D. W. Griffith's Finest Effort.

By PAUL R. MARTIN.

David Wark Griffith has done many fine things since first he proved to a waiting world that the motion picture could be made the medium of better dramatic effort than those tiresome and inane things which were so much in vogue a dozen or so years ago, and he startled film patrons everywhere with "The Birth of a Nation." Yes, Mr. Griffith has done much since then, and the present writer, viewing "Orphans of the Storm" season before last was inclined to the belief that in this offering, the greatest possibilities of screen art had been realized.

Naturally, Mr. Griffith has had his followers with Cecil DeMille, whose "Ten Commandments" is now current at Woods, and with Rex Ingraham, whose "Scaramouche" was here a few months ago, standing at the head of the line. Then there was "The Hunchback of Notre Dame," one of the greatest of all screen offerings, and one which should have endured in Chicago much longer than it did. The men who are responsible for these productions are all worthy of commendation for each has contributed of his own store of originality. But after it is all said and done, it is David Wark Griffith who was the pioneer in the production of screen spectacle, and a Griffith offering will always be worthy of serious consideration.

I have mentioned "Orphans of the Storm" and well I remember the feeling of awe that came over me as I witnessed this marvellous spectacle; and yet, it was nothing as compared to the emotions which fairly swept me from my feet when I attended "America" which Mr. Griffith is now presenting at the Auditorium. Here, in my opinion, is the greatest picture ever presented in America. Not that it is more elaborate than many others that come to mind. Not that it is better from the standpoint of acting, or photography or general effect, but great because it serves a great mission.

There are too many people in this country today who are inclined to apologize for the manner in which this land of ours won its nationhood. Too many, who now look askance upon revolution as we know it in terms of 1776. Too many who blush when they think of their hardy colonial ancestors lying in wait behind the stone walls that line the road from Lexington to Concord, and taking pot-shots at the British redcoats as they marched by, bent upon subduing a people that opposed taxation without representation and all forms of tyranny.

This attitude on the part of so-called Americans has been responsible for a revision of a lot of school histories; it has brought about a revival of toryism and it has had no small influence in putting a damper upon Americanism as it was known in those days when the nation's birth pangs were still fresh in the memory. International brotherhood is a splendid doctrine and one that is deserving of cultivation, but no nation should forget its origin. Because of this, "America" as conceived in the story of Robert W. Chambers and adapted for the screen by D. W. Griffith is serving a great and a useful purpose. It is stimulating the minds of those who have forgotten historical facts. It is an excellent text book for those who have been led astray in the matter of history.

"America," be it known, is a story of the War of the Revolution. Through it there runs romance, but its principal charm as well as its value is in the fact that it visualizes as printed words could never do, some of the stirring events of that period which followed close upon the heels of the Boston Tea Party and terminated in the surrender of Lord Cornwallis to General Washington. This picture is crowded with historical characters, and faithfully are these portrayed by splendid actors. Paul Revere's ride is as dramatic an episode as the screen has yet set forth, and the battle scenes—pigmy like as compared with those real scenes of carnage in "Powder River," but thrilling, every one of them. Would that there were more pictures like "America."

Nathan Holden is the central male figure of "America" and his love for the daughter of a prominent Tory, with the subsequent conversion of the Tory family to the American cause, gives the element of romance aside from its historical interest. However, it is not in this plot that the principal charm of this picture lies, but rather in its presentation of life as it was lived during the times of the Revolution, its portrayal of those figures who were leaders of the cause, and in the accuracy of its detail. Neil Hamilton is seen as Nathan Holden, while Mr. Griffith's newest star, Carol Dempster plays opposite him. Lionel Barrymore is Capt. Butler, the British officer-villain, with Louis Wolheim as his accomplice. It is interesting to note that Lucile LaVerne, who is scoring a triumph in "Sun Up" at the LaSalle, has a small character part.

Neil Hamilton, who has the male lead in the Griffith picture "America," has been asked by Henry H. Kitson, sculptor, to pose for a statue which has been ordered as a memorial for Washington's birthplace at Newburgh, N. Y. Mr. Kitson made the statue of the Minute Man on Lexington Common. Before starting work Mr. Kitson came from his studio at Framingham, Mass., to New York to see "America," with the idea of getting inspiration for his study. After seeing Hamilton in the film the sculptor chose him as a fine type of young American manhood.

The Actor's Start.

Charles Emmett Mack, whose performance in the role of young Montague is one of the outstanding features of D. W. Griffith's "America" now at the Auditorium theater, is a native of Scranton, Pa., where he attended St. Thomas' college.

While in college he saw the circus for the first time, and, lured by the apparently care-free gypsy life of the circus man, he decided that the moment he got his diploma he would run away from home and become a clown.

He carried out this resolve, joining a small tent show and later adding himself to Ringling Brothers' "greatest show on earth," with which he traveled for two seasons. He soon lost both his illusions as to circus life being carefree and easy and his desire for travel. But his desire for a histrionic career remained and he went into vaudeville. Finding even the traveling there too irksome, he joined a stock company and settled down to a real apprenticeship for theatrical work.

Struck by the opportunities which the silver sheet offered to young actors, Mack sought work in the studios and was finally successful in joining the Griffith forces, getting a small part in "Dream Street."

Since that time he has appeared extensively under the Griffith banner.

Chicago (Ill) Journal 5/26/24

His Films Abound

David Wark Griffith, master of the cinema, has his two greatest pictures on view this week and four notable screens are given over to his work. While his "America" sweeps along at the Auditorium, where it is shown twice daily, his famous "The Birth of a Nation" holds forth at the Woodlawn, Senate and Parkway.

Times Sq Daily (N.Y.C.) 5/27/24

NEW COMMUNITY HOUSE, ALL LOCALLY PROMOTED, CAN'T FIGURE OVERHEAD

Forum in Los Angeles Cost $1,000,000—Sheriff in Box Office First Week—Griffith's "America" Guaranteed $75,000, High Record

Los Angeles, May 26.

[illegible]

"America" in 'Frisco in August

Los Angeles, May 26.

D. W. Griffith's "America" will have its premiere in San Francisco at the Curran early in August. It is scheduled to play there at least six weeks.

Austin (Tex) Statesman 5/27/24

D. W. Griffith's "America," which opened last night at the Hancock for three days, is the best historical moving picture ever made. It is a splendidly done battle spectacle of the American Revolution, produced, as the captions tell, to show the sacrifices of our forefathers in their fight for liberty.

Although the love story that sustains the piece is of little consequence, those interested in history will sit enthralled through the magnificence of this newest Griffith extravaganza, which is a document that will tend to preserve for future generations an unofficial photographic record of conditions during the days of 1776.

The photography is the best that Griffith has contributed to the screen, particularly the filming of Paul Revere's midnight ride and the presence of the battle of Bunker Hill and the scenes of the tattered forces of Lafayette and General Washington through the snow-covered country that had been ravished of its forces.

The identity of the chosen is kept a secret as far as the captions on the screen are concerned. However, Carol Dempster, Griffith's greatest heroine, was recognized. She did very good work. Another player easily recognized as Lionel Barrymore, who played in Jackie Coogan's picture, "Peck's Bad Boy," and the Lionel Barrymore of the Lionel Barrymore Company of the United States.

The work of those three who took part in the production, Nathan Hale, Paul Revere and young Montague was excellent, and it would have been difficult to determine which of the three performances was the best.

Chicago (Ill) Journal 5/27/24

Los Angeles (Cal) News 5/27/24

Los Angeles (Cal) Record 5/29/24

WAR ON OPPRESSORS JUSTIFIED BY PASTOR

Advising his hearers to see Griffith's picture, "America," now being shown at the Forum, and to study again the cause for which the patriots fought, Rev. William C. Isett, pastor of Amanda Chapel, preached yesterday on "See America First." An excerpt from the sermon follows:

"I am for peace, so much for peace that I am willing to lay down my life upon the battlefield if need be to obtain it and righteousness. I am no stranger to the battlefields of France, the sound of bursting shells or the horror of destructive death. There is a movement among the churches to abolish war, and I shall lend my aid with heart and soul because I have seen war face to face. But I do not believe war is contrary to the teaching of the Bible, or participation in it a sin. For if it is, then God commanded men to sin, and that is not within the range of my belief. War is terrible; it is horrible. It is one of the three greatest calamities than can come upon a nation. It is a judgment sent from God. But it is not sin, though sinful things are done in the cause of war. The only way to abolish war is to establish the Kingdom of God, no matter what it costs us. Just as the spirit of co-operation and force, if necessary, famine and pestilence have been stamped out of a great part of the world, so by this same spirit of goodwill and work will war be eliminated from society. It was selfish, ignorant greed which brought on the Revolutionary War, but out of it sprang the spirit of America—the spirit of liberty for all peoples."

NEW FORUM THEATER

Carol Dempster and Arthur Dewey as Nancy Montague and George Washington in D. W. Griffith's "America," Forum theater.

Paragraph 5/29/24

THERE CAN BE BUT ONE "AMERICA"

The United States War Department has settled that. When D. W. Griffith, producer of this great screen romance, conceived the idea of using United States regular army soldiers for his battle scenes, and Secretary of War Weeks, impressed by the historical value of "America," arranged to loan large units of the army for use as supers, both of them overlooked the fact that whenever Griffith does something a thousand lesser lights of filmdom try to follow suit.

Hardly had Griffith finished using the 16th and 18 Infantry for the battles of Lexington, Concord and Bunker Hill, and the famous Third Calvary as Morgan's Riflemen, than request began to pour into the War Department from film companies for the use of army units. It seemed as though, urged by the success of Griffith's picture, the entire film industry was about to deluge the country with Revolutionary War stories.

So thick and fast came these requests that it became apparent that if the War Department followed the precedent established by Griffith, the entire army would be devoting its entire attention to motion pictures to the exclusion of all else.

So an order has been issued by the Department, prohibiting any further use of regular army men in photoplays. Ar[illegible]s Griffith declares that it is im[illegible]e to accurately re-stage the geat co[illegible]ts of the War of Independence, ex[illegible] with highly trained regulars,—ther[illegible] can be but one "America."

Brooklyn (N.Y.) News 5/30/24

Films of the Future

A movie in every home is the prophecy of David Wark Griffith, famous producer of motion pictures, who in Collier's peers into the future of the film industry. "One hundred years hence," writes Griffith, "I believe, the airplane passenger lines will operate motion-picture shows on regular schedule between New York and Chicago and between New York and London. Trains, which will be traveling twice or three times as fast as they do now, will have film theaters on board. Almost every home of good taste will have its private projection room where miniatures, perhaps, of the greater films will be shown to the family, and, of course, families will make their albums in motion pictures instead of in tintypes and 'stills.'

"By the time these things come to pass, there will be no such thing as a flicker in your film. Your characters and objects in pictures will come upon the screen (which by then may not even be white, and certainly may not be square, or look anything like what it does now), and they will appear to the onlookers precisely as these persons and objects appear in real life. That much discussed 'depth' in pictures, which no one as yet has been able to employ successfully, will long since have been discovered and adopted. The moving canvas will not appear flat, but if a character moves before a fireplace you will recognize the distance as between the character and the fireplace.

"Likewise, in landscapes, you will feel the proper sense of distance. Your mountain peaks will not appear to rise one on top of the other, but will appear exactly as if you stood and looked at them. Of course these are merely details that will require long and intense study and experiment, but they will come. In other words, from the standpoint of naturalness, motion pictures 100 years from now will be so nearly like the living person or the existing object pictured that you will be unable, sitting in your orchestra seat, to determine whether they are pictures or the real thing."

Los Angeles (Cal) Herald May 30 1924

Carol Dempster

Famous Griffith star who has leading role in 'America' at the Forum.

Lynn (Mass) Item May 31 1924

Houston Texas Post May 30 1924

LONG LEGS ON SHORT TORSO SAID TO DENOTE INTELLIGENCE

If you have a small body and long arms and legs the chances are you are highly intelligent and will find success in some kind of brain work.

If you have a large body and short arms and legs, brain work is probably not your forte, and you would do best to follow some manual trade, or at least a line of work requiring steadiness and accuracy rather than quickness of mind.

If you are of a normal type—that is, if your limbs are not disproportionately long or short in comparison with the size of your body—you may be either intelligent or unintelligent. Whether you are suited for brain work or manual labor can not be told accurately from your bodily measurements.

These in effect are the conclusions science has reached as a result of the latest inevstigations in the field of physiological psychology, says Henry E. Garrett, Ph. D., of the department of psychology, Columbia university, writing in Popular Science Monthly. Recently, he asserts, he and Dr. Sante Naccarati of New York, specialist in nervous and mental diseases, conducted a test of this theory among about 500 students of Columbia university, and the results tended to show that a very definite relationship exists between bodily structure and intelligence, this despite the fact that no very unintelligent individuals would be found among a group of college students.

In the test the length of each man's limbs was obtained—the combined length of one arm and one leg. This figure was then divided by the volume of his body, the result indicating to what body type he belonged. This result was then compared with each man's tested intelligence as indicated by his class work and the standing obtained in standard psychological tests. Of the men examined, says Dr. Garrett, 76 per cent of the small-bodied, long-legged men, 40 per cent of the normal men and 15 per cent of the large-bodied, short-legged men showed high intelligence.

"It is surprising," writes Dr. Garrett, "how thoroughly the conclusions reached in the test seem to be borne out in the case of well known men. Henry Ford, John D. Rockefeller, General Pershing, Booth Tarkington and David Wark Griffith might be named as the outstanding Americans of this generation in their particular fields. All of them are long-legged men with short bodies. Washington and Lincoln and Woodrow Wilson likewise were of this type. President Coolidge, the late President Harding, Andrew W. Mellon, Tesla, Marconi, the Wright brothers, and a host of others are typically long-limbed men with small bodies.

"Edison belongs to the normal type. So did Theodore Roosevelt. So do David Belasco, Charles Evans Hughes and Elihu Root. The names of two other men occur to me—Jack Dempsey and Luis Angel Firpo. Not even their staunchest admirers would claim that they possess as much intelligence as any of the others I have mentioned. Both of them fall into the class of large-bodied, short-legged men."

As to the scientific reason for the apparent relationship between bodily proportions and intelligence, Dr. Garrett says the most tenable explanation is based on facts given by the study of the ductless glands, particularly the action of the thyroid gland in the neck. Activity or inactivity of this gland, he asserts, influences both the body type and the intelligence with the results that he gives.

Was King George III fat or lean? Film fans who have seen Harry Beaumont's "Beau Brummel," the Warner Brothers production starring John Barrymore in the part made famous by the late Richard Mansfield, find the George III in that picture a robust individual, whereas, those who witness David Wark Griffith's big drama based on the Revolution, "America," which comes for its local premiere soon, will find a distinctly different type of actor as George III, the English monarch who [illegible] in during America's fi[illegible]

White Plains (N.Y.) Reporter 5/31/24

Educational Value of Motion Pictures

BY JEAN F. WEBB, III

First Year High School Best Essay Submitted in Contest at Loew's State Theatre

The influence of the "movie" on modern school children is tremendous. The educational value of motion pictures is so great as to be inestimable, provided, of course, that the proper kind of pictures is selected—and there is now circulating a wealth of such pictures, embracing almost all of the subjects taught in our schools.

The important part which the motion picture plays in the historical education of the school children today is so seeded by all. What boy or girl after having seen D. W. Griffith's great masterpiece, "America," but has a more profound impression of the tremendous exertion and indomitable courage by which our revolutionary ancestors won for the freedom we enjoy today, than could ever be gained from a printed history?

Other masterful pictures which present in showing manner the periods the writers are "Barnaby Lee," "Valerie" and the Yale University Press series, called the "Chronicles of America," which depicts thirty episodes of American history.

As in the Biblical education which we be gleaned from the "movies," we do no better than point out that masterpiece film "The Ten Commandments," one of the greatest of the productions of the age, which is perhaps itself one of the most popular and which has for its theme, as the title suggests, the story of three thousand years which are outlined in Biblical Work of the same theme (the ancient picture) and all to get a clear conception of all that the film commandments mean.

To all the good features of an education in geography travelling through the world, that of the world that is shown in the movies, the world of the past, the world of the present, and the world of the future, the movies are unique in their ability to present the picture in a manner that is entertaining and instructive. Thus the movies are a great factor in the education of the youth of the world.

panies are now at work producing films of this kind and, in passing, I might mention these most most interesting and instructive films the Martin Johnson Aravelogues as excellent examples of their type.

As yet not much has been done along the line of placing educational material concerning the classics before our motion picture audiences, but Miss Mary Philbin has paved the way for future pictures of this type through the beautifully colored scenes of her new picture, "The Temple of Venus," in which she presents life in the courts of the goddesses Juno and Venus and the caves of the sea king Neptune.

And the great picture industry is still in its infancy, with many fields unexplored. In view of the foregoing facts it is quite apparent what an important factor in education the motion pictures is.

A romantic moment with Carol Dempster posing to the amusement of the photographer, the gentleman in the other side of the wall. In the days of "America" the boys were bashful. Auditorium.

Fresno (Cal) Bee 5/31/24

America's Department To Lead No More Soldiers

Chicago (Ill) News May 31 1924

NEIL HAMILTON is another "discovery" of D. W. Griffith. As Nathan Holden in "America" he proves that the discovering's still good. Whom does he resemble? All to other—Ralph Graves! Frances Peck.

Chicago (Ill) Journal 5/27/24

In America

Battle Creek (Mich) Moderne Weekly 5/31/24

My Liberty Magazine May 31 1924

Greenville (Ohio) Tribune May 28 1924

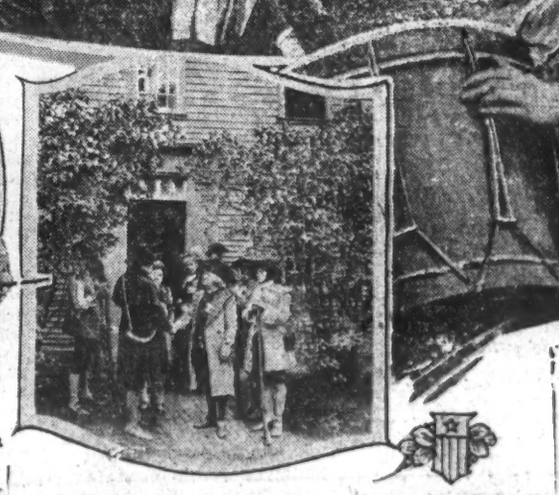
D.W. Griffith Makes "America" for D.A.R.

Patriotic Societies, Historical Experts and the U. S. Army Aid In Making An Unusual Picture.

Walter Butler (Lionel Barrymore) and Nancy Montague (Carol Dempster)

Carol Dempster and Neil Hamilton In a Love Scene

The Minutemen Prepare To Protect Historic Buckman Tavern



Samuel Adams Greets a Visitor to the Hancock-Clarke House, Lexington, Mass.

Miss Irma Harrison with the Drum Actually Used at the Battle of Lexington

WHEN the Daughters of the American Revolution suggested to David Wark Griffith that he make a photoplay based on the American Revolution, they started something.

As a result of this suggestion Griffith is not only making the desired film, but leading historians, patriotic societies, society women, descendants of Revolutionary heroes, and the United States Army itself is helping him, and if everything goes according to schedule "America" as the new film has been named, should surpass even the "Birth Of A Nation."

Probably no other film during its making ever created such widespread interest as that upon which Griffith is now working. This is due in part to its patriotic nature, which has already caused a revival of interest in Revolutionary times in the regions where the great conflicts of our first war were fought; and in part to the unusual way in which Griffith is making the picture.

Instead of building replicas of the historic buildings which must figure in any drama written about the Revolution, Griffith and his entire company of players, technicians and advisers are traveling from place to place in special trains, and taking their scenes on the actual sites, with thousands of the general public as spectators, and society belles, Revolutionary descendants, and the enlisted men of the United States Army as "supers."

So far this experiment of "letting the public in" to view the actual filming of a motion picture is working out admirably, even though in several cases—notably in reproduction of big battle scenes—private movie cameras men attempted to take "shots" of the scenes which Griffith staged at great expense, in order to sell them to movie companies, for use in moderate pictures. A number of such attempts were stopped by State troopers in New York, and the pirated rumors and film concealed until the new Griffith picture has been released.

The magnitude of Griffith's undertaking in "America" can perhaps best be understood by the fact that he plans to reproduce the major battles of the War of Independence with great fidelity to historical authority; that scenes of film had been shot at points and near towns where some fifty thousand people assembled to witness Gen. Washington's Army, pursued by the British Army, passed for the past time through the country of Revolutionary War times, camped more than a fortnight in Putnam County to appear in a film epic, and that when assembled the scenes will actually have cost more than a million dollars.

Although to date they visited the Dennis mansion of the American Institute of the Fine Arts, Hobart Gibson, poet, author and playwright, lived, and the Hall of Fame, New York, has had several appearances which are well worth the price of admission, and with popular fare in its stories of the Revolutionary period, Griffith has gone to the Revolutionary historical institutions for help in the preparation of his film. The company and its equipment have been at Tarrytown, Ossining, Yonkers, Mamaroneck, Rye, Port Chester, Greenwich, Stamford, Bridgeport, Fairfield, Westport, Norwalk, Stamford, Greenwich, Port Chester, Rye, Mamaroneck, Yonkers, Ossining, Tarrytown, Sleepy Hollow, Pocantico Hills, Ridgefield, Danbury, Bethel, Newtown, Hawleyville

Movie Weekly (NYC) March 29 1924

"D.W." puts "G.W." in the MOVIES

NOTED FILM DIRECTOR PRODUCES SCREEN VERSION OF REVOLUTIONARY TIMES CALLED "AMERICA."

David Wark Griffith, who directed and produced "America."

George Washington, the "father of his country," who appears in "America."

A dramatic scene from "America," with Dorothy Mackaill, as the girl, and Riley Hatch, as Brant, the Indian chief.

The surrender of Cornwallis at Yorktown—one of the fine spectacular effects of the new Griffith film.

The ride of Paul Revere—only not the midnight one, apparently, of the famous poem.

A battle scene from "America," in which British regulars and Continental soldiers meet.

Corsicana (Tex) Sun 5/8/24

"AMERICA" BEST HISTORICAL PLAY EVER SHOWN HERE

SPECIAL MUSIC SCORE BY TEN PIECE ORCHESTRA IS SPECIAL FEATURE

D. W. Griffith's America which opened at the Palace theatre last night for a three day run excels anything Griffith has ever presented in motion pictures and is the best historical moving picture ever shown here. It is a splendidlp done battle spectacle of the American Revolution, produced, as the captions tell, to show the sacrifices of our forefathers in their fight for liberty.

Although almost three hours is required to show the picture, one does not grow tired as the interest is kept up by the skillful shifting of the scenes from the meetings held in protest of taxation without representation, to the king's court in England and after the first shot is fired from the battle scenes throughout the war, to the home life of the colonists, closing with the inauguration of Washington as president of the United States.

Although the love story that sustains the piece is of little consequence those interested in history will sit enthralled through the magnificence of the newest Griffith extravaganza, which is a document that will tend to preserve for future generations an unofficial photographic record of conditions during the days of 1776.

The photography is the best that Griffith has contributed to the screen, particularly the filming of Paul Revere's midnight ride and the screening of the battle of Bunker Hill and the scenes of the tattered heroes of Lexington and Concord marching with Washington through the snow-covered territory that had been ravished by the British.

The identity of the players is kept a secret, as far as the captions on the screen are concerned, but a more ideal cast could not have been selected. Neil Hamilton plays the part of Nathan Holden, one of the principal characters of the play and to say that his acting was superb would be putting it mildly. Carol Dempster plays the part of the daughter of Justice Montague, a Tory, and is in sympathy with the American cause. She did good work. Lionel Barrymore is also in the cast and plays in his usual characteristic manner.

A ten piece orchestra under the direction of Chas. K. Davis, musical director of the D. W. Griffith corporation plays a splendid music score, especially arranged for the picture.

The performance begins tonight at 8:15. A matinee will be given Saturday and the performance Saturday night will close the engagement.

Newark (NJ) Evening Journal 5/27/24

IDEAL

Grand Junction (Colo) News 5/11/24

Films a Century Hence

A movie in every home is the prophecy of David Wark Griffith, famous producer of motion pictures, who in Collier's peers into the future of the film industry. "One hundred years hence," writes Mr. Griffith, "I believe, the airplane passenger lines will operate motion picture shows on regular schedule between New York and London. Trains, which will be traveling twice or three times as fast as they do now, will have film theaters on board. Almost every home of good taste will have its private projection room where minitures, perhaps, of the greater films will be shown to the family, and, of course, families will make their albums in motion pictures instead of in tintypes and stills."

"AMERICA"

Never before have we been thrilled by a motion picture as we were last evening when we saw "America," D. W. Griffith's latest, at the 44th Street Theatre. This truly remarkable film is an epic of the indomitable spirit that carried our fore-fathers through the suffering of the Revolution, and made possible this great Nation. Under the masterful direction of D. W. Griffith, this living, historical drama made us feel the great debt we owe to those men whose idealism freed America.

Griffith has altogether surpassed himself in this intense, soul-stirring spectacle. In it, he makes live for us the whole gamut of life of the early days of America. The placid life of the wealthy Virginian landowner, the growing discontent in Boston, the Court of George III., the first skirmish of the Revolution at Lexington, the battle of Concord, the signing of the Declaration of Independence, Valley Forge, are recreated with such illusive fidelity that we forgot we were seeing a motion picture. It lives before one's eyes.

Into this vivid and exciting background, Mr. Griffith has woven a most charming and delicate love story.

The cast assembled for this production is most praiseworthy. Among those stars well known to the movie fan are, (to mention but a few), Lionel Barrymore, Carol Dempster, Louis Wolheim, Lucille Laverne and Charles Mack. Neil Hamilton, one of the most handsome and likable heroes we've seen in months, personifies the heroic spirit of our American youth. Carol Dempster, the charming heroine, follows well in the footsteps of Mae Marsh and Lillian Gish, former Griffith stars.

The rest of the numerous cast deserves praise for their fine acting and vivid interpretations.

The photography and, lastly, the musical setting, merits superlative commendation.

"America" has set a new high-water mark of motion picture achievement. You simply must see it!

NY News 6/1/24

"AMERICA," D. W. Griffith's splendid picture of the Revolutionary period, enters into its fifth month at the Forty-fourth street theatre. Neil Hamilton (above) is Carol Dempster's leading man in the film.

San Antonio (Tex) Express May 10 1924

LIONEL BARRYMORE STARS IN "AMERICA"

Lionel Barrymore, who had an important part in D. W. Griffith's "America," now showing at the Majestic, is perhaps the most versatile of the famous three members of America's most celebrated theatrical family now on the stage and screen. Also he is the youngest. Previously he was in the theatre, one of the leading Maurice Barrymores, he has appeared in more than 100 stage productions and innumerable films.

His greatest stage success on the legitimate stage was in "The Famous Mrs. Fair," in which he had a year's run playing the lead, and was a year playing in Florence Reed's "Shadow Laughs."

In the part of Paul Revere, Mr. Barrymore is called upon to perform the most spectacular feat of any character in the film, the famous midnight ride. Mr. Barrymore's part in the film is that of a patriot who is a member of the Sons of Liberty, and who is in the thick of the fight for independence. He is also the lover of the girl, who is the sweetheart of Nathan Holden, the hero of the story.

Baltimore (Md) Catholic Review May 8 1924

HE IS PLEASING HERO IN THE FILM, "AMERICA"

NEIL HAMILTON

Covington (Ky) Post 5/1/24

Neighbors Soldiers for Film

United States War Department has issued orders that no soldiers shall be loaned for the making of motion pictures.

Following the production of "America," for the battle scenes of which United States regulars were used, preparations were made by other companies to damage the country with immoral pictures dealing with America, and many of the top men gave response to the War Department for the men of authority. It has been doubted that after all

Brilliant (Mich) Clear 4/25/24

Montgomery (Ala) Advertiser June 1 1924

Your LEGS as YARDSTICKS of Your BRAIN POWER

YOUR legs are a measure of your brain power. If you have a small body and long arms and legs, the chances are that you are highly intelligent and will find success in some kind of brain work.

If you have a large body and short arms and legs, brain work probably is not your forte, and you would do best to follow some manual trade, or at least a line of work requiring steadiness and accuracy rather than quickness of mind.

If you are of a normal type—that is, if your limbs are not disproportionately long or short in comparison with the size of your body—you may be either intelligent or unintelligent. Whether you are suited for brain work or manual labor cannot be told accurately from your bodily measurements.

These in effect are the conclusions reached as a result of the latest investigations in the field of physiological psychology.

Nine points has Hugh Gray experienced that the size and proportions of the body generally are a valid criterion of predicting the intelligence, it is reported in Popular Science Monthly by Henry E. Garrett, Ph.D., instructor of psychology, Columbia University.

To find whether you belong in the long-legged, short-legged, or normal type of man, you perform as follows:

First measure the volume of your trunk, doing it in three sections:

1. Measure length of chest from depth of chest and other forward coughs. Multiply by breadth.

2. Measure from chest bone to out of the arm, and depth of middle chest. Multiply by breadth.

3. Measure from out of one to the hip bone, and depth of middle chest. Multiply by breadth.

Measure your leg from the hip joint to the ankle bone. Multiply by the cube of the length of the leg.

Measure your arm from the shoulder joint to the wrist. Multiply by the cube of the length of the arm.

Add the results of the three measurements of the trunk and the measurements of the leg and arm. Divide the total by the height in inches. The result is your index number.

If your index number is 1,000 or more, you are a long-legged man. If it is 1,000 or less, you are a short-legged man. If it is 1,000, you are a normal man.

Mr. Garrett says that the long-legged man is the man of brain power, the short-legged man is the man of brawn, and the normal man is the man who is neither brain nor brawn.

"Nearly all the men who have made a name for themselves in the world are long-legged men," he says. "Among the long-legged men are Woodrow Wilson, Secretary of the Treasury, and one of the world's leading bankers, and William G. McAdoo, former Secretary of the Treasury, also must be included in the small-bodied, long-legged class. In the world of invention, Tesla, Marconi, the Wright brothers and a host of others are typically long-limbed men with small bodies.

"Edison belongs to the normal type. So did Theodore Roosevelt. So does David Belasco. Charles Evans Hughes and Elihu Root appear to be of the normal type, though removed from the short body, long-legged type by a narrow margin.

"Nobody will deny that all of these men are of superior intelligence, yet all but two or three of them are small-bodied, long-limbed men.

"The names of two other men never to me—Jack Dempsey and Luis Angel Firpo. They are almost as well known as any of the eminent men I have mentioned, yet not even their staunchest admirers would claim that they possess as much intelligence as any of those named in the previous paragraph. Both of them fall in the class of large-bodied, short-legged men of the low normal group.

"Now, this relationship between bodily proportions and intelligence cannot, of course, be merely accidental. There must be some scientific reason for it. Viola, an Italian scientist, offers the opinion that the man with the small body and long legs has advanced further in the scale of evolution than the normal man or the man with long body and short legs, just as the animals we know to-day show in their bodily conformation and abundant brain capacity an advance over the huge, unwieldy, short-legged prehistoric monsters."

Picture Play (NYC) Jun 1924

Toledo (O) Times Jun 1924

D. W. GRIFFITH BACK IN THIS COUNTY UNDECIDED ABOUT MAKING ITALIAN PICTURE

Washington Herald Jun 1924

Los Angeles (Cal) Examiner 6/24/24

Students Urged To See 'America'

NY World June 1 1924

Visual Education Magazine June 1924

The Films in Review

AMERICA

To say that AMERICA is a stupendous production is stating an evident fact mildly. Griffith has again demonstrated that he is the master of them all in using the screen to tell a story. And it is not every day that such a story,—the history of a vital period in a nation's development is portrayed.

Using as a foundation, a Revolutionary love story supplied by Robert Chambers, he has constructed an epic which is probably one of the greatest pictures ever presented to the public.

The romance, itself, is a simple one. Nathan Holden, a Boston courier and patriot, meets and loves Nancy Montague a charming member of the aristocratic Virginia family. Events bring her and her Tory father and brother to Lexington on the very day of the battle. The brother finds that his heart is with the rebels and joins them to fall gloriously at the battle of Bunker Hill. The bereaved father and sister find refuge upon an estate in upper New York where they are eventually trapped by the Indians in Fort Sacrifice and escape only after a thrilling rescue.

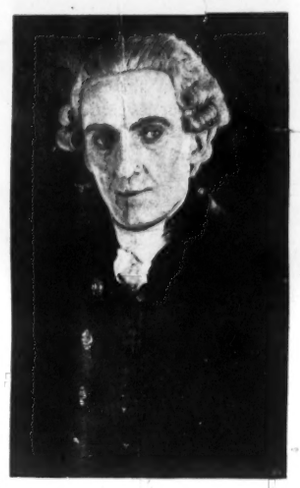
The plot, however, serves merely as a silver thread to hold together the scenes composing the narrative of the revolution. Here Griffith manifests his ability in knowing what to visualize. A flash here and a flash there, and any person with only the average amount of historical background has the story of the Revolution.

Each one of the scenes is marvelous in the perfection of its photography and general artistic composition. Many of the scenes are reproductions of famous paintings, faithful in every detail and many were filmed in the actual places where the original action occurred. New England highways, Boston streets, southern manors,—they are all here. It is appalling to consider the work involved in the mere mechanical details of such a production.

A recapitulation of but a few of the scenes will serve to show the scope of the film. Those which establish conditions leading up to the outbreak of hostilities include: Patrick Henry in his eloquence before the House of Burgesses; Samuel Adams and John Hancock in their patriotic labors; the infirm Pitt addressing the House of Lords in behalf of the injured colonies; pompous George III at his levee and in his closet, signing the Boston Port Bill.

The disrupted condition and internal strife in the colonies is brought out by the division and the tragedy in the Montagre family.

Then comes the march of the British to Concord and Lexington to capture military stores and those arch-traitors, Hancock and Adams. Two lights glimmer in the old church tower and Paul Revere is off on his immortal ride arousing the countryside. And when the redcoats march into Concord the next morning, the minute men are swarming before them. But what happened is written in every text book of American history.



ERVILLE ANDERSON AS JUSTICE MONTAGUE

This entire battle as well as that of Bunker Hill has been reproduced with a painstaking care for historical accuracy and with an effect that is most impressive.

BRITISH OFFICERS SECURE INDIAN SUPPORT

NANCY PRESENTED TO KING GEORGE III

History can never be a dead subject when life is breathed into it in such a forceful way. Anyone, young or old, who has seen this picture, will be able to reach across the years and feel a delightful intimacy with the past. And how can one know and understand life unless he has a familiarity with the life that has gone before.

After the scenes showing Washington receiving his commission as commander-in-chief of the American army and that showing the signing of the Declaration of Independence, the action is diverted from the main thoroughfare of the war to the depredations of the Indians and Tories in western New York.

This was a bloody, bitter time marked by the Wyoming Massacre and that of Cherry Valley. And in the visualization of this phase, Griffith has made an absorbing and hair-raising drama. Here we find Lionel Barrymore as the infamous Walter Butler leading his painted Indians and his renegade white men, worse in their degeneracy than any redman. It is rather strange to find this actor in what is really a minor role, but his art makes the interpretation memorable.

One discerns everywhere characteristic touches of Mr. Griffith's genius. Superb mob scenes are alternated with close-ups that give just the necessary emphasis. There is comic relief, not too much in evidence. There is rapidly sweeping action that keeps one breathless. Indeed there is almost too much rapid action for the picture is one perpetual climax.

Griffith has been criticised for not showing the entire war in detail as he showed the beginning. But how could he? A picture can't continue forever! Moreover, he carefully disarms just such criticism by announcing that he is endeavoring to show the spirit and the sacrifices that made independence possible rather than the struggle itself.

He does, however, show Washington at Princeton, at Valley Forge and at the surrender of Cornwallis, and closes his film in exquisite dramatic taste with a view of Washington taking the oath of office as our first president.

Griffith is not subtle but he can paint upon his silver canvas with a fine touch as well as with a broad one. He picks with almost never a failure the types best suited for the numerous roles. Of the work of the individual actors there is scarcely space to write. Carol Dempster as the heroine was not altogether convincing but the others were perfect, particularly Mr. Barrymore and Neil Hamilton as the young patriot.

It must not be concluded that there are no adverse criticisms to be made of this film for there are. For example, one misses here the warm human touch that distinguished The Birth of a Nation. When a picture is so inspiring in motive and execution, however, it is hardly worth while to hunt for the mote. Everyone should see AMERICA for it is a masterpiece for Americans.

Released by United Artists.

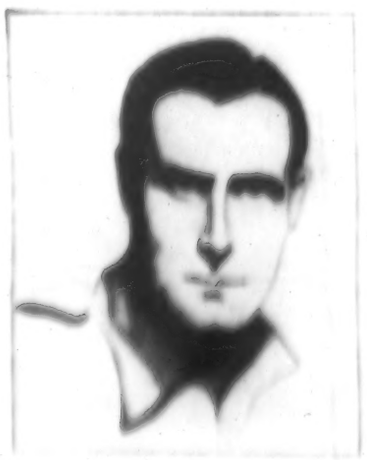
As She is Spoke

CAPT. HOLDEN EMISSARY TO VIRGINIA

Oakley M.P. Magazine Jul 1924

Each a Law Unto Himself

Drawings by John Decker



Reading (Pa) Tribune June 1 1924

YOUR LEGS as YARDSTICKS of Your BRAIN POWER

Your legs are a measure of your brain power. If you have a small body and long arms and legs, the chances are that you are highly intelligent and will find success in some kind of brain work.

If you have a large body and short arms and legs, brain work probably is not your forte, and you would do best to follow some manual trade, or at least a line of work requiring steadiness and accuracy rather than quickness of mind.

If you are of a normal type—that is, if your limbs are not disproportionately long or short in comparison with the size of your body—you may be either intelligent or unintelligent. Whether you are suited for brain work or manual labor cannot be told accurately from your bodily measurements.

These in effect are the conclusions arrived at by reason of a study of the latest investigations in the field of physiological psychology.

How science has found by experiments that the size and proportions of the body apparently supply a most reliable sign of predicting the intelligence is described in Popular Science Monthly by Henry E. Garrett, Ph.D., department of psychology, Columbia University.

To find whether you belong to the long-legged, short-legged, or normal type of man, you proceed as follows:

First measure the column of your trunk, dividing it in three sections:

1—Measure length of short bone, length of thigh and with thumbs length. Subtract the length of the thigh from the length of the short bone. If the result is less than one, you belong to the short-legged type. If the result is more than one, you belong to the long-legged type. If the result is one, you belong to the normal type.

Dr. Garrett says that in the long-legged type of man, the cerebrum is more developed than in the other two types. The cerebrum is the part of the brain which controls the mind. The short-legged type of man has a more developed cerebellum than the other two types. The cerebellum controls the body. The normal type of man has a more developed medulla than the other two types. The medulla controls the heart and lungs.

Dr. Garrett says that the long-legged type of man is the most intelligent, the short-legged type of man is the least intelligent, and the normal type of man is between the two.

Dr. Garrett says that the long-legged type of man is the most intelligent because the cerebrum is the most developed part of the brain, and the cerebrum controls the mind.

Dr. Garrett says that the short-legged type of man is the least intelligent because the cerebellum is the most developed part of the brain, and the cerebellum controls the body.

Dr. Garrett says that the normal type of man is between the two because the medulla is the most developed part of the brain, and the medulla controls the heart and lungs

Picture Play Mgzy June 1924

WHAT EVERY FAN SHOULD SEE.

"America—Series One—The Sacrifices" D. W. Griffith. History of the American Revolution as every school child would like to see it. The Battles of Concord, Lexington and Bunker Hill, the ride of Paul Revere, and the surrender of Cornwallis pictured in authentic and stirring fashion with an appealing love story woven through it all. Lionel Barrymore, Neil Hamilton, Charles Mack, Carol Dempster, and Louis Wolheim, as well as many others do splendid work in it.

Picture Play Mgzy Jun 1924

What the Fans Think

that beautiful home which was supposed to belong to Caro! Dempster in the picture, and which they turned into a regular studio. A few minutes later Eddie Burns, the property man, came up to us. He stopped directly in front of me and told me Mr. Griffith would like to see me up at the house.

Friends, I have had some scares in my short life, but I don't believe my heart ever beat so fast as it did then. He repeated what he had said a couple of times or more before I comprehended, and when I did I didn't know what to do. There I stood with my mouth open and a wild light in my eyes, and I think I would have turned tail and run if there had not been such a crowd behind me. Finally I decided to follow Eddie and we went up to the house, where we met Mrs. Sutch, who told me, to my utter amazement, that Mr. Griffith wanted to use me in some scenes, and asked if I would like to work for him. At first I simply couldn't believe my ears, and she had quite a time making me understand that she meant what she said. I finally recovered my speech enough to say that I certainly would if I could get out of school, so it was settled.

Well, I went around to the back of the house, and who should I see but D. W. sitting in a chair with his hat cocked over his eyes, directing Carol Dempster and Neil Hamilton. He spoke to them in a low voice. No one who has ever heard D. W. direct can comprehend how fascinating his voice really is. It thrills and inspires you, and I really think it hypnotizes you to a certain extent—it did me, I'm sure.

Once when Mr. Hamilton did not do the scene quite to his satisfaction he got up and went over it for him. After a while he finished with him, and then Mr. Hamilton came over and sat down by me. He is a very nice young fellow and quite interesting to talk with, although he and Mr. Novello are both curious lads. Now, when I say this, don't think they are so peculiar because what I mean is that they like to ask questions. It was during Mardi Gras, and though we do not have parades in New Iberia, the kids do dress up in costume. He wanted to know why they did this, and then he asked me a lot of questions concerning Mardi Gras. They would not let us leave until dark, and told us to come back at ten o'clock the next morning.

To go into details and tell you all that happened during that eventful week would take entirely too much room.

I had several long talks with Mr. Griffith, and he is the most interesting man I ever talked with. I went to St. Martinsville, St. John's Plantation, with the company, and had a marvelous time. The Sunday we were in St. Martinsville people came there by the hundreds to look on, and, say! but it was nice to be inside the ropes with the rest of the world on the outside!

One of the nicest actors among them was Porter Strong, and I was so sorry to hear of his death. I talked to him one day for an hour or more, and he told me all about the way they made the snow scenes for "Way Down East."

Carol Dempster is a dear, and one of the friendliest girls I ever knew. She talked and laughed with me on location like any of my other girl friends, and naturally I like her immensely. Mae Marsh was ill part of the time, and so I did not get to see her as much as I did Miss Dempster. When Mr. Griffith introduced us, of course I was quite thrilled. She has light reddish hair, is rather small, but I do not think she looks so much like her pictures. She has a darling little girl, although I did not see her but once.

Neil Hamilton is very nice looking and I like him very much. One day, when I was waiting for my turn to come and was almost freezing, he took off his coat and handed it to me, and I was certainly grateful. Mr. Novello has a funny accent. He is very nice, and, of course, from his pictures you can see that he is quite nice looking.

But the one I am crazy about is Miss La Verne, who is a peach. She is so sweet and nice to every one that you just can't help liking her.

I have saved the one I liked best for the last, which, of course, is Mr. Griffith himself. He is so kind, and as Mrs. Sutch remarked once, more like the chauffeur than the head of the party. I shall never forget him, and of all the directors he is the greatest, and will remain the greatest, regardless of what jealous people may say.

DAISIE DELL GARBER.

401 W. Thomas Street, Hammond, La.

P. S.—I suppose you are wondering what on earth I did in "The White Rose." Well, it was I and not Miss Marsh that came through the gate in the rain, because she was sick with a cold. I am her size and height, and Mr. Griffith said I look something like her—although I can't see the resemblance myself. I was in some other scenes with Miss Dempster, but they, like worlds of others, were all left out when the picture was finally cut and assembled.

A Girl's Experiences in Mr. Griffith's Company.

Most of the letters to you are very interesting, but the ones I like best are the ones that tell about meeting actors and the impressions they made upon the writers.

I am going to write about a little experience I had with D. W. Griffith a year ago last January. I was then going to school in New Iberia, where so many scenes of "The White Rose" were shot. Well, when we heard that the great D. W. was coming to say that we were wild with joy is tame.

Kiddie, a pal of mine, and I went to their location on the very first day. We got up as close as we could and were trying to get a glimpse of them through a fence, when who should come down to the gate—the same one which *Teazie* went through in the rain—but D. W. and Miss Dempster.

By this time a great crowd had collected behind us, so we were hemmed in; we were almost inside the grounds.

D. W. stood there looking at the gate which he was having painted, and by some piece of good luck he glanced our way. He kept looking back at us and finally he, Miss Dempster, and Mrs. Sutch put their heads together, and we concluded from the way they glanced at us from time to time that they must be discussing us.

Finally they went back to the house,

In Defense of Vaudeville

Louisville (Ky) Courier-Journal June 1 1924

TO PRODUCE PICTURE IN ROME

D. W. GRIFFITH has accepted an invitation from an Italian syndicate of bankers to go to Rome for the purpose of conferring on the production of a series of pictures to be made there. The syndicate is headed by Comm. Andrea Sereo, member of the Mayor's Cabinet of Rome.

The action on the part of the bankers has the consent of the Italian Government.

In a statement issued by representatives of the syndicate, it says: "We feel the activity of Mr. Griffith in Italy will do much toward restoring the picture-making industry of Italy to its full health and prosperity."

This is the first time an American artist ever has been sought by another people to re-establish an art activity. In many instances American financiers and business men have been invited to reorganize a country's industries or economics, but this seems to be the first time an artist has been sought for that purpose.

No definite plans have been made regarding the nature of the story, but the syndicate wishes something after the manner of Mr. Griffith's "America," which has proven one of Griffith's greatest successes in popularity.

The art of persuasion—Griffith has at last fallen for it, and has gone to Italy to confer with a syndicate of Italian financiers for an elaborate motion picture production to be made in that country. The conference was arranged by Comm. C. Andrea Serrao, K.C.B.E., a government official of Rome, thru the services of his young nephew who lives here, and inasmuch as many syndicates of many countries have sought Mr. Griffith in vain, the accomplishment is considered quite a coup. The object of the undertaking is to rehabilitate the motion picture industry in Italy which was all but annihilated during the war. It is believed that Griffith, with financial backing assured, and with an American cast and perfectly appointed studios, can do just that. No story has been decided upon but it will be something as elaborate and enormous as "Faust," "L'Aiglon," "The Last Days of Pompeii," "The Quest of the Holy Grail." And apropos of getting rewarded, Griffith has just been awarded honorary membership in The Minute Men of Lexington, for his work in making "America." It is the oldest military organization in this country and members are direct descendants of the men who fought in the battle of Lexington.

Elizabeth N.J. Times June 1 1924

Your LEGS as YARDSTICKS of Your BRAIN POWER

YOUR legs are a measure of your brain power. If you have a small body and long arms and legs, the chances are that you are highly intelligent and will find success in some kind of brain work.

If you have a large body and short arms and legs, brain work probably is not your forte, and you would do best to follow some manual trade, or at least a line of work requiring steadiness and accuracy rather than quickness of mind.

If you are of a normal type—that is, if your limbs are not disproportionately long or short in comparison with the size of your body—you may be either intelligent or unintelligent. Whether you are suited for brain work or manual labor cannot be told accurately from your bodily measurements.

These in effect are the conclusions science has reached as a result of the latest investigations in the field of physiological psychology.

How science has found by experiments that the size and proportions of the body apparently supply a most reliable way of predicting the intelligence is described in Popular Science Monthly by Henry E. Garrett, Ph.D., department of psychology, Columbia University.

To find whether you belong to the long-legged, short-legged, or normal type of man, you proceed as follows:

First measure the volume of your trunk, dividing it in three sections:

1.—Measure length of chest bone, depth of chest and width between armpits. Multiply dimensions.

2.—Measure from chest bone to end of ribs, width and depth of middle chest. Multiply dimensions.

3.—Measure from end of ribs to hip bone, width and depth of waist. Multiply dimensions.

Add these three volumes to obtain total volume of trunk. Now measure the length of one arm and one leg.

Divide combined length of arm and leg by total volume of trunk. The result will give a fraction—your "morphologic index." If this is between .035 and .022, you belong to the short-legged type; if between .035 and .048, to the long-legged type. Normal is about .035.

Recently Dr. Sante Naccarati, of New York City, well-known specialist in nervous and mental disorders, conducted a test of this theory among about 300 student of Columbia University. The results tend to show unmistakably that a very definite relationship exists between bodily structure and intelligence, this despite the fact that no very unintelligent individuals would be found among a group of college students. If unskilled workers had been included, the relation between intelligence and bodily development almost certainly would have been more striking.

The result is called the "morphologic index," or guide to bodily structure. It tells instantly to what bodily type a man belongs, just as dividing a man's weight by his height would tell you whether he is too light or too heavy for his height.

Professor Garrett says that although the morphologic index is not a 100 per cent guide to intelligence, on the whole, comparison of the bodily measurements of the students with their tested intelligence showed undoubtedly that so far as the possession of general intelligence is concerned, the chances are very much in favor of the man who possesses a small body and long legs.

"It is surprising how thoroughly Dr. Naccarati's conclusions seem to be borne out in the case of many well known men," Professor Garrett points out. "Henry Ford, John D. Rockefeller, General Pershing, Booth Tarkington and David Wark Griffith might be named as the outstanding Americans of this generation in their particular fields. All of them are long-legged men with short bodies.

"Washington and Lincoln and Woodrow Wilson likewise were of this type. President Coolidge, the late President Harding, Andrew W. Mellon, Secretary of the Treasury, and one of the world's leading bankers, and William G. McAdoo, former Secretary of the Treasury, also must be included in the small-bodied, long-legged class. In the world of invention, Tesla, Marconi, the Wright brothers and a host of others are typically long-limbed men with small bodies.

"Edison belongs to the normal type. So did Theodore Roosevelt. So does David Belasco. Charles Evans Hughes and Elihu Root appear to be of the normal type, though removed from the short body, long-legged type by a narrow margin.

"Nobody will deny that all of these men are of superior intelligence, yet all but two or three of them are small-bodied, long-limbed men.

"The names of two other men occur to me—Jack Dempsey and Luis Angel Firpo. They are almost as well known as any of the eminent men I have mentioned, yet not even their staunchest admirers would claim that they possess as much intelligence as any of those named in the previous paragraph. Both of them fall in the class of large-bodied, short-legged men of the low normal group.

"Now, this relationship between bodily proportions and intelligence cannot, of course, be merely accidental. There must be some scientific reason for it. Viola, an Italian scientist, offers the opinion that the man with the small body and long legs has advanced further in the scale of evolution than the normal man or the man with long body and short legs, just as the animals we know to-day show in their bodily conformation and abundant brain capacity an advance over the huge, unwieldly, short-legged prehistoric monsters."

N.Y. Post 6-4-24

Before he finishes his work with films, D. W. Griffith plans to do one big picture without a love story.

"The time is soon to come," says the producer of "America," "when a few pictures—never a great percentage, but a few—can be made in which it will not be necessary to work out a love theme to insure popular interest. When that time comes, many big themes now denied the camera can be approached. The improvements in our audiences make this seem certain within our lifetime."

We always did say that Mr. Griffith is an original.

Variety (nyc) 6/4/24

The straight policy of the house benefited considerably by the enormous holiday business. The parade brought over 200,000 people to the "loop," who jammed the theatres. The name of the picture did not matter as long as there were seats available.

Estimates for last week:

Auditorium — "America" (United Artists). (3,641; $1.65.) Fourth week. Fell $2,000 below previous week, getting $14,324.

Newburgh (NY) News 6/4/24

WILL SHOW 'AMERICA' TO WEST POINT FOLK

Correspondence of The News.

West Point, June 4.—The Altar Society of the Catholic Chapel will present to the public on Thursday evening, in the Cadet Gymnasium the wonderful picture, "America." It is said this is the first and only time this picture will be seen off Broadway. Admission to this picture will be at a special rate to enlisted men and their families and members of the cadet corps. All others will be charged a larger sum, that is not [illegible]

Passaic (NJ) Herald 6/5/24

Griffith and His New Star Sail

David Wark Griffith (right), noted film producer, and Neil Hamilton, the latest movie find of Griffith, numbered among the celebrities who sailed for Europe on the liner George Washington. Producer and star are going to Germany to produce a film based on post-war period.

N.Y. Sun 6/5/24

Chicago (Ill) Journal 6/7/24

A Griffith Picture Without a Love Story

Before he finishes his work with the films D. W. Griffith plans to make one big motion picture without a love story, comparable in size to his famous "America," which is now approaching its sixth successful month at the Forty-fourth Street Theater.

"As an audience for motion pictures, we Americans are improving," he said. "Old age wants fairy tale ideals in its pictures, middle age seeks entertainment, youth asks for problems and stimulating plots. Where the audience presents all three ages, the producer must steal something from the satisfaction of each to interest the others.

"It is of course fundamental that people are only interested in the things they understand. Curiosity seldom extends further than to a new phase of an old subject. And there are only a few things of universal interest, of which love is the most definite. That is the romance of every one's life, love, and therefore all are interested in love.

"For that reason we included an episodic, colorful love story in 'America,' the love of an attractive young radical for a daughter of the old conservatives.

"But the time is soon to come when a few pictures, never a great percentage, but a few, can be made in which it will not be necessary to work out a love theme to insure popular interest. When that time comes, many big themes now denied the camera can be approached. The improvements in our audiences make this seem certain within our lifetime."

CAROL DEMPSTER shows a smiling face in David Wark Griffith's great film of the Revolutionary war, "America," the title of which is also that of the Auditorium.

Masons to Hold Three Flag Day Celebrations

Speeches at Manhattan Opera House, Academy of Music and St. George, S. I.

Three Masonic celebrations at the Manhattan Opera House, the Brooklyn Academy of Music and St. George, S. I., were announced yesterday for Flag Day, June 14, with special music and speaking programs. At the Manhattan Opera House the orators will be Justice Arthur S. Tompkins, of the Supreme Court, and William A. Rowan, grand master of Masons in the state.

A film prepared by D. W. Griffith, "Masons as Makers of America," will be shown. The Metropolitan Opera Company orchestra is to play. The Griffith film will show historic figures in Masonic activities—Washington, Franklin, Paul Revere, Paul Jones and the sponsors of the Boston Tea Party as well as the lodge members who sent Revere on his midnight ride.

Lieutenant-Governor Lane and Charles H. Johnson, grand senior warden of Masons in the state, will address the Brooklyn meeting. Joseph Newton will speak at the Staten Island

Toledo (O) News-Bee 6/5/24

My World Louisville (Ky) Courier-Journal Jun 1 1924 June 1 1924

THERE is one motion picture critic who always agrees with me concerning the merits of the films that come and go. He is a pretty smart fellow, this William Jennings Bryan. While talking with Mr. D. W. Griffith the other day I saw a letter from the Commoner lying on the producer's desk and inquired about it. Here it is:

"My Dear Mr. Griffith:

"I have just seen 'America' and, while still under the spell of the enchantment that it arouses, hasten to thank you for the great national service you have rendered in producing this inspiring picture. The subject is opportune, the historical incidents are admirably selected and the work is artistically done. There is great educational value in the reproduction of scenes portraying the social and economic life of Revolutionary days, in the Colonies and in Great Britain, and in recalling the famous speech of Patrick Henry, the signing of the Declaration of Independence, the Battles of Lexington, Concord and Bunker Hill, the suffering at Valley Forge, the sacrifices of the patriots, the crushing of the enemy, Lafayette as soldier and the heroism of the early patriots. The scenes passing through the eye are more vivid and more thrilling than impressions made by the printed page. Some you have already read, but the story of the battlefield is in advance. You have drama and music, you have humor to relieve the tension, you have heart to appeal to every sentiment. In this production you have given the patriots in miniature of those who made possible our government, should we willing to accept, pay their debts that which we have bought with their blood.

"I feel that the picture will be received all over the country in the spirit with which it is presented, as an entertainment and as a patriotic lesson. Where the national exposure of the patriots will stimulate patriotism, the personal appeal will stimulate the satisfaction of each in the service of all.

"It is of such fundamental importance that we are interested in things that interest us, that nothing serving further than to a new phase of an old subject. And there are only a few things of universal interest, of which love is the most definite. That is the romance of every one's life, love, and therefore all are interested in love.

"For that reason we included an episodic, colorful love story in 'America,' the love of an attractive young radical for a daughter of the old conservatives.

"But the time is soon to come when a few pictures, never a great percentage, but a few, can be made in which it will not be necessary to work out a love theme to insure popular interest. When that time comes, many big themes now denied the camera can be approached. The improvements in our audiences make this seem certain within our lifetime."

D. W. Griffith, the Dean of Directors, is due to make Louisville a visit during Home-Coming week. It is understood that Mr. Griffith will spend part of the "home-coming" time in [illegible] Grange and some of the [illegible]

My Telegraph June 1 1924

"America" due in the [illegible] Ashcraft took [illegible] people of Griffith's "America" [illegible] office out into the country this week and showed them on a morning in the [illegible] town in St. Mary's great orphanage at Five Points. He took along an orchestra of twelve men and gave a complete show.

My Times June 1 1924

Fairy Tales for Old Age

A [illegible] in the motion picture [illegible] David W. Griffith, before he gives his work on film, plans to make a big motion picture without a love story comparable to Hugo and produce it in "America." Mr. Griffith is [illegible] that American motion picture audiences are improving.

"As an audience for motion pictures, we Americans are improving," he said. "Old age wants fairy tale ideals in its pictures, middle age seeks entertainment, youth asks for problems and stimulating plots. Where the audience presents all three ages, the producer must steal something from the satisfaction of each to interest the others.

"It is of course fundamental that people are only interested in the things they understand. Curiosity seldom extends further than to a new phase of an old subject. And there are only a few things of universal interest, of which love is the most definite. That is the romance of every one's life, love, and therefore all are interested in love.

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Wichita Falls (Tex) Record News June 2 1924

Paul Revere's Ride Is Highlight Of "America," Showing at Palace Soon

Wichita Falls (Tex) Times

FREDERICK LUCIS WRITES ABOUT "AMERICA"

Frederick Lucis, famous New York journalist and brother of Jules Lucis, is a recent auditor, who impressions follow. Director Griffith's production, "America," is for all one week, "The Palace," beginning Thursday, June 5, is to show at the Palace Theatre for three days, beginning Thursday matinee and to end Friday and Saturday.

Mr. Lucis writes as follows:

[illegible] discovered America, but David Wark Griffith made the [illegible] The discovery was an accident, but the picture was [illegible]

[illegible] Lucis [illegible] what he saw and felt in the picture [illegible] to make a great [illegible]

[illegible] Tuesday night [illegible] "America" at the Palace Theatre some months ago. Purchasers are more or less interested in this picture [illegible] who came then after having been.

We have just heard something [illegible] this show that. [illegible] in a personal [illegible] D. W. Griffith and [illegible] creating a [illegible] [illegible] Griffith [illegible] Hollywood [illegible] Headquarters at Hollywood.

After making Hamilton in the film [illegible] Griffith [illegible] Hamilton [illegible] Hamilton [illegible] Griffith [illegible] Hamilton [illegible] Griffith [illegible] Hamilton [illegible] Griffith

America

"—My Country, 'Tis of Thee!"

Battle scene from Griffith's film masterpiece, "America."

By Frances Peck

It's a grand thing to be a movie critic when the screen opens up and divulges a picture like this!

"America" is the greatest picture D. W. Griffith has made since "The Birth of a Nation." He says:

"It's my historical tribute to George Washington!"

For a long time Mr. Griffith had such a picture in mind. Then, as if in answer to his half formulated plans, came the D. A. R. asking that—for them—he undertake the making of such a photoplay.

* * *

It seemed too good to be true to this man who is still paying the bills on "Intolerance." Promptly he set to work. The picture must have thrill, punch, but—most of all—accuracy. The thrill and punch didn't worry him. The "maker" of a thousand stars—director of photoplays innumerable—"thrill and punch" are all in the day's work to him. What DID worry him was the research work, at which he immediately got busy at the request of Will Hays, who has taken an active interest in the film.

And so—we have immortalized on the silversheet the ride of Paul Revere; the battle of Lexington—a dozen other battles staged with the help of the U. S. A., historical societies, etc., to the sweetly minor notes of an entrancing love story in which Carol Dempster is the heroine, Niel Hamilton the lover, and Lionel Barrymore the terribie "other man."

* * *

The producer personally visited every important battlefield in the Mohawk Valley. You know—the scenes where the Indian conflicts were so hot and heavy. Right on the ground where some of our most soul-stirring history occurred, "America" was filmed.

"America" sends you away proud and patriotic. The film is splendidly produced.

If you contemplate viewing other pictures—

"See 'America' first."

"AMERICA"

Produced and Directed by David Wark Griffith.

THE CAST

Nathan Holden	*Niel Hamilton*
Justice Montague	*Erville Alderson*
Nancy Montague	*Carol Dempster*
Charles Philip Edward Montague	*Charles Emmett Mack*
John Hancock	*John Dunton*
King George III	*Arthur Donaldson*
William Pitt	*Charles Bennett*
Thomas Jefferson	*Frank Walsh*
Patrick Henry	*Frank McGlynn Jr.*
George Washington	*Arthur Dewey*
Captain Walter Butler	*Lionel Barrymore*
Sir Ashley Montague	*Sidney Deane*
General Gage	*W. W. Jones*
Chief of Senecas, Hiakatoo	*Harry Semalls*
Paul Revere	*Harry O'Neill*
John Parker, Captain of Minute Men	*H. Van Bousen*
Major Pitcairn	*Hugh Baird*
Colonel Prescott	*H. Koser*
Major General Warren	*Michael Donovan*
Chief of Mohawks	*Riley Hatch*
Lord North	*Emil Hoch*

FANS' SAY SO

Come right out and tell the world!

Caroline J.: If you'll send a stamped, self-addressed envelope I'll send you the addresses you ask for.

* * *

Sally N.: Pardon me—but I can't see just what your question has to do with the motion picture business.

Next Week! *About Barbara La Marr as "The Lady Known as Lou" in "The Shooting of Dan McGrew."*

Denver (Colo) Times June 7 1924

Oklahoma (Okla) Oklahoman 6/8/24

Atlantic City (N J) Gazette 6/8/24

Orpheum

Neil Hamilton, the young man who plays the part of captain in the romantic Morgan's riders scenes of D. W. Griffith's great film "America," which opens at the Orpheum Sunday, is distinctive in that he is the first man of equal experience to be given so important a role. No other young actor has had such an opportunity unless backed by a record of successful efforts.

He is the son of an attorney now living in New Haven, Conn. Lynn, Mass., is his birthplace, and his education was gained in Athol, Mass.

His mother hoped he would enter the ministry; and guided this ambition by entering him for a five years course in a theological seminary.

Somewhat impulsive, with an ardent nature, Neil Hamilton realized such unrest that his mother liberated him from all promises and the family held council as to his future.

He said he wished to become an actor. Peculiarly his arguments were given strength by the prophecy of an old woman of local reputation as a seer who predicts he would be "famous when young and rich when old," if he followed acting seriously.

His introduction was a small part in "The Better 'Ole" on the stage, followed by several seasons of varied occupation. Once he as one of Henry Ford's $6-a-day young men in the River Rouge plant.

One afternoon D. W. Griffith sent for a well known stage actor to consider a part in one of his screen stories. The actor was under contract to others, but suggested Griffith try his room-mate whom he recommended as being very handsome.

Hamilton appeared, intensely nervous and most conscious of his slight experience in screen work.

His trial resulted in the business manager for Griffith asking Hamilton his terms for a three years contract. Then and there Hamilton broke up a serious rehearsal by leaping into the air and shouting. He calmed to the business of signing his paper, and immediately was given a part in "The White Rose."

To give him thorough training, Griffith made Hamilton act every little role in the picture during rehearsal.

When the Daughters of the American Revolution asked to have "America" made, Griffith decided that Hamilton was perhaps the most typically American of all the young men then available for the part.

So he was given the great acting part of Nathan Hodge, the Harvard graduate who falls in love with Mary, belle of Virginia.

His success has been so great that when "America" was shown, Griffith immediately received over a dozen offers for Hamilton's services, besides the new offers for foreign productions and some scenes in a picture now [illegible]

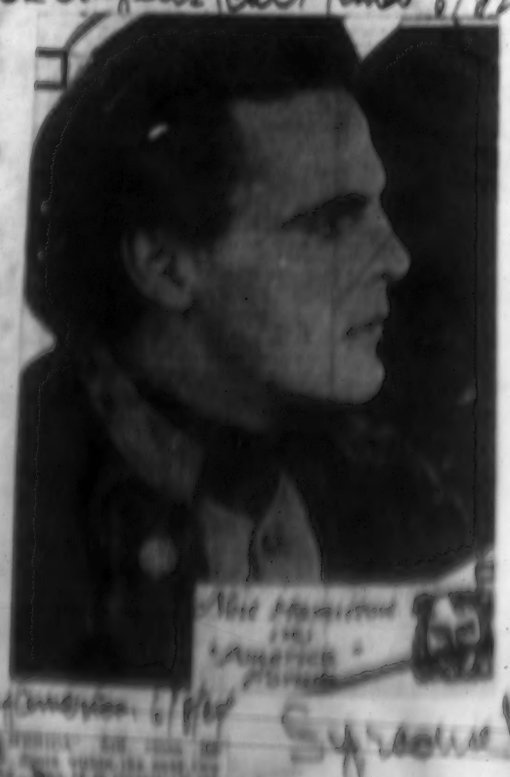
NEIL HAMILTON, one of the leading players in "America," Griffith's screen masterpiece, now showing at the Rialto Theatre.

Trenton (N J) Times

Los Angeles (Cal) News 6/8/24

NEIL HAMILTON
CAROL DEMPSTER
in "America"

Los Angeles (Cal) Times 6/8/24



Syracuse (N Y) Herald 6/8/24

Syracuse (N Y) Journal June 8 1924

Atlanta (Ga) Weekly Film Review June 7 1924

Los Angeles (Cal) Express 6/7/24

Oakland (Cal) Tribune June 7 1924

Chicago (Ill) Herald-Examiner 6/8/24

Chicago (Ill) Herald June 7 1924

Chicago (Ill) News June 7 1924

My World 6/7/24

Morning Picture World June 7 1924

GREAT PROFITS FOR 'AMERICA' AS A TOURING SHOW

Griffith Picture Is Doing Phenomenal Business Everywhere

"AMERICA" MAKES BRILLIANT ROAD SHOW RECORD AND REAL PROFITS

The theater attractions on the road this season have been recorded as one of the most unsatisfactory ever known. It is reported that as many as forty-six road attractions were withdrawn in the last week of April. Yet, despite this condition and the fact that the season was practically over, D. W. Griffith's "America" has gone forth and made a brilliant success and real profits.

Washington probably furnished the biggest grosses, taking more than $20,000 for the first two of the four weeks' run, leaving profits the [illegible] through out. The average [illegible] for the two weeks in Washington [illegible]

NEIL HAMILTON

The Road Show Record

Liberty Magazine (NY City)
July 26 1924

...pictorization of the surrender of Cornwallis at Yorktown, one of the many historic scenes ...America," which starts at the Broadway theater next Monday, and below—Lionel Barry... ...and Dempster, starring the production, and Neil Hamilton.

(over) Milwaukee (Wis) Cincinnati (O)
...Sentinel Post 6/11/24
...1924 June 10 1924

...ERICA" ✓

...n the policy of THE ...tments upon motio... ...because usually the... ...bearing upon schoo... ...ir students interest... ...abundant literature... ...monthlies and week... ...r pages entirely to...

...n not help but pause... ...W. Griffith's latest... ...erica". We thorough... ...all the cadets and to... ...is THE OYEZ. It be... ...an not help but live... ...forever.

...Ride", "The British ...n", "The Shot Heard ...f" at Concord Bridge, ...Weak Defending the ...Parliament", Edmund ...rst American Flag in ...Washington", (Walter ...ttle of Bunker Hill", ...of Cornwallis", ...d a hundred and one ...miliar to students of ...history are vividly por... ...torically correct back...

...In the attractive love ...on Holden and Nancy ...Carter whose father was ...cause of his life—a de... ...of the Majesty of Eng...

...a crafty quality which ...good photoplay. There ...nothing correct in all ...action, the thrills the ...conflict have zest and ...spirit of perpetual ...feather as he shows ...is one to have the ...and inspired ...and a better appre... ...events the results

CAROL Dempster, a favorite of the screen who stars in "America," D. W. Griffith's latest film.

Rochester (NY) Dem & Chron June 14 1924

Actors' Fame or Failure Depends on What They Are Called

By Eugene Segal

ROSE by any other name is not only smells as sweet, as the saying goes, but sweeter. Names do mean something, stage and screen folk discovered long ago. So they assumed or were given new names, not because acting is shameful profession, but because the effect of a name on the public mind can mean fame or obscurity for the actor.

David W. Griffith rechristened almost all of his stars. His reasons were three. First, there was the effect upon the actor of having a pretty name. There was the psychological effect on the audience. And finally it was necessary to have short names that would bill easily on posters and in electric lights.

Griffith did not take any name at random. He studied them, selecting the ones that connoted love, tenderness, pathos and wistfulness.

The motion picture industry abounds with aliases. Mary Pickford was born Gladys Smith.

Valentino once was known as Guglielmi.

Colleen Moore was Kathleen Morrison.

Bessie Love, whose name sounds phoney, used to answer to the name of Juanita Horton.

Marjorie Daw started life as Marjorie House.

Madge Bellamy's real last name is Philpott.

Viola Dana and Shirley Mason used to receive mail addressed to Flugarth.

In a little Texas town they still speak of Jetta Bitey, meaning Mary Miles Minter.

Lila Lee wrote Lila Appel on her schoolbooks.

Antonio Moreno originally was Montenegro.

Ramon Novarro's family name is Samaniego.

Wanda Hawley, one of the pretty names on the screen, isn't the name of the girl herself.

...ny Post

my News June 5
1924

asterpiece, "*America.*"

Hamilton
Alderson
Dempster
tt Mack
Dunton
onaldson
Bennett
k Walsh
lynn Jr.
r Dewey
arrymore
y Deane
. Jones
Semalls
O'Neill
Bousen
h Baird
Koser
Donovan
y Hatch
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ing love

Known
McGrew."

story in which Carol Dempster is the heroine, Niel Hamilton the lover, and Lionel Barrymore the terrible "other man."

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Sam N.: Pardon me — but I can't see just what your question has to do with the motion picture business.

mantic Mexican's riders accom
W. Griffith's great film "Ameri
which opens at the Orpheum Sunda
is distinctive in that he is the fi
man of equal experience to be gi
so important a role. No other you
actor has had such an opportunit
unless backed by a record of succes
ful efforts.

He is the son of an attorney now
living in New Haven, Conn. Lynn,
Mass., is his birthplace, and his edu
cation was gained in Athol, Mass.

His mother hoped he would enter
the ministry; and guided this ambi
tion by entering him for a five years
course in theological seminary.

Somewhat impulsive, with an ardent
nature, Neil Hamilton realized such
unrest that his mother liberated him
from all promises and the family held
council as to his future.

He said he wished to become an
actor. Peculiarly his arguments were
given strength by the prophecy of an
old woman of local reputation as a
seer who predicts he would be "fa-
mous when young and rich when old,"
if he followed acting seriously.

His introduction was a small part
in "The Better 'Ole" on the stage,
followed by several seasons of varied
occupation. Once he as one of Henry
Ford's $6-a-day young men in the
River Rouge plant.

One afternoon D. W. Griffith sent
for a well known stage actor to con
sider a part in one of his screen
studies. The actor was under con
tract to others, but suggested Griffith
try his room-mate whom he recom
mended as being very handsome.

Hamilton appeared, intensely ner-
vous and most conscious of the slight
experience in screen work.

His trial resulted in the business
manager for Griffith asking Hamilton
his terms for a three years contract.
Then and there Hamilton broke up a
serious rehearsal by leaping into the
air and shouting. He calmed to the
business of signing his paper, and
immediately was given a part in "The
White Rose."

To give him thorough training
Griffith made Hamilton act every
noble role in the picture during re-

When the Daughters of the American
Revolution asked to have "America"
made, Griffith decided that
Hamilton was perhaps the most
typically American of all the young
men then available for the part.

So he was given the great
part of Nathan Hedge, the Revolu-
tionary cadet who falls in love with
Tory, beside of Virginia.

His success has been so great that
when "America" was shown, Griffith
immediately received over a dozen
offers for Hamilton's services, both
from film officers for foreign productions
and some account in a picture

Angeles (Cal) Oakland (Cal)
Press 6/7/24 Tribune
June 7 1924

Chicago (Ill)
Herald-Examiner
6/8/24

Chicago Tribune 6/8/24

Denver (Colo) Times June 1 1924

Denver (Colo) News June

Boston (Mass) Post 6/8/24

Lexington (Ky) Leader 6/8/24

Boardwalk Illustrated News Atlantic City (N J) 6/9/24

Los Angeles (Cal) Herald 6/9/24

Milwaukee (Wis) Sentinel June 10 1924

Cincinnati (O) Post 6/11/24

Atlantic City (N J) Press 6/10/24

Los Angeles (Cal) Record 6/14/24

Rochester (N Y) Dem & Chron June 14 1924

N Y Post 6/14/24

Chicago (Ill) Post June 12 1924

Cincinnati (O) Billboard 6/14/24

Salem (Ore) Capital Journal 6/10/24

British Surrender Shown in 'America'

The dramatic picturization of the surrender of Cornwallis at Yorktown, one of the many historic scenes in the film play, "America," which starts at the Broadway theater next Monday, and below—Lionel Barrymore (at left), Carol Dempster, starring the production, and Neil Hamilton.

PRESIDENT COOLIDGE PAYS TRIBUTE TO MOVIES IN CONFERRING ABOUT MAKING OF 'AMERICA'

"America," D. W. Griffith's magnificent portrayal of the Revolutionary days, will be shown at the Broadway theater for one week, commencing June 16. Above—The battle of Lexington, a scene from the picture. Below—Actors who play important roles in the production. Left to right—Charles E. Mack, Louis Wolheim and Carol Dempster.

D. W. Griffith plans, sometime before he dies, to make a big motion picture without a love story, comparable in length and production to "America." Mr. Griffith believes that American motion picture audiences are improving.

"Old age," says Mr. Griffith, in a recent interview, "wants fairy tale ideals in its pictures; middle age seeks entertainment, and youth asks for problems and stimulating plots. Where the audience represents all three ages, the producer must steal something from the satisfaction of each to interest all.

"But the time soon is to come when a few pictures—never a great percentage, but a few—can be made in which it will not be necessary to include a love theme to insure popular interest. When that time comes, many big themes now denied the camera can be approached. Improvements in our audiences make this seem certain within our lifetime."

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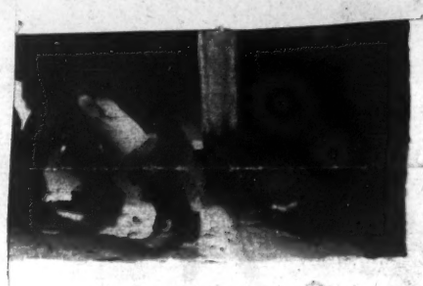
But perhaps of all the innovations in the filming of "America," the most profound was the use of large units of the regular army of the United States in several battle scenes. Infantrymen and cavalrymen fled in the garb of British grenadiers and in the buff and blue of Washington's Continental Army marched through the pictures. It is the first time that units of the regular army have posed before the motion picture camera. In making the scenes in which the soldiers appear Griffith had the aid of Army officers in charge of troops in and during the Revolution.

Many battles of the war were fought the day that we heard "Paul Revere's Ride" in the engagement which changed the fortunes of the Colonies in their struggle for independence. Among the battles which are depicted in "America" are the battle of Lexington, the battle of Bunker Hill, the surrender of Cornwallis, the signing of the Declaration of Independence, the battle of Yorktown, the battle of Saratoga, the battle of Trenton, the battle of Princeton, the battle of Brandywine, the battle of Germantown, the battle of Monmouth, the battle of Stony Point, the battle of Cowpens, the battle of King's Mountain, the battle of Guilford Court House, the battle of Eutaw Springs, the battle of Fort Ticonderoga, the battle of Fort Mifflin, the battle of Fort Clinton, the battle of Fort Montgomery, the battle of Fort Lee, the battle of Fort Washington

Ny News June 5
1924



a masterpiece, "America."

iel Hamilton
ille Alderson
ol Dempster
mmett Mack
John Dunton
y Donaldson
rles Bennett
Frank Walsh
McGlynn Jr.
rthur Dewey
l Barrymore
dney Deane
W. W. Jones
arry Semalls
arry O'Neill
Van Bousen
Hugh Baird
H. Koser
el Donovan
Riley Hatch
Emil Hoch

Lexington—
staged with
A., histori-
the sweetly
rancing love

ndy Kanen
McGrew."

story in which Carol Dempster is the heroine, Niel Hamilton the lover, and Lionel Barrymore the terrible "other man."

* * *

The producer personally visited every important battlefield in the Mohawk Valley. You know—the scenes where the Indian conflicts were so hot and heavy. Right on the ground where some of our most soul-stirring history occurred, "America" was filmed.

"America" sends you away proud and patriotic. The film is splendidly produced.

If you contemplate viewing other pictures—

"See 'America' first."

FANS' SAY SO

Come right out and tell the world!

Caroline J.: If you'll send a stamped, self-addressed envelope I'll send you the addresses you ask for.

* * *

Sally N.: Pardon me — but I can't see just what your question has to do with the motion picture business.

matic ... W. Griffith's great film "A ... which opens at the Orpheum ... is distinctive in that he is ... man of equal experience to ... so important a role. No other actor has had such an opp... unless backed by a record of ... ful efforts.

He is the son of an attorney living in New Haven, Conn. ... Mass., is his birthplace, and his ... cation was gained in Athol, Mass.

His mother hoped he would ... the ministry; and guided this ... tion by entering him for a five ye... course in a theological seminary.

Somewhat impulsive, with an ar... future, Neil Hamilton realized ... unrest that his mother liberated ... from all promises and the family ... council as to his future.

He said he wished to become ... actor. Peculiarly his arguments ... given strength by the prophecy of ... old woman of local reputation as ... seer who predicts he would be ... mous when young and rich when ... if he followed acting seriously.

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So he was given the great ... part of Nathan Hale, the ... patriot who hate to ... They, people of Virginia.

His success has been so great ... while "America" was shown, ... immediately received over a ... offer for Hamilton's services, ... the two offers for foreign productions ... with some money in a picture ...

Los Angeles Cal. Herald 6/7/24
Oakland (Cal) Express 6/7/24
Volume June 7 1924
Chicago Sec Herald-Examiner 6/8/24

Chicago (Ill) Tribune 6/8/24

Denver (Colo) Times June 9 1924

Denver (Colo) Post

On The Black List.

Dear Mr. Editor: This is certainly a kick on the ... don't pass judgment on my language.

There are a number of stars I object to. First and foremost is Corinne Griffith. She usually has an expression on her face which would lead us to believe that having a pain in her tummy is as awful thing. Witness her open mouth, lowered lids, and eyebrows pointed skyward. However, she's clever.

Nita Naldi comes next on my black list. She's frightfully fat! And the vulgar easer she affects! Priceless! But she, also, can be clever.

Barbara La Marr—Ah! The beautiful siren! What can you see in her work to justify superlatives? I think she's beautiful, but I can't see her brains. (Cat) Also it's no fun to go to a theater with a wonderful young man just to let him satisfy his loved glimpses of her. I should retaliate by taking him to see handsome Richard Dix or Milton Sills.

I shouldn't blame any man for admiring the following women: Anna Q. Nilsson, Irene Rich (bless her), Florence Vidor (nice lady), Betty Compson, Mary Pickford, Alice Terry, Claire Windsor (beautiful), Bebe Daniels, Lois Wilson, and Pola Negri. They are all beautiful and talented women, don't you think?

Now comes the hardest kick. I must hide my face and point a wavering finger of shame at the stars and their imitators posing as in nude. Even the baby stars, a wisp of silk, a Spanish comb, tra! la! Or some young woman draping herself around the sandy shore in little or nothing by way of covering. Almost every motion picture magazine is filled with photos of this kind. Well, an' it's me that's after havin' my own opinion of them gir-ruls.

I think D. W. Griffith is the one and only, at least I have seen no greater promise in any other director since I stepped down these shores. I'm inclined to think there never will be. He could give us more, I know, but he's afraid all the people wouldn't understand his work as he sees it. Perhaps some day he'll strike a happy medium.

I think I've said enough—but first I want to register one last kick—and that is Gloria Swanson. I can't see any ability in her whatever. She's merely a curiosity with most, I think. Her nose is too long (Meow!), and I don't like her snobbishness! Can't think of another thing. O, yes: lots of praise for Miss Mae Tinee, nee Miss Frances Peck? She's the snappiest little piece on earth. MOLLY O.

Boston (Mass) Lexington (Ky) Post 6/8/24 Leader 6/8/24

D. W. Griffith plans, sometime before he dies, to make a big motion picture without a love story, comparable in length and production to "America." Mr. Griffith believes that American motion picture audiences are improving. "Old age," says Mr. Griffith, in a recent interview, "wants fairy tale ideals in its pictures; middle age seeks entertainment, and youth asks for problems and stimulating plots. Where the audience represents all three ages, the producer must steal something from the satisfaction of each to interest all.

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Los Angeles (Cal) Herald 6/9/24

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Boardwalk Illustrated News Atlantic City (N J) 6/9/24

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Major Guthrie of the 3rd Infantry, who has been head of the Fort Myer Infantry School of Arms, photographed in the uniforms of the grenadiers of the Revolutionary period, was in charge of the military operations at Fort Myer. Major Guthrie was in the battle of Bunker Hill, the Battle of Trenton, the Battle of Princeton, the Battle of Germantown, the Battle of Brandywine, the Battle of Monmouth, the Battle of Yorktown, and was with Washington at Valley Forge.

Chicago (Ill) Post June 12 1924

British Surrender Shown in 'America'

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Massanutten (Va) Academy Sentinel June 10 1924

Milwaukee (Wis) Sentinel June 10 1924

Cincinnati (O) Post 6/11/24

"AMERICA"

It has never been the policy of THE OYEZ to pass comments upon motion pictures or players because usually they have little or no bearing upon school life and those of our students interested can always find abundant literature on the subject in monthlies and weeklies devoting their pages entirely to this subject.

However, we can not help but pause to comment on D. W. Griffith's latest master-piece, "America". We thoroughly recommend it to all the cadets and to everyone who reads THE OYEZ. It is a picture which can not help but live in your memory forever.

"Paul Revere's Ride", "The British March to Lexington", "The Shot Heard 'Round the World" at Concord Bridge, "Pitt, III and Weak Defending the Colonies Before Parliament", Edmund Burke, "The First American Flag in Battle", "George Washington", Walter Butler, "The Battle of Bunker Hill", "The Surrender of Cornwallis", George III and a hundred and one other incidents familiar to students of American short history are vividly portrayed in a historically correct background.

In the play is the attractive love story of Nathan Holden and Nancy Montague, the latter whose father was until the latter years of his life a loyal subject of His Majesty of England.

America has never quite which gave to make a good character. There is the historical setting correct in all its details, the action, the thrills, the heart which a beautiful love story and [illegible] which offers no hindrance to the progress of the plot and [illegible] the theatre [illegible] and inspired [illegible] what to see [illegible] portrayal of Mr. Griffith's. The motion has placed the [illegible] in the hands of Neil Hamilton and Carol Dempster in the principal characters. It is enough that each has been given a chance to portray a people experience. Patrick Henry and Thomas Jefferson are the characters also in the picture and the leading [illegible] is the signing of the Declaration of Independence. It is [illegible] that [illegible] Washington [illegible] the battle of Bunker Hill [illegible] Washington [illegible] Valley Forge [illegible] Yorktown [illegible] Washington [illegible] Mount Vernon [illegible] Washington [illegible] Washington [illegible] Washington

Denver (Colo) News 6/11/24

GRIFFITH'S FAMOUS SCREEN CLASSIC 'AMERICA' WILL OPEN AT BROADWAY THEATER MONDAY

A striking scene from D. W. Griffith's celebrated production, "America," to be shown at the Broadway thea next week—Patrick Henry delivering his famous speech before the Virginia assembly—and below (at le Carol Dempster and Lionel Barrymore, who play the leading roles, and Neil Hamilton, another star in famous cast.

Mammoth Film Revolution Is Said to Surpass 'The Birth of a Nation,' Masterpiece of Productions.

Seats go on sale tomorrow at the box office of the Broadway theater for D. W. Griffith's "America," the romance of the American revolution, which begins an engagement there of seven days next Monday evening.

Griffith's newest masterpiece has been acclaimed by critics thruout the country as his finest work, even surpassing "The Birth of a Nation," which has stood preeminent among all pictures productions in points of sparkling interest and genius of direction.

Cast Is Strong.

"America" touched on the most inspiring chapters of the struggle of the Revolutionary for independence and is a graphic portrayal of the scenes of American high adventure, filling the story in thrilling sequences and woven with a beautiful romance that shows the sure touch of Griffith genius.

Griffith has assembled an unusually strong cast, with a number of popular stars, and he has used as extras many descendants of the heroes who had active parts in the struggle. Patriotic societies flocked to his aid when the picture was being made, and he not only secured the services of many descendants of patriots, but used in the picture a great number of Revolutionary relics, donated for his use by those who held them as patriotisms.

The amphitheatre at the Broadway will be on exactly the same scale as that of the theatre in New York; a full summer orchestra will give the special musical score which is arranged by Hugo Grial and perfected synchronized to the pictures.

Incidents Correct.

No efforts were spared to make the historical incidents as correct as possible. The villages of Lexington and were designed from authentic drawings and descriptions by eyewitnesses of the day. The halls there at Lexington are exact reproductions of the original. It is said that Mr. Griffith had to secure numerous permits before he could film the famous Paul Revere's ride, as he was the first to have taken a camera to the scene of the famous ride. Paul Revere has never before been photographed, yet Griffith, after long search, found a man who bears a striking resemblance to the famous patriot and who was willing to take the part. This "discovery" is quite a sensational one, considering the fact that Griffith has had a nationwide search for a suitable actor for the part. Paul Revere has never before been photographed, yet Griffith, after long search, found a man who bears a striking resemblance to the famous patriot and who was willing to take the part. This "discovery" is quite a sensational one, considering the fact that Griffith has had a nationwide search for a suitable actor for the part.

Charleston (SC) News + Cour June 15 1924

FILMS OF THE FUTURE

(From Collier's.)

A movie in every home is the prophecy of David Wark Griffith, famous producer of motion pictures. "One hundred years hence," writes Mr. Griffith, "I believe, the airplane passenger lines will operate motion picture shows on regular schedule between New York and Chicago and between New York and London. Trains, which will be traveling twice or three times as fast as they do now, will have film theaters on board. Almost every home of good taste will have its private projection room where miniatures, perhaps, of the greater films will be shown to the family, and, of course, families will make their own home movies instead of letters and diaries."

By the time these things come to pass, there will be no cells cling as a flicker in your film. Your characters and objects in pictures will come upon the screen (which by this time will not be square, and certainly may not be square) or look anything like what it does now), and they will appear to the spectator precisely as these persons and objects appear in the actual world. The actors will be seen in their natural colors, and the sound of their voices will be heard. The actors will be seen in their natural colors, and the sound of their voices will be heard.

Kansas City (Mo) Journal-Post 6/15/24

They've Changed Their Names to These

Kate Fillmore has two dogs named.

The name she was christened upon the two times he married.

Colleen Moore has discovered Richard Barthelmess.

Monte Love was born twelve months.

Barbara Kent was Barbara Shaw, Gertrude Astor used to Phillips.

Tom Mix has three Mexican Jumping Beans.

Lila Lee was born Lee.

Richard Barthelmess used to be Richard Barthelmess.

Monte Blue was Monte Blue.

Pauline Frederick was Beatrice Fredericks.

Lionel Barrymore used to be Lionel Barrymore.

Denver (Colo) Times June 14 1924

Denver (Colo) Times June 15 1924

Days of Washington Feature Broadway Picture

The memorable ride of Paul Revere, the inauguration of Washington, the battle of Lexington and scenes of other historic stories of Revolutionary days combine to make "America," D. W. Griffith's latest film masterpiece, a marvel of moving picture art. Denverites will see it when it begins a week's showing at the Broadway theater next Monday. These pictures show Washington's inauguration, Paul Revere on the ride to call the countryside to arms, and two stars of the great cast—Neil Hamilton and Carol Dempster.

Flint (Mich) Journal 6/15/24

Cincinnati (O) Comm'l-Tribune June 15 1924

GRIFFITH TO FILM GREAT LOVE STORY

According to the dispatch of Miss Laura W. Griffith, before he sailed to work on the film, he plans a big motion picture original love story, comparable in magnitude and production to "America." Mr. Griffith believes that American motion picture audiences are improving.

"Right here," says Mr. Griffith, "there have been times in the history, when the mass entertainment and youth have had preference and amusing pictures. Where the audience regularly sit down upon the producer, some great something from the production of back to life."

A [illegible] Photoplay [illegible]

Milwaukee (Wis) Journal 6/15/24

BY MARY MAC

Carol Dempster is pretty Nancy Montague, the sweetheart of Nathan Holden, in Griffith's magnificent film-drama of the American Revolution, America, which comes to the Garrick Sunday and which had the most brilliant and successful advance showing ever staged in Milwaukee at the theater Friday night. Neil Hamilton plays Holden.

A capacity audience clapped and cheered the "rebels" in their struggle for national freedom as though the War of Independence had been an event of yesterday. The handclapping grew into a near-frenzy as hearts responded to the hoofbeats of Paul Revere's gallant white-faced steed along the turnpikes from Boston to Lexington.

Lexington. Concord. Bunker Hill. Valley Forge. Yorktown. They're the milestones in this most glorious film story of pride and sacrifice.

We'll tell you more about it in the review Monday. Then, if you have seen it at the opening Sunday, you'll agree that it packs a terrific wallop.

A flag day parade was staged Saturday afternoon by the American Legion, starting at the court of Honor and finishing at the Garrick.

My News 6/15/24

TILTING THE MOVIE WORLD

In the past few people have ever been in doubt as to whether they should go to see a picture produced by David Wark Griffith. We don't believe any one who ever saw one of his pictures was disappointed. He has been a pioneer along the film trails and always the consummate artist in the effects produced.

David Wark Griffith

In recent years folk who patronize the moving picture theatres—and who does not?—have been treated to several wonderful pictures produced by others. But nothing that ever flashed across the screen in any picture surpassed some of the scenes in "The Birth of a Nation." It is a classic of the screen, as proved by a recent revival.

It will not be surprising, then, if the movie world is tilted a trifle by the news that Griffith has signed an agreement to produce a picture for the Famous Players corporation. It is the first time he has done such a thing. It will be the first time the vast expense of producing a Griffith picture will be placed on other shoulders than those of Griffith himself.

The movie world may slip on its axis a bit, but we think it is to be congratulated. Famous Players is to be congratulated, too, but most of all we felicitate the moviegoing public, which deserves to see more good things on the screen than it has any opportunity of seeing.

Griffith deserves kind words from the public and we prefer to say them now instead of following the usual custom of waiting until he dies.

Milwaukee (Wis) Sentinel 6/15/24

Los Angeles Times 6/15/24

Denver (Colo) News June 15 1924

Tacoma Wash / Los Angeles Cal Times 6/15/24 / Rochester (N.Y.) Herald 6/16/24 / Los Angeles (Cal) Record 6/18/24 / Rome (N.Y.) Sentinel June 18 1924 / Ledger 6/15/24

VIEWS OF GRIFFITH ON ITALY

American Producer Sought by Italian Syndicate to Direct World's Greatest Film Production

D. W. Griffith has returned from Italy, having gone there at the request of an Italian syndicate which wished to talk over with him the possibility of producing a big picture which it was hoped would increase Italy's prestige in the film business. Mr. Griffith asserted that the trip was just as much a pleasure as to talk business. He said that Americans are speeding up Italian telephones and railroads, and that it was thought that an American producer might emulate his confreres in stimulating the production of pictures. He explained that at present there is no studio in Rome which would permit of making scenes such as are made in this country, but that the making syndicate assured him that in three or four months they would have facilities in a new studio now building with a lighting system that can draw from 5,000 amperes. The Banco Commerciale Italiana is back of the syndicate.

"Italy wishes to be a great world power," declared Mr. Griffith, "and they look upon the picture business as a wonderful institution and a remarkable medium for reaching the whole world. They had heard of 'America,' and their liked the idea as it was outlined. They have voted a large sum of money for the purpose of film production, but so far they have no adequate facilities for making the picture. However, negotiations are still pending and there is a possibility I may return.

Of course Italian films are entirely different from ours.

Japanese Staggers Them

I told them that my last picture cost more than $1,000,000 and that their American representative could go over my books. They were not dumfounded at the stupendous sum, but it nevertheless made them scratch their heads when it was translated into lire. When they finish the new studio, it is their idea to make a picture bigger than has hitherto been produced. Settings would be much cheaper than the cost of constructing these in America, and then there is the question of 'extras.' In Italy extras receive about 12 lire a day, equivalent now to 53 cents. We have to pay them $5 to $7 a day. There is a catch about these Italian extras, however. They just appear for that amount. If they are left around one does not have to pay them any more than the 53 cents, but supposing they are asked to run, to carry a heavy spear, or even to ambad, they then are entitled to more money. In the event that these men are used for each trifling performance from 12 to 100 lire, and I were to make mistakes, the cost of production would be something to puzzle about. And we would require special auditors and bookkeepers to keep track of the extras and their respective performances. In fact, one would imagine that referees would be necessary to determine the importance of each 'extra' and his work.

Protracted Luncheons

"Italians are in the habit of taking two hours for luncheon. The importance of eating and drinking is far beyond that of making pictures! I don't know what I would be doing while they were consuming food and beverages for this protracted period.

"Then there is the question of imparting my wishes to the players. I can easily see that if I made a picture in Italy I would want American principals, as talking to Italians through an interpreter would be most unsatisfactory and extremely slow. Have you ever heard an interpreter translating English into Italian? You tell the interpreter to tell the Italian it is raining, and he appears to trace the rain down to Jupiter, call attention to floods caused by rain, to allude to umbrellas and raincoats, to refer to the mud, the consequent growth of plants and foliage, and the results of droughts. You have said four or five words which in Italian appear to make a whole chapter.

"You can readily imagine the difficulties that might ensue if I attempted to direct a picture with Italian actors giving all the instructions through an interpreter. Think of the 'Orchestra' of the 20-minute sermon to which I would have to listen before my poor words were intelligible to the players. No, I should certainly prefer the American principals and do the American scenes with American talent and 'extras.'

"Not an Mussolini, but I visited a high and another official of Fascismo, who had read of the proposed picture and was very much interested in it. He said it would be a good thing for Italy to have such a picture made, and he promised me every assistance."

Lionel Barrymore and Carol Dempster in "America," Forum.

Chicago (Ill) Journal 6/18/24

"America," D. W. Griffith's proud achievement, will conclude its six weeks' engagement at the Auditorium theater Sunday night with the unique record of doing much better at the finish than at the start.

By agreement with the Chicago Opera association, when the original contract was signed, this great romance of the American people will not be shown at any other Chicago theater during 1924.

Undoubtedly it was at first believed that "America" was a series of historic incidents without any definite cohesion. Yet again the wizardry of Griffith has been displayed. Even the "love interest" is based on the vivid romance of the patrician beauty of the Old Dominion, Ethelyn Byrd, who lived at Westover-on-the-James, the stately colonial mansion pictured in the early part of the film.

Beginning [illegible] public uncertainty, "America" ends with public enthusiasm. It is only plain truth to say that old and young, rich and poor, citizen and alien, applaud [illegible]

Denver (Colo) News 6/14/24

"America" Drawing Crowds to Broadway.

Proof that a motion picture does not necessarily have to be based on everyday occurrences, somewhat exaggerated, and with a love story predominating in order to draw huge crowds and hold them breathless throut the showing of the film, is shown in the success which D. W. Griffith's super-film "America" is gaining in its showing at the Broadway theater this week.

The throngs that are filling the theater to witness this production are seeing a picture that will remain long in their minds as something worth remembering and worth discussing. And, aside from that the picture is carrying to the adult mind the thrill that came to them when, as school children, they read about the stirring days of the American revolution in their history books.

In this picture Griffith has incorporated a world of romance without sacrificing facts. It is one thing to take a battle scene for a motion picture, and it is quite another thing to take a scene of battle of Lexington, Concord, and Bunker Hill, and make those scenes entertaining. Griffith proved in his "Birth of a Nation" that he knows how to do it, and in "America" he has proved it again.

Denver (Colo) Post 6/17/24

FILM 'AMERICA' CHARACTERIZED AS MARVELOUS PHOTO

[illegible]

Rochester (N.Y.) Herald 6/16/24

Daughters and Sons of Revolution Hear Rev. Clinton Wunder Review "America," Historical Pictureplay

Daughters and Sons of the American Revolution received personal invitations to attend Baptist Temple last night to hear Rev. Clinton Wunder, who spoke on the theme "Shall the Dollar Rule America?" A good deal of the material for the sermon resulted from the visit of Rev. Mr. Wunder to Chicago last week, at which he witnessed an exhibition of D. G. Griffith's latest motion picture entitled "America."

This film was made at the special request of the Daughters of the American Revolution, and has been called "The Romance of a Hundred Million People." In describing the film last night, Rev. Mr. Wunder said:

"It is so vivid, so powerful. It is not so much the glory of the picture, the genius of the builder, the skill of the players, the alternating currents of laughter and drama, the superb sequence of events, the appeal of straight souls, the epic grandeur of a Nation's birth, but around it all and over it all the actual sacred struggle of our common mother, America.

Suggests Great Sacrifices.

"This picture play suggests in a small way the great sacrifice made by our forefathers that America might become a free and independent nation. The battle lines at Lexington are an exact reproduction of the original as to numbers, 300 British against 77 Americans. Replicas of Paul Revere's lantern were actually hung in the old North Church for the signal.

"The people of the Southern states endured much, but the people of the Northland lived and worked and struggled through the war in constant fear of death that hovered in every wood and covert. Through all this vast country, towns and districts were destroyed with fire and sword in the hand of the Tories, Hessians and Regulars. With the visitations of the enemy, death, torture, burning at the stake, mutilations and horrors that cannot even be suggested, were inflicted upon men, women and children, time and time again; and, with tremendous courage, the people rebuilt their homes, restored their fields, only to have them destroyed.

"The American forces that held the North lost 10,000. Unknown, unsung, they lie on this vast plain, sacrificed on this great altar. They suffered at the hands of the Tories and the Indians unmentionable tortures. With every man's scalp worth $7.00 (more than $100 by comparison today), death of the Americans meant commercial success as well as triumph with arms. And the women for whose scalp no bounty was offered were often times burned in their homes.

"Shall the Dollar Rule America?" Malefactors of great wealth often escape the law, or, being tried, often escape conviction. Men sell their brains to illegal traffic. Women sell their bodies for dollars. A mess of pottage is still being exchanged for the soul. Crime increases because often money insures immunity or a light sentence. All America doubts the conviction of two educated, but degenerate, youths because $15,000,000 backs their defense. Thousands idle at Palm Beach, Newport, or on the California Coast spend money they have never earned, while thousands of babies die for want of milk and care.

Democracy at Crossroads.

"No nation can serve God and Mammon. Our democracy is at the cross-roads. The dollar beckons us to go one way. God invites to the other road. Which shall we take? If we continue to follow the dollar, we mortgage our national soul beyond power to pay and the debt of interest will plunge us in ruin.

"Let us return to the ways of our fathers, to their fortitude, their spirit of sacrifice, their integrity and their morality. Let us learn a lesson from Abraham of old. God said to him 'Fear not, I am thy shield and thy exceeding great reward.' And we read that 'Abraham believed in God.' The beginning of a great people was marked by the truth of a great leadership. The Children of Israel faced opposition, obstacles and opportunity, and so did young America, and so does our nation today. The secret of Israel's growth and power was their belief in God and their Godly leaders. So with America's early beginnings and growth. The great leader of the Jews was first called Abram meaning 'lofty father,' but later he was known as Abraham, meaning 'father of a multitude of nations.' America has passed the goal of individual national pride and now faces her God sent duty to become the father of a multitude of nations. If she is to fulfill her destiny, then not the dollar but God must rule within her borders."

Hearing To Be Held.

Hearing will be given tomorrow by the City Civil Service Commission on appeals from ratings filed by Frank J. Carey and Earl G. Hartell, candidates for the position of superintendent of playgrounds. Both Carey and Hartell were placed below the first three candidates on the list, so that their names will not be certified to Commissioner of Parks Riley, under present conditions, unless the appeals are effective in securing a change of rating.

MINISTER HITS AT RULE OF DOLLAR

Arraignment of "wealthy malefactors who escape conviction" and "Palm Beach and Newport idlers who spend money they never earned, while thousands of babies die for want of milk," was uttered by the Rev. Clinton Wunder, pastor of Baptist Temple, in his sermon last night.

Members of Daughters and Sons of the American Revolution attended the meeting at the personal invitation of the Rev. Mr. Wunder. His sermon, "Shall the Dollar Rule America," was inspired, the speaker said, by D. W. Griffith's current motion picture, "America."

"Malefactors of great wealth often escape the law, or, being tried, often escape conviction," he said. "Men sell their brains to illegal traffic. Women sell their bodies for dollars. A mess of pottage is still being exchanged for the soul.

"Crime increases because often money insures immunity or a light sentence. All America doubts the conviction of two educated, but degenerate, youths because $15,000,000 backs their defense. Thousands idle at Palm Beach, Newport, or on the California Coast spend money they have never earned, while thousands of babies die for want of milk and care."

Hinman and Forbes—two foremost authorities on financial affairs—write daily for the Rochester Journal and The Post Express.

Denver (Colo) Times June 20 1924

America of '76 Relives in Broadway Film

Carol Dempster as Nancy Montague in D. W. Griffith's "America" at the Forum.

Los Angeles (Cal) Record 6/19/24

NEW FORUM THEATER

Los Angeles (Cal) Record June 22 1924

NEW FORUM THEATER

It was not a short time ago that this paper was constrained to protest against Mr. Griffith's profanation of the story of Paul Revere as related by the good Mr. Longfellow. In the film "America," Revere is made to dash through all sorts of wild country, escaping from the British most miraculously—and all that sort of thing. Whereas there is nothing whatever in Mr. Longfellow's stirring narrative to lead one to suppose that he ever left the highways. Indeed, since he was out to alarm the countryside, it might seem safe to assume that he would find most of the folk along the highway, where also would be the church bells to sound the "alarum."

But now comes the Windy City correspondent with the assertion that General "Hell and Maria's" ancestor rode along with Revere. Again the poet gives no hint of it. He relates that Paul left "his friend" over in Boston while he himself "silently rowed to the Charlestown shore," there to await the hanging of the lanterns in the belfry of the Old North Church. On the instant one lantern flashed out Paul was in saddle; as the second appeared there was "a hurry of hoofs in a village street," etc. Three or more generations of Americans have thus been brought up to think of this patriot riding like wildfire alone through the night, shouting his warnings, stopping now and again to pound at doors, and leaving behind him the alarum bells summoning the Minute Men to action. But now (Hell and Maria!) there were two of them—ruining the whole story.

It must be conceded that there is some basis for the Dawes claim. Most of the historians seem to have thought less of the importance of Paul Revere's feat than the poet, but Lossing, in his "Field-Book of the Revolution," in telling the story of the British raid says:

"Warren and his friends had anticipated this and left. Paul Revere and William Dawes had just rowed across the river to Charlestown, with a message from Warren to Hancock and Adams at Lexington. They were almost captured at Charlestown Neck by the guard, but escaped, and reached Lexington, thirteen miles northward of Boston, a little after midnight. (Longfellow puts it at 1 o'clock.) * * * Hancock and Adams were aroused and their safety being regarded as of the utmost importance they were persuaded to retire to Woburn. Revere and Dawes pushed on toward Concord to give the alarm there."

Harper's "Encyclopedia of United States History," however, leaves Dawes completely out of it and moves the point of Revere's alleged escape from capture to a point that seems quite unreasonable. To quote:

"The president of Congress (Joseph Warren) chose Revere as one of his trusted messengers to warn the people of Lexington and Concord of the expedition sent thither by Gage (April 18, 1775) and to tell Adams and Hancock of their danger. He was made a prisoner while on his way from Lexington towards Concord, but was soon released."

For years a controversy has waged over Whittier's poem on "Barbara Frietchie." Some assert she never lived; that there never could have been any such episode; that Stonewall Jackson would not have ridden at the head of his troops. Others contend that a woman of that name lived and that Whittier had at least some basis of truth for the poem. Similarly, Thomas Buchanan Read's thrilling verses on "Sheridan's Ride" in connection with the battle in the Shenandoah Valley, has been under keen attack with respect to historical accuracy.

The Sentinel has little patience with the iconoclasts who would destroy these poems and others like them. The poets have always been allowed their "license." There would seem to be a sharp distinction between the writing and popular use of such tales on the one hand, and the inclusion of the same versions in the school or other histories, on the other. Mr. Hirshfield, down in New York, wants all the pretty fictions left in the histories—which is to discredit such books in the minds of those students who later come to inquire [illegible] facts.

In the case of "Hell and Maria" it would seem to particularly bad taste for the concerned managers to include the Paul Revere episode in the film, though there can be no possible objection to emphasizing the courage and resource relative of the Revere and Dawes. But Paul Revere has enough of a backbone to be a true Highwayman, never—Mr. Lossing to such having a prominent ancestor—[illegible] the country—without having to stand on the much beaten Boston highway, especially those of Revolutionary Dawes prominence and reputation of the [illegible] of the [illegible]

Los Angeles Cal Record June 22 1924

NY American June 22 1924

Film Daily N.Y. City June 22 1924

The Movies 100 Years From Now

By DAVID WARK GRIFFITH

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They say I am a realist—a man who functions best when reproducing in the films life as he sees it or knows it. Whereupon the editor promptly assumes that fantasy will be perfectly easy for me, and propounds a question that scarcely can be answered by anything other than a dream. Fortunately, I have my fancies.

"What," asks the editor in substance, "will be the status of the motion pictures one hundred years hence?"

I have wondered that very thing many times myself, and since I am one of those persons who sometimes respond to their own imagery with answers, I can at least give an opinion. I may qualify this by adding that it is the opinion of one who has devoted a large part of his life to the subject.

In the year 2024 the most important single thing which the cinema will have helped in a large way to accomplish will be that of eliminating from the face of the civilized world all armed conflict. Pictures will be the most powerful factor in bringing about this condition. With the use of the universal language of moving pictures the true meaning of the brotherhood of man will have been established throughout the earth. For example, the Englishman will have learned that the soul of the Japanese is, essentially, the same as his own. The Frenchman will realize that the American's ideals are his ideals. All men are created equal.

It is not to be presumed that I believe one hundred years from now the pictures will have had time to educate the masses away from discord and unharmony. What I do mean to say is, by that time war, if there is such a thing, will be waged on a strictly scientific basis, with the element of physical destruction done away with entirely. My theory is that conflict, if and when it arises, will find itself governed by scientific rules and regulations to which both sides of the controversy will subscribe. Armies outfitted with boxing gloves, man to man, may, I think, go into "battle" to determine the victor. I am not smiling with you now. I am quite sincere. It will be a matter of science and fair play to the last letter. I am just as sincere when I predict that after the "battle" the warriors will repair to a prearranged cold-drink canteen and have grape juice. Just as the old English debtors' prison was wiped out by education, so will armed conflict be wiped out by education.

Not So Many Close-Ups

There is little question that a century ahead of us will find a great deal more of the so-called intimate drama presented on the screen, although there will always be a field set apart for the film with a vast background such as "The Birth of a Nation" and "America."

You will walk into your favorite film theatre and see your actors appearing in twice the size you see them now, because the screens will be twice as large, and the film itself twice as large also. With these enlargements, "close-ups" will be almost eliminated, since it will be relatively easy to picture facial expression along with the full figure of the performer. It will always be necessary to picture the face in pictures. It is the face which reflects the soul of a man.

Our "close-ups," or "inserts," as I call them, are sometimes cumbersome and disconcerting. I invented them, but I have tried not to overuse them, as many have done. It is a mechanical trick, and is of little credit to anyone.

We shall say there are now five elaborate first-run picture theatres on one New York street, Broadway. In 2024 there will be at least forty. Cities of 1,000 will average at least six. Cities of 20,000 and thereabout will have over a hundred. By virtue of its great advantage in scope, the motion picture will be fitted to tell certain stories as no other medium can. But I must add that the glory of the spoken or written word in the intimate and poetic drama can never be excelled by any form of expression.

In the year 2024 our directors of the better order will be men graduated from schools, academies, and colleges carrying in their curriculum courses in motion-picture direction. Our actors and actresses will be artists graduated from schools and colleges either devoted exclusively to the teaching and study of motion-picture acting or carrying highly specialized courses in acting before the camera. This is inevitable.

I am well aware of the fact that the present cumbersome and haphazard method by which screen talent is selected (and by screen talent I mean to say directors, designers, actors and camera men) will not endure long. Time will find this matter adjusted upon a basis of merit and equipment.

Probably on an average of a dozen times each week persons ask me if I think color photography in the motion pictuers will be perfected and made practical. Most assuredly, I do think so. Certainly all color processes and tint methods at present in use are wrong. They are not arrived at with any degree of inventiveness, and they cannot last. At present the colored pictures we see are made by the use of gelatines on the film or by the use of varicolored lenses which fly before the film. Thus we find a great lack of harmony and accuracy. I am willing to confess that I have tried them. But I should be the last to speak of my color effects seriously. We have been merely exploring and speculating.

Only through one method will color be naturally and properly given to objects and persons in the motion pictures. This is a method which will record the natural tints and colors as the picture is being photographed.

Speaking Movies Are Impossible

Of course, to the man or woman untrained in these lines, this seems remote and hardly possible. Still, consider the conquering of the air—the discovery of a means whereby the human voice may be projected through air three thousand miles! When we realize what has been done in the wireless it seems utter folly to suppose that color photography—natural, permanent color photography—may not be found for the films. One hundred years from now the color of a woman's eyes and hair, the tint of the sea, the hues of the rainbow itself will be a natural part of every motion-picture play.

On the other hand, I am quite positive that when a century has passed, all thought of our so-called speaking pictures will have been abandoned. It will never be possible to synchronize the voice with the pictures. This is true because the very nature of the films foregoes not only the necessity for but the propriety of the spoken voice. Music—fine music—will always be the voice of the silent drama. One hundred years from now will find the greatest composers of that day devoting their skill and their genius to the creation of motion-picture music.

There will be three principal figures in the production of a picture play—the author first, the director and music composer occupying an identical position in importance.

A Movie in Every Home

We do not want now and we never shall want the human voice with our films. Music, as I see it within that hundred years, will be applied to the visualization of the human being's imagination. And, as in your imagination those unseen voices are always perfect and sweet, or else magnificent and thrilling, you will find them registering upon the mind of the picture patron, in terms of lovely music, precisely what the author has intended to be registered there. There is no voice in the world like the voice of music. To me those images on the screen must always be silent. Anything else would work at cross purposes with the real object of this new medium of expression. There will never be speaking pictures. Why should there be when no voice can speak so beautifully as music? There are no dissonant r's and twisted consonants and guttural slurs and nasal twangs in beautiful music. Therefore the average person would much prefer to see his pictures and let the voice which speaks to him be the voice of music—one of the most perfect of all the arts.

I seem a little emphatic on this particular point, and I mean to be.

In the year 2024 we shall have orchestras of many kinds playing for the pictures. Each motion-picture theatre will have several orchestras of diversified character. The big, robust, outdoor pictures will have more than one orchestra in attendance at all times. String quartets will play for the mood of a string quartet; sighing guitars and thumpety banjos will play for their mood in the picture play; symphonic orchestras of greater proportions than we now dream of will be employed for moods to fit the sublime and the grand.

We have scarcely an inkling of what the development of music is going to be in the film play.

It really seems to me a little bit humorous now to realize how narrow a place in our everyday life the film is playing, despite the great rise in attendance in the last few years. One hundred years hence, I believe, the airplane passenger lines will operate motion-picture shows on regular schedule between New York and Chicago and between New York and London. Trains, which will be traveling twice or three times as fast as they do now, will have film theatres on board. Almost every home of good taste will have its private projection room where miniatures, perhaps, of the greater films will be shown to the family, and, of course, families will make their albums in motion pictures instead of in tintypes and "stills." Steamships will boast of first runs, which will be brought to them in midocean by the airplanes, and I may add that almost all subjects in our schools will be taught largely with the use of picture play and the educational animated picture.

By the time these things come to pass, there will be no such thing as a flicker in your film. Your characters and objects in pictures will come upon the screen (which by then may not even be white, and certainly may not be square, or look anything like what it does now), and they will appear to the onlookers precisely as these persons and objects appear in real life. That much discussed "depth" in pictures, which no one as yet has been able to employ successfully, will long since have been discovered and adopted. The moving canvas will not appear flat, but if a character moves before a fireplace you will recognize the distance as between the character and the fireplace. Likewise, in landscapes, you will feel the proper sense of distance. Your mountain peaks will not appear to rise one on top of the other, but will appear exactly as if you stood and looked at them. Of course these are merely details that will require long and intense study and experiment, but they will come. In other words, from the standpoint of naturalness, motion pictures one hundred years from now will be so nearly like the living person or the existing object pictured that you will be unable, sitting in your orchestra seat, to determine whether they are pictures or the real thing.

Radio Has Its Own Place

By a perfection of the studio lighting system, film will be as smooth before the eye as if it were a stationary lighted picture. By that time the studios will have changed greatly, and instead of actors being forced to work before great blinding lights, which now at times register 117 degrees of heat, we shall have "cold" lights. We are experimenting in these already. Our studios will be great spreading institutions, as large as many of the cities surrounding New York. I think that one hundred years from now there will be no concentrated motion-picture production such as our Hollywood of today. Films will be made in various cities, most of which will be located near to New York.

It nettles me at times when I am asked if I do not think that in time the popularity of the motion pictures will subside. It seems to me ridiculous. As ridiculous as to assume that the popularity of music, or painting, or acting on our spoken stage will go out.

No. I not only do not think the popularity of motion pictures will decrease; I am already on record as predicting that the popularity of pictures will increase and keep on increasing. Consider my own "Birth of a Nation." It was revived two years ago, after having been off for ten years, and it was as great a success in revival as in the original. The popularity of motion pictures (which are a natural form of dramatic expression) will ride higher and higher as the quality of motion pictures rises higher and higher. One hundred years from today we shall have novelists devoting all their energies toward creating motion-picture originals. By this I mean that the novelists giving their exclusive time to the films will create characters and situations and dramatic plots in terms of pictures. Motion-picture historians will have been developed, and they will be a great help to production. Motion-picture artists of all kinds will have grown up. It will all make for a more natural, dignified, sincere result, because we shall have all our different branches devoting their time and efforts toward the completion of a single object—a motion picture.

I have no hesitancy in saying that the radio has claimed its share of amusement audiences. Unquestionably it has kept many persons away from both the films and the spoken stage. It is a great, useful discovery—a glorious medium. One hundred years from now there will be no confusion as between the radio and the motion picture. There cannot possibly be a connection nor a conflict. It is just possible there may be conflict as between radio and spoken stage, but never between radio and film. Each occupies its own exclusive place in our lives.

Seats Not Less Than $5

Now let us prepare for a small-sized shock. One hundred years from today it will cost perhaps twice as much as it costs today to see the really first-class cinema. It is perfectly proper that it should. Time, effort, energy, and preparation put into pictures at that time will have advanced greatly. I am just honest enough to say that I do not at the moment understand how more time, effort, energy, and preparation could have been put into my own pictures; but, then, for the average large picture play this will hold true. The average supposedly high-class film play in 2024 will be on view at not less than $5 a seat.

In looking into the crystal I have seen many things which I have not touched upon here. Perhaps they would be too tedious to bring out and discuss. But of one thing I may place myself on record plainly and without qualification. The motion picture is a child that has been given life in our generation. As it grows older it will develop marvelously. We poor souls can scarcely visualize or dream of its possibilities. We ought to be kind with it in its youth, so that in its maturity it may look back upon its childhood without regret.

Shamokin (Pa) Dispatch 6/27/24

BREAKER BOY TAKES PART IN GRIFFITH'S "DREAMSTREET"

Charlie Mack, Once a Slate-picker Boy at Scranton, Wins Fame in Role of Devoted Brother in D. W. Griffith's "Dream Street"

D. W. Griffith's latest production, "Dream Street," is the distinctive picture that has been featured with much success at the Majestic theatre since Wednesday and will be continued today.

The picture is a dramatic comedy and deals with the interesting and picturesque lives of characters of the London streets and lanes.

While the local is laid in London town, the kind of people pictured are to be found anywhere on the planet. They are are poetic dreamers of life who look through wistful, hazy windows upon the street of dreams.

The chief character is Gypsy Fair, a music hall dancer; her father is a stool pigeon of Scotland Yard. There are two brothers devoted to each other, "Spike" and "Billie" McFadden.

The former is the conqueror of the males with his fists and brawn while he has a golden baritone voice that wins the girls of the picturesque neighborhood. The weaker brother is a slave to the smiles of Gypsy Fair.

The dual influence of good and evil are shown with thrilling effect as these poetic people struggle through the fogs and mists of their narrow streets out into the romance of sunshine and love.

A stealthy Oriental, a street psalmist, a pawnbroker and officers of Scotland Yard are among the many character contributions to a most entertaining and absorbing dream story.

Griffith Loses "[illegible]" for the Screen; E[illegible] Gloria Swanson

BY ADELLA O. PARSONS

THERE is many a slip 'twixt cup and lip and no one knows that better than D. W. Griffith. Last week Norma Harris drew up a contract for the sale of the motion picture rights of "The Outsider," which D. W. was eager to put on the screen.

Mr. Griffith took his pen in hand and was all ready to sign his name when he discovered that the contract would not permit him to release "The Outsider" until May, 1925. This little offensive line upset the whole deal. Mr. Griffith had planned to have "The Outsider" ready for the market next Winter, and so, as far as he was concerned, the contract was made null and void.

It is a well known fact that D. W. had set his heart on making this picture. The price of $[illegible]000 did not even prevent the making the purchase. But the time limit was too great and now he is again in the market hunting for a vehicle to take its place. He may make the story that he bought while was abroad, but even that is tentative.

[illegible] HILLS A-PL[illegible] "AMERICA," PICTURE

[illegible] Which L[illegible] Praises as Gr[illegible] Coming to Or[illegible]

Who would not b[illegible] see Paul Revere, [illegible] ride on his famo[illegible] volutionary fathe[illegible] steed had been s[illegible] church steeple to [illegible] expedition of t[illegible] and Lexington [illegible] hope for, but th[illegible] making the picture [illegible] coming on Mond[illegible] ...ster. The Liter[illegible] this picture that [illegible] are the "Birth of [illegible] one that has [illegible] runs in the la[illegible] ...ngh, for instance [illegible] weeks at $2 a seat [illegible] long in advance.

As would be gue[illegible] the picture tells th[illegible] history of the Uni[illegible] fort has been made [illegible] every bit of histo[illegible] and from the fire [illegible] nation, the scene[illegible] times just as they [illegible] The pictures were [illegible] part on the actual [illegible] depicted. Spectator [illegible] of Concord and L[illegible] church just as it [illegible] vere's day, the b[illegible] Hill, the actual s[illegible] of Cornwallis, the [illegible] erous Colonial hap[illegible] which Morgan's ri[illegible] fame, etc.

Large forces of [illegible] dressed in the re[illegible] fantrymen, played [illegible] George III's min[illegible] course there were [illegible] hats, buff coats [illegible] of the garb worn [illegible] his men. George [illegible] person of a carefu[illegible] pears as well as [illegible] Joseph Brant, th[illegible] Revere, mounted [illegible] that few can rid[illegible] other historical c[illegible]

Seeing this pict[illegible] almost let go and [illegible] in Revolutionary [illegible] Colonials line up [illegible] fire the shot hea[illegible] For him, the Brit[illegible] and William Pitt [illegible] cause. For him t[illegible] the slopes of Bu[illegible] again. For him, [illegible] incarnate their [illegible] him, spirited Co[illegible] the spirit of re[illegible] George and patri[illegible] liberty.

It is a Yankee [illegible] and intended to [illegible] the thrill every[illegible] in learning thes[illegible] books. Lionel Ba[illegible] "villain role." T[illegible] players, and D. [illegible] no expense in [illegible] every setting a[illegible] make the produ[illegible] as living through[illegible] of those stirrin[illegible]

Film Daily N.Y. June 25 1924

Frankfort (Ind) News 6/26/24

GRIFFITH TO MAKE HIS NEXT PICTURE ACROSS ATLANTIC

Producer Will Sail With His Company on July 4

D. W. Griffith will produce his next picture in Europe. The decision came rather quickly. Early this week he decided to produce "Dawn," an original story by Geoffrey Moss, an English writer, who has written many of Great Britain's best sellers. The locale is a foreign one, most of the exterior being laid in Germany and England.

A call went out to the members of the Griffith company who are under contract, including Carol Dempster and Neil Hamilton. They were told to be ready to sail for Europe on the George Washington, July 4. There will be twelve members in the Griffith company. Frank Puglia, who only recently returned from Florence, where he played an important part in "Romola," Lionel Barrymore picture, will be in the cast.

Vilma Banky, who made her first appearance in this country in D. W. Griffith's "America," is now in Hollywood where she is being kept busy by the movie producers who want her for their pictures.

Film Daily N.Y. June 22 1924

The New Forum Theater Has Many Special Days Arranged in Advance

Delegations from organizations and commercial establishments of every type are arranging special days at the Forum, at Pico and Norton, where D. W. Griffith's "America" is playing an indefinite engagement. The production, pronounced Griffith's best, and the new playhouse, a magnificent example of Roman architecture, are proving an irresistible combination to playgoers.

The Los Angeles Ministerial Association, Blackstone's Store, the D. A. R. and affiliated societies, and several other organizations have already sent delegations to the Forum. Many others are preparing to do so.

Navy Day will be observed on June 26, at afternoon and evening performances, when the fleet officials and hundreds of jobs from the battle fleet will attend in uniform. Arrangements for taking care of the crews scated in the audience sailors were made through Lieut. Commander E. D. Washburn, Jr., U. S. S. California.

June 24 is Sons of the Revolution Night at the Forum, when the members of this organization will turn out in a body. General Charles H. Whipple, president, and Elmer A. Hanger, secretary, are in charge of the arrangements. Roger M. Andrews, vice president of the S. of R. and vice-president of the Citizens National Bank, will make a four-minute talk at the performance.

June 21 will witness the attendance of a delegation of Western Union messengers at the evening performance, a curious contrast, the seven messengers being the famous rider of Paul Revere, through which news of the coming of the British was spread and the boys who complete the transportation of a modern fast telegram.

Tuesday, July 14, will be Southern California Telephone Company night. The performance on this evening will be for the benefit of the Lone Wolf Colony, a resort for tubercular patients supported by the employees of the company near Victorville. As a feature of this performance, a one-act playlet will be presented by the S. C. T. Co. Employees' Dramatic Club. Arrangements for this affair are in the hands of W. H. Fairbanks, president of the board of directors of the Lone Wolf Colony.

July 15 will be New England day at the Forum. The Maine, New Hampshire and Massachusetts State Associations will crowd the showhouse of America on that night, and a special feature will be the presentation of the Boston Tea Party, the burning of the Gaspee, the Battle of Lexington, the battle of Bunker Hill, the surrender of Cornwallis, the battle of the Monitor and the Merrimac, the capture of Fort Ticonderoga, the battle of Gettysburg, the battle of Lookout Mountain, the battle of Chickamauga, the battle of Shiloh, the battle of Antietam, the battle of Vicksburg, the battle of Chattanooga, the battle of Atlanta, the battle of the Wilderness, the battle of Cold Harbor, the battle of Petersburg, the battle of Appomattox, the battle of Manila Bay, the battle of Santiago, the battle of San Juan Hill, the battle of Chateau Thierry, the battle of Belleau Wood, the battle of Argonne, the battle of Ypres, the battle of Verdun, the battle of Ypsilanti, the battle of Kalamazoo, the battle of Bangor, the battle of Portland, the battle of Boston, the battle of Lexington, the battle of Concord, the battle of Bunker Hill

Lancaster (Pa) Newspaper Herald 6/28/24

THRILLS A-PLENTY IN "AMERICA," GREATEST PICTURE OF ITS KIND

In Which Literary Digest Praises as Greatest in Years Coming to Orpheum Monday.

Who would not be glad of a chance to see Paul Revere, in the actual reality, ride on his famous trip to warn the revolutionary fathers that the signal lantern had been swung in the old church steeple to tell of the impending expedition of the British to Concord and Lexington? That is too much to hope for, but the next best thing is seeing the picture, "America", which is coming on Monday to the Orpheum theater. The Literary Digest says of this picture that it is the greatest since the "Birth of a Nation." It is the one that has had such a tremendous run in the large cities. In Pittsburgh, for instance, it has run for weeks at $2 a seat and always sold out long in advance.

As would be guessed from the title, the picture tells the story of the early history of the United States. The effort has been made to reproduce, from every bit of historical data available and from the fire and poetry of imagination, the scenes of those stirring times just as they really did happen. The pictures were made for the most part on the actual scene of the events depicted. Spectators see the battlefields of Concord and Lexington, Old North church just as it stood in Paul Revere's day, the battlefield of Bunker Hill, the actual site of the surrender of Cornwallis, the exact scene of numerous Colonial happenings, the fields on which Morgan's riflemen won undying fame, etc.

Large forces of American soldiers, dressed in the redcoats of British infantrymen, played the part of King George III's minions. And then of course there were Colonials, in cocked hats, buff coats and the other parts of the garb worn by Washington and his men. George Washington, in the person of a carefully chosen actor, appears as well as George III. There is Joseph Brant, the Indian chief, Paul Revere, mounted on a horse so wild that few can ride him and numerous other historical characters.

Seeing this picture, the spectator can almost let go and imagine himself back in Revolutionary times. For him, the Colonials line up at Concord bridge and fire the shot heard round the world. For him, the British Parliament meets and William Pitt defends the colonial cause. For him the classic struggle on the slopes of Bunker Hill takes place again. For him, Morgan's rangers reincarnate their rides and raids. For him, spirited Colonial dames display the spirit of rebellion against King George and patriots live and labor for liberty.

It is a Yankee Doodle picture, made and intended to revive in Americans the thrill everyone of them has felt in learning these things from schoolbooks. Lionel Barrymore appears in a "villain role." There are other noted players, and D. W. Griffith has spared no expense in obtaining the use of every setting and property needed to make the production almost the same as living through and seeing the events of those stirring times.

Oakland (Cal) Post-Enquirer 6/28/24

Photoplay to Be Sermon Subject

"D. W. Griffith's motion picture, 'America,' will be the subject of the sermon by the Rev. Clarence Reed at First Unitarian church tomorrow morning at 11 o'clock. Where ever he journeyed in the east, Reed said he found people talking of this photoplay which had been highly recommended by the Daughters of the American Revolution and other patriotic societies. He believes that the movies are doing for the people today in the realm of the drama, what the printing press has promised for the diffusion of literature. Moving pictures are the public school and theater of the masses. He will discuss in his sermon the following questions: 'Why do the people go to the movies?' 'What is the most significant fact about the movies?' 'What is the moral influence of the movies?' 'Should movies be censored?'

Tampa (Fla) Tribune June 28 1924

Minneapolis (Minn) Journal 6/29/24

The Question as to Whether the Reissue of an Old Film Success Pays in the Long Run Seems to Be Answered by "The Birth of a Nation" Revival.

By LOUELLA O. PARSONS.

SOME years ago I wrote an interview at a time when the old think-tank was working only on one cylinder. I started the interview with an abject apology, and ended it in the same way, expressing my regret that I had written such a dull story.

The Sunday editor read the interview and sent for me. I expected to have him tell me that as an interviewer I was a good saleswoman. Instead, he looked at me over his glasses and said:

"The next time you have an inferiority complex, keep it to yourself. Our readers are not interested in how bad your story is. They can find that out for themselves. As a matter of fact, your story is all right, but your apology is the worst thing I have ever read in any newspaper."

* * *

"I ALWAYS remembered what that editor said, and yesterday, when I sat myself down to my typewriter, I was about to speak of the warm weather and the tricks the temperature plays with one's inspirational power. Then I remembered my readers. It was not any hotter for me on Broadway than it was for those whose only sight of a green tree or a flower bed is in Central Park or else in a story book.

So, while I was fighting a battle with myself to keep from talking on the heat and other kindred subjects, I happened to glance at my mail. Among my letters I found a number of requests for re-issues. I was interested, because I had done nothing to bring about these letters. Usually an avalanche of mail is occasioned by some article in my columns, but these correspondents seemed to be inspired only by their own interest in asking for pictures that have passed and gone.

* * *

ONE of my readers wrote:

"I am curious to know something about the revival of old motion pictures. Do they pay in the long run? Will David Wark Griffith be justified in blowing the accumulated dust of five years from 'Broken Blossoms' and bringing it back to entertain the public, which is looking forward to new pictures? How about it? Have revivals proved a financial success? Will the public patronize a picture that they know is old and give it the same consideration as a new production right off the griddle? I contend that no revival is worth the effort. What do you think?"

Our correspondent believes in working only for to-day and letting to-morrow take care of itself. What incentive has a producer for making a fine production if it is to flicker across the screen only for a few weeks, and in a short time is retired as old, decrepit and useless? No, I cannot agree with Anne D., our correspondent. I believe in revivals, providing the right pictures are resurrected.

* * *

"THE BIRTH OF A NATION" is almost a national institution. They tell me that when it played at the Cameo a few weeks ago it did a very good business. The Broadway Theatre for its Convention Week programme had three comedies—one with Buster Keaton, one with Charlie Chaplin and one made by Mack Sennett. A peep in at this theatre early in the week convinced me that whoever had this idea realized that all the world likes to laugh, even when the weather is hot.

While we are on the subject of revivals, following an item that appeared in the Movie-Go-Round, I had many letters asking me to try and persuade Mr. Griffith to bring back "Broken Blossoms." At the same time I received a letter from one of my readers in New Jersey asking if there was any possibility that "Humoresque" would ever be shown again.

There has been a regular crusade for the Wallace Reid films. I have been swamped with letters after I printed the one sent to me by R. H. Walsh—far too many to publish. It almost looked like propaganda circulated by some one with a financial interest in the picture. I hate to be suspicious, and I want to say that I am only mentioning this in passing. So please read it and forget it.

* * *

PERHAPS the reason Anne D. feels that reissues are bad business is because she has seen some of the earlier pictures of Mary Pickford, Douglas Fairbanks and William S. Hart. Some of these are pretty sad and in no way worthy of comparison with their present work. It seems to me that after a star has reached a certain place in the film world and has improved his work, it is not playing the game right to bring back the old pictures that are amateurish and poor in comparison with his later pictures.

I think there is much to be said for and against reissues, and I shall be very glad to have some more letters on this. I think the compliment paid the late Wallie Reid is a fine one, inasmuch as most of those people believe they can do honor to him by looking at his films again.

Whether there is any moral to all this I am unprepared to say. It is too hot to describe in any kind of weather, anyway.

AFTER the convention dies down perhaps we will pay more attention to our art. Last week there were so many social affairs for the visiting newspaper women and delegates that all those who did not know whether they were Democrats or Republicans were in danger of being ostracized. Perhaps this week the politicians will have to pay more attention to the movies or write for the movies.

The constant change in our amusement world, for instance, some of the players who were prime favorites last different times on the motion screen to-day are appearing on the legitimate stage. Some of them succeeded and have become stars in the legitimate, but many of them are not. Some of them are doing a little vaudeville and are appearing in the movies. Some of them are doing nothing at all. I am glad to say that I am not in the minority.

Perhaps the reason Anne D. feels that reissues are bad business is because she has seen some of the earlier pictures of Mary Pickford, Douglas Fairbanks and William S. Hart. Some of these are pretty sad and in no way worthy of comparison with their present work. It seems to me that after a star has reached a certain place in the film world and has improved his work, it is not playing the game right to bring back the old pictures that are amateurish and poor in comparison with his later pictures.

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San Francisco (Cal) Argonaut 6/28/24

St. Paul (Minn) Pioneer Press June 29 1924

Toronto (Canada) World 6/29/24

CAROL DEMPSTER

As she appears in D. W. Griffith's film "America". This drawing is the work of Hap Hadley, who visited Toronto with one of the Shubert vaudeville troupes two years ago. He did some sketches while in the city for The Mail and Empire.

Kittanning (Pa) Times 6/30/24

COLUMBIA THEATRE JULY 3, 4 & 5

HARRY O'NEILL AS "PAUL REVERE" IN D.W. GRIFFITH'S "AMERICA"

Los Angeles (Cal) Examiner 6/30/24

BEAUTY AND BRAINS

Does Fame make [illegible] David Wark Griffith thinks [illegible] of the successful act he has started on their road to fame would seem to bear him out. Did you know, for instance that Mary Pickford's name was Gladys Smith; Rudy Valentino was born Guglielmi; Gish is not Lillian's and Dorothy's real name; Colleen Moore was formerly Kathleen Morrison; Bessie Love was Juanita Horton; Marjorie Daw was Marjorie House. Madge Bellamy's real name is Philpott. Viola Dana and Shirley Mason were originally named Dalgrath; Mary Miles Minter is really Julia Riley. Norman Kerry is a Kaiser. Lila Lee was originally named Appel. Two of our most popular heros, Antonio Moreno and Ramon Navarro, at one time answered to the name of Montesgudo and Samaniegos respectively. And, whom do you think was named Selma Pittack? Wanda [illegible]

Left to right they are: Carol Dempster in "America" at the Forum; Eva Gordon in "The Chechacho" at the California (Freulich photo), and Lois Wilson in "The Covered Wagon" at Grauman's Third and Broadway.

Los Angeles (Cal) News 6/29/24

Photoplay magazine Chicago 7/24

AMERICA—D. W. Griffith.—Almost another "Birth of a Nation." Not quite perhaps, but an epic film, nevertheless. Of absorbing interest to every American citizen.

I can easily observe their admonition to refrain from applause, on page one of the Book of Rules which goes with the show.

There is about fifty times as much meat in the film "America" as there is in the live show "The Miracle," and the best matinee seats are only $1.10. Of course it is "just a movie," but it is a rip-snorter. "The Miracle" is intended to intimidate, and you won't enjoy it unless you allow yourself to be intimidated. "America" is intended to entertain, and of course, as at all movies, you have to allow yourself to be entertained. It is "The Birth of a Nation" done over in the costumes of another war, the Revolutionary I believe they called it. The costumes of that war were nothing to brag about, but it was quite a little war in spite of that, and a very useful one, too, in many ways. (Helped put the United States on the map. This point is brought out in the film. It is meant to suggest "in a small way" the great sacrifices made by our forefathers that we might become a free nation. And it succeeds.)

There is a story of a boy and a girl, and the usual David Griffith minuetto, such as, if my memory serves me aright, a kitten playing with a ball of yarn. Or maybe it is a duck. And there is the ride of Paul Revere, done for the first time on any road in broad, blinding daylight, several hundred feet of thrill, and there are battles and Valley Forge, and Indian fights galore. George Washington and Lionel Barrymore are two of the principal actors, and delicate Carol Dempster and Neil Hamilton are two more.

I know Lionel Barrymore is in it because a woman behind me said nine times: "That is Lionel Barrymore."

Lionel plays the villian, Captain Walter Butler, and finally dies with his face in a mud puddle.

Oakland (Cal) Post Enquirer 7/1/24

Halifax (N.S.) Arcadian Recorder July 1 1924

MOVIES MOLD IDEALS, SAYS REV. REED

D. W. GRIFFITH said that he was credited with being a Smith booster, when as a matter of fact he was neutral and had no preference for a Presidential candidate. It all happened during the Smith parade when the convention hall had become a bedlam. Mr. Griffith looked for an exit and the only one he could see was to the path of the parade, so in order to get out he had to join the Smith delegation. But that he would not change for Governor Smith, but coming from the South, he admits he also likes William McAdoo.

Flushing (N.Y.) Journal July 3 1924

The Film a Century Hence.

A movie in every home is the prophecy of David Wark Griffith, famous producer of motion pictures, who, in fathoming peeks into the future of the film industry. "The business has been wrong," says Mr. Griffith, "I believe the average manager has still separate motion picture theatres in regular industry between New York and Chicago and between New York and London. Twice when will the travelling rates or three times as fast as they do now, will have the theatre of tomorrow. Small small units of good taste will have to all pictures, perhaps of the greater part will be made in the homes and of course, nothing will make [illegible] to motion picture instead of the theatre and [illegible]

The Theatre on Broadway

By G. H. MINDELL

"HOSEA"

The Theatre Guild's production of "The Miracle" at the Lyceum will play under their management all summer. In the fall the directors will take over the said rights of the play and must not run concurrently.

Miss Florence Johns, the last [illegible] who was last seen in "Lollipop" in conjunction with the Ned Sparks pitch, the Ziegfeld Follies, will be [illegible] in the new play, "Hosea," which the Theatre Guild will produce in the fall. Miss Johns will be [illegible] in the Theatre Guild's production of "Liliom" and will be [illegible] in the Theatre Guild's production of "Hosea" [illegible]

[illegible] Miss Carol Dempster, who has played many important roles in Griffith pictures, and Paul Rasch, the new leading man, will [illegible] in January. Further [illegible] Griffith's production [illegible] "Sally of the Sawdust" [illegible] and [illegible] the [illegible] Theatre [illegible] [illegible] the [illegible] [illegible] [illegible]

FRANKLIN REPOSITORY, CHAMBERSBURG, PA. June 30, 1924

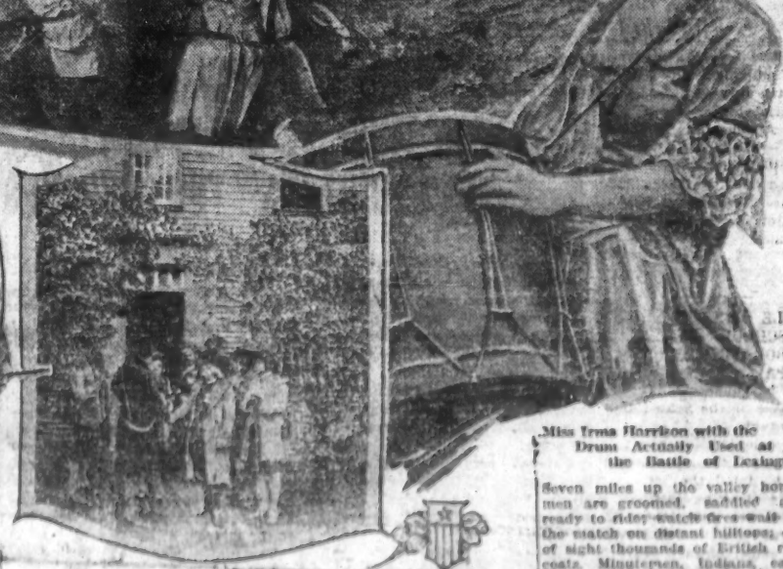
D.W. Griffith Makes "America" for D.A.R.

Patriotic Societies, Historical Experts and the U. S. Army Aid In Making An Unusual Picture.

Walter Butler (Lionel Barrymore) and Nancy Honeyman (Carol Dempster)

Carol Dempster and Neil Hamilton in a Love Scene

The Minutemen Prepare To Protect Historic Buckman Tavern



Miss Irma Harrison with the Drum Actually Used at the Battle of Lexington

(Center) United States Regulars in Homespun, Refight The Battle of Bunker Hill

WHEN the Daughters of the American Revolution suggested to David Wark Griffith that he make a photoplay based on the American Revolution, they started something.

As a result of this suggestion Griffith is not only making the desired film, but leading historians, patriotic societies, society women, descendants of Revolutionary heroes, and the United States Army have been helping him, and if everything goes according to schedule "America" as the new film has been named, should surpass even the "Birth Of A Nation."

Probably no other film during its making ever created such widespread interest as that upon which Griffith is now working. This is due in part to the patriotic nature, which has always caused a revival of interest in Revolutionary times whenever shown, the great sentiment our first war were responsible for in part to the unusual interest in the picture.

Instead of building replicas of the historic buildings which must figure in any drama written about the Revolution, Griffith and his entire company of players, technicians and advisers, are traveling from place to place in special trains, and taking their scenes on the actual sites, with thousands of the general public as spectators, and actual relics, Revolutionary Continentals, and the enlisted men of the United States Army as "extras."

By this department of "letting the public in" to view the actual filming of a motion picture is spoiling not admirably, even though to several score satisfy the reproduction of the battle Bunker Hill made patriots men attempted to take "shots" of the scene which throws doubt on great expense in order to sell them for great companies, for use in motion pictures. A number of such attempts have appeared in Moving Pictures in New York and the general opinion and filmed with the new Griffith picture has been created.

The numerous of Griffith's adversaries in "America" are, perhaps, due to interest in the fact that he plan to celebrate the 150th birthday of the Wed in Philadelphia with great display in Historical pageantry. Part of the fun of the fun has been said of the great Revolutionary Pageant of Philadelphia, and the people of Philadelphia are expecting to stage a great celebration of the Revolutionary Pageant, and have contributed the money for the Pageant.

Although it would seem that such a Pageant would be a great boon to Griffith, it is not so, because the Pageant is to be staged in Philadelphia, and the Pageant is to be staged in Philadelphia, and the Pageant is to be staged in Philadelphia, and

Milwaukee (Wis) Journal 7/3/24

The Easy Fourth

Those who have seen Mr. Griffith's picture, America, have come away with more than a recaptured thrill of youth. They have felt the seriousness of those men and women who took a course that meant bitter war. We have grown used to talking of the "glorious Fourth," but the men who made it were not thinking of the glory. Their noble phrase, "We mutually pledge to each other our lives, our fortunes and our sacred honor," was not a bit of rhetoric.

How rich they were! How rich any man is who has something that is worth putting everything else in the balance to hold! Now we sing gaily enough, "Let independence be our boast." But we leave it at a boast. It has cost so little—no need to pledge our lives and fortunes. We will not even walk around the corner to see that our independence is not usurped by whatever ward heeler is most active in our precinct. Four years ago less than half of those who had the right to vote exercised that privilege.

Our independence! No one questions it. As human things go, this republic is the surest thing in the world. For proof, look at the price its obligations bring on the market.

We cannot see ourselves pictured in those grim fathers who undertook to spend their lives and fortunes. There are things worth fighting for but we say, "Let them go." And men with our commissions go to national gatherings and cannot think of any principle so sacred they will not straddle it.

How rich they were—those fathers of the nation. They felt they had something so worth while that no price was too great to pay for holding it. We think it almost too much trouble to turn someone out of office for proving unfaithful to a trust. Yet in our time we have paid a part of that price of lives, though we have not insisted on getting in return what these lives were given for.

They made a glorious Fourth, and we feel lazily proud of them, as though they had insured its glory for all time. For us the easy Fourth, its worst perplexity the wonder how best to use an extra holiday. It is so easy to see a foe from the outside; so hard to persuade ourselves that independence can be endangered from within, and all this comfort threatened by our carelessness.

Times Sq Daily (Inpty) 7/5/24

"AMERICA" CUT FROM 12 TO 9 REELS

Objectionable Matter to English in Griffith Film Deleted Over There

London, July 2.

"America," the D. W Griffith picture, just arriving and in 12 reels, has been cut down to nine.

In the deletions to all of the matter considered objectionable to the English.

The picture in its reduced state will be exhibited in the Provinces as a test before being shown in London.

San Francisco (Cal) Call-Post 7/5/24

From the motion picture industry comes a plausible plea for a greater use of the motion picture to disseminate the doctrines of Americanism. David Wark Griffith believes that a motion picture reaching seventy millions of Americans, seen by people of Great Britain, Russia, Japan and the Continent, is the greatest instrument for propaganda available in this generation.

He quotes the words of Martin Littleton, who calls the motion picture "a college whose curriculum is relieved of tedium." Mr. Littleton writes of the picture "America":

What a wholesome, uplifting breath of Americanism blowing from end to end of a century. It is a new public school where compulsion will be unnecessary—a forum where advertisement of the contest can be dispensed with—a college whose curriculum is relieved of tedium.

At last a library whose volumes flame into color, whose characters leap from the pages and go into action, and whose philosophy is revealed in prayer and tears—laughter and love.

"A picture to be effective for the purpose of instilling the principles of Americanism must not reek of propaganda," said Mr. Griffith. "It must be merely a veracious recital of American history, told in pictures that have beauty to hold the imagination and a story sufficiently romantic to hold the interest of the average audience.

"There is no more dramatic chapter in historical annals than the record of America, brimming with heroism and adventure, awe inspiring in the courage of its men nad women of all generations.

"It is only necessary to visualize our great heritage to quicken latent impulses of patriotism and nobility," continued Mr. Griffith. "The best and most enduring cure for radicalism and syndicalism is the knowledge of American history. The best way to teach American history to the masses is through motion pictures," said the man, whose picture productions have bared the throbbing heart of this great Republic."

An American Lineage.

There is no one in the motion picture industry better qualified to discuss this subject than David Wark Griffith. Not because he stands in the forefront of his profession, not because of the artistry of his productions, but because David Wark Griffith can best depict America as an American.

His great grandfather fought in the Revolutionary War. His father, Brigadier General Jacob Wark Griffith, an intimate friend of "Little Joe Wheeler," fought in the Confederate army, and was wounded seventy times.

"In America" many scenes are made in an old Southern mansion. This is the Shirley Carter Manor house of Virginia, the home of D. W. Griffith's grandmother, and the first manor house erected in the United States.

A patriot more proud of his fighting American blood than of all the honors his pictures have brought him, Griffith expressed himself last week as keenly alive to the need of a better understanding among American people. He believes that most of the unrest can be dissipated by use of motion pictures, pictures whose simple stories intelligently and entertainingly unfolded, will bring home the fallacy of the agitators' arguments, the futility of conflict and the rich rewards of mutual helpfulness and consideration. His diagnosis of a malarial world is that we do not know one another's problems, that sympathy and forebearance will follow understanding.

This argument from the motion picture world has at least the charm of reasonableness and practicability.

Asbury Park (N J) Press July 6 1924

Carol Dempster in D. W. Griffith's "America"

Worcester (Mass) Gazette 7/9/24

San Francisco (Cal) Examiner July 6 1924

Milwaukee (Wis) Journal 7/9/24

Milwaukee (Wis) Sentinel & Telegram July 13 1924

San Francisco (Cal) Chronicle

Columbus (Ohio) State Journal July 14 1924

Cleveland (Ohio) News 7/6/24

Italy Wins Griffith; Plans Fascisti Epic?

RUMORED NOTED DIRECTOR WILL LIVE ABROAD; MARY AND DOUG TO RETURN

By Monroe Lathrop.

LOS ANGELES, July 5.—Private letters from persons close to David Wark Griffith intimate that the great director will soon quit America indefinitely.

Italy has captured his imagination and for its part the attraction is mutual.

Mussolini's Fascisti want a great epic picture and have picked Griffith as the man to give it to them.

The alliance of the twain, with its government backing, is understood to be of such big scope that Griffith may stay for years.

Italy is surging with youthful, turbulent forces, and its dramatic possibilities have mightily appealed to Griffith.

Besides, he feels that in detaching himself from the other producing forces in recent years he has made a mistake.

He wants to get back into the "thick of things" and the prospect of doing it with a vengeance he believes exists among the modern Romans.

Mussolini is the most dynamic character in Europe today and is bent upon making the eagles of imperial Rome fly again.

Griffith believes there is tremendous picture material there.

It is believed that he held back information of what he did on his recent visit to Italy, and that big things are planned with the Fascisti.

And with the hint that Griffith may go abroad comes word that, finding no more worlds to conquer, Mary and Doug are coming home from Europe.

The famous stars will make the Olympic games in Paris their final fling in Europe.

According to a letter from Mary they will sail July 9 or 14.

When the letter was written the pair were motoring from Denmark to the French capital.

Receptions outdoing those marking royal tours have marked their progress to the north of Europe.

First they motored through Germany, with Berlin as their destination.

From there they went by train and boat to Norway and toured Norway and Sweden.

After Christiania and Stockholm ovations the stars went to Copenhagen and thence by automobile through Denmark and Holland to Paris.

"The entire trip has been delightful," writes Mary, "but it has tired us and we long for familiar American scenes and people."

Neither of the stars announce any plans, although Mary says she will be ready to start work on October 1.

She has Ernest Lubitsch secured for a story, "preferably with lots of comedy."

Los Angeles (Cal) Express July 5 1924

Baltimore (Md) American 7/8/24

NEIL HAMILTON IN D.W. GRIFFITH'S AMERICA

Grandson of Ibsen Plans Viking Film

TANCRED IBSEN, the grandson of Hendrik Ibsen, is now in this country. The purpose of his visit here is to interest American producers in the idea of filming a big historical spectacle built around the exploits of the Scandinavian Vikings. He has already taken his project to D. W. Griffith, who seems to be suffering from an embarrassing number of flattering offers.

However, Griffith likes the idea of filming a Viking story and is considering it among his plans for next year. Meanwhile Commander Serrao, representing the Italians, is rushing to this country for more talks with Griffith.

Huntington (W Va) Herald-Dispatch July 9 1924

"BIRTH OF A NATION" SHOWN

ASHLAND, Ky., July 5.—David Wark Griffith's incomparable "Birth of a Nation" is being shown to capacity audiences at one of Ashland's movie theatres after having been first released approximately ten years ago. It has made history both through its popularity and in the production and technical departments of the industry. "Long shots" and "close ups" were first effectively employed in its filming. It is interesting, too, to again see the work of the players who take the principal roles. Many of them have attained fame, and several are dead. Few would recognize the fighting blacksmith of the picture for the late Wallace Reid, debonair hero of the films. The film being used here is an excellent reprint, but as so often happens with a long picture, its presentation is marred by the speed with which it is projected.

Detroit (Mich) News 7/6/24

Los Angeles (Cal) News 7/9/24

GRIFFITH PHOTOPLAY TO CLOSE JULY 19TH

St Louis (Mo) Globe-Democrat July 6 1924

St Louis (Mo) Times Sq Daily (Inpty) 7/10/24

Rochester (N Y) American 7/17/24

Neil Hamilton Film Star, Dies Suddenly

Pittsburgh Post 7/11/24

Milwaukee (Wis) Sentinel & Telegram July 13 1924

San Francisco (Cal) Chronicle

MOVIE PROPHECY

Made By D. W. Griffith, the Famous Producer.

Believes Screens of the Future Will Be Just Double the Size of Those of Today—There Will Never Be Speaking Pictures, in His Opinion—A View of Future Directors and Screen Players.

In a recent issue of Collier's, David Wark Griffith tells what he thinks the movies will be like 100 years from now. As a forecast it makes interesting reading and says in part: "In the year 2024 the most important single thing which the cinema will have helped in a large way to accomplish will be that of eliminating from the face of the civilized world all armed conflict. Pictures will be the most powerful factor in bringing about this condition. With the use of the universal language of motion pictures the true meaning of the brotherhood of man will have been established throughout the earth. . . . All men are created equal. . . .

Larger Pictures Ahead.

"There is little question that a century ahead of us will find a great deal more of the so-called intimate drama presented on the screen, although there will always be a field set apart for the film with a vast background, such as 'The Birth of a Nation' and 'America.' You will walk into your theatre and find your actors appearing in twice the size you see them now. Screens will be twice as large and the film twice as large also. With these enlargements close-ups will be almost eliminated, since it will be relatively easy to picture facial expression along with the full figure of the performer. It will always be necessary to picture the face in pictures. It is the face which reflects the soul of man.

Future Directors and Actors.

"We shall say there are now five elaborate first-run picture theatres on one New York street, Broadway. In 2024 there will be at least 40. Cities of 1,000 will average at least six. By virtue of its great advantage in scope, the motion picture will be fitted to tell certain stories as no other medium can. But I must add that the glory of the spoken or written word in the intimate and poetic drama can never be intimate and poetic drama can never be excelled by any form of expression.

In the year 2024 our directors of the better order will be men graduated from schools, academies and colleges carrying in their curriculum courses in motion-picture direction. Our actors and actresses will be artists graduated from schools and colleges either devoted exclusively to the teaching and study of motion picture acting or carrying highly specialized courses in acting before the camera. This is inevitable.

Color Photography.

"Probably on an average of a dozen times each week persons ask me if I think color photography in the motion pictures will be perfected and made practical. Most assuredly. I do think so. Certainly all color processes and tint methods at present in use are wrong. They are not arrived at with any degree of inventiveness, and they cannot last. At present the colored pictures we see are made by the use of varicolored lenses which fit before the film. Thus we find a great lack of harmony. I am willing to concede that I have little [illegible] But I should be the last to speak of [illegible] efforts seriously. We have been merely exploiting and speculating.

"Only through one method will color be naturally and properly given to motion and science in the motion picture. This is a method which will develop a film so sensitive that it will record the natural tints and colors of the pictures in being photographed.

Speaking Pictures Absurd.

"On the other hand, I am quite positive that when a century has passed, all thought of our so-called speaking pictures will have vanished.

"We do not want them, and we certainly shall want the human voice with our [illegible] Music, as I see it, which has the power, will be added to the enjoyment of the human senses [illegible] and in our imagination [illegible] and voices are [illegible] power of the orchestra and chorus will find their rightful place in the world of the photo-play. In [illegible] of lovely music, perhaps sung, [illegible] that has intruded to the [illegible] there. There is no value of the word [illegible] the voice of music. In the [illegible] images of the screen [illegible] great. Anything you would want [illegible]

COURAGE

"I am the master of my fate,
I am the captain of my soul."
—HENLEY.

David W. Griffith decided what his life work should be, but he had to alter his plans many times and undergo severe hardships on the way to attainment.

As a boy in La Grange, Ky., he listened in wonder to stories read by his sister, and resolved to be a great writer. At eighteen he left public school and started as a reporter on a Louisville newspaper.

Assigned to write theatrical notes, he saw a play for the first time in his life, and made up his mind to be a dramatist. Told that all great playwrights started as actors, he obtained a place with a stock company. The salary was small, and he ran an elevator in a dry goods store to provide a living.

Next he was an actor with a traveling company, earning $18 a week in season. During one summer he sold books. In another between-season period he shoveled ore in the hold of a ship.

After several years on the road, he went to New York to be a writer. Success finally came with the acceptance of a poem, a story and a play. The play was rewritten, but failed.

Seeing a moving picture, he resolved to be a scenario writer, prepared a picture play and sold it to a producing company, but never heard its fate. He wrote one for the Biograph company, and was paid $15. Then he decided to be a movie picture director.

Although he received little encouragement, he "hung around" the Biograph studio until the illness of a director gave him a chance. He introduced new ideas. The producers did not like them, but the public did, and for six years he made one and two reel pictures.

At thirty-three he started making "The Birth of a Nation." Originally it was planned to cost $50,000, but expenses ran ten times that amount, and he had to spend all his time away from the studio raising money. Then came the fight to save the picture from suppression. That cost him $300,000 in attorneys' fees, but the success of the production made motion picture history.

Griffith made other large films, became rich, and now, at forty-three, is reported to have said he will make only two more big productions, then retire.

Cincinnati (Ohio) Post 7/15/24

Grandson of Ibsen Plans Viking Film

TANCRED IBSEN, the grandson of Hendrik Ibsen, is now in this country. The purpose of his visit here is to interest American producers in the idea of filming a big historical spectacle built around the exploits of the Scandinavian Vikings. He has already taken his project to D. W. Griffith, who seems to be suffering from an embarrassing number of flattering offers.

However, Griffith likes the idea of filming a Viking story and is considering it among his plans for next year. Meanwhile Commander Serrao, representing the Italians, is rushing to this country for more talks with Griffith.

Cincinnati (Ohio) Post 7/15/24

Not long ago Mr. David Wark Griffith, in Collier's, predicted that one of the important things the motion pictures would accomplish in the next 100 years would be the elimination of wars between nations and also between institutions. Already Mr. Griffith's prophecy seems to be coming true. Yale and Harvard through the films are getting together. I learn that Prof. George Pierce Baker of Harvard, noted authority of the drama and of play construction, has written an original script for the Yale University Press, which is making the "Chronicles of America" in pictures.

As a matter of fact, this is an announcement of more than ordinary significance. It will, no doubt, be more marked in its interest among the patrons than among the producers. Mr. Baker's influence upon the picture play in all probability will be beneficial in a big way—even perhaps artistically. It will mean little to the film makers who are flooding the markets at this time with claptrap.

Prof. Baker's debut into the field of pictures is for the purpose of writing "The Eve of the Revolution" for the "Chronicles" series, and he has been assisted with it by James P. Monroe, ex-President of the Lexington Historical Society. The picture will trace the "exciting days immediately preceding the outbreak of hostilities in the War of Independence, and will reveal the state of mind of the early patriots by recreating such incidents as the Stamp Act, "Taxation without Representation," the Boston Massacre, the Boston Tea Party, the rides of Paul Revere and William Dawes, jr., the artillery clashes at Lexington and at Concord and the retreat of the British."

It is understood that Kenneth Webb, who directed "Wolfe and Montcalm," "The Declaration of Independence" and "Alexander Hamilton," will have charge of Prof. Baker's story.

It is going to be interesting to see what can be done along this line by men whose aims are high and whose only hopes are those of raising the standard of the picture play. I feel more uncertainty in Mr. Webb's ability to better the patriotic scenes made by Mr. Griffith in "America," and that Mr. Griffith himself would be the last to deny anything he has so done in the past with patriotism.

Wherever may be the outcome of this latest acquisition of interest to the films, it is good to see such men as Prof. Baker showing signs of interest. As a fellow academic, I point him into the game. I hope he gets a good film account and a fine one.

A SATURDAY MORNING RECORD OF CAMBRIDGE AND HARVARD AFFAIRS

THE CAMBRIDGE TRIBUNE

CLEAN AND RELIABLE IN ITS NEWS and LITERARY DEPARTMENTS

VOL. XLVII—No. 6 | CAMBRIDGE, MASS., SATURDAY, APRIL 5, 1924 | Second Section Pages 9 to 12

HIGH LIGHTS IN AMERICAN HISTORY; WHAT THEY MEAN

TRIBUNE'S "AMERICA" ESSAY CONTEST GOES OVER WITH A BANG—SEVENTEEN ESSAYS FROM WELLINGTON SCHOOL

The Tribune's offer to Cambridge school youth of choice seats to see Griffiths' great picture of the American Revolution now being shown at the Majestic Theatre, provided they send in an acceptable essay of 400 words or under on "The High-Lights of American History and What They Have Meant to Our Country," drew fire last week from the Wellington School pupils who sent in a large number of compositions—those published this week winning tickets—others to follow next week from Wellington and other schools.

This is a good contest and along the right lines, as the Wellington School essays show, and the Tribune hopes that the other schools will catch the Wellington stride. We shall want photo of winners and their review or criticism of the picture "America," after they have seen it—so keep the ball rolling, boys and girls,—it's good practice in journalism and maybe you'll develop into a successful writer.

Mr. Palmer of Palmer Publishing Company, Boston, and editor of "Education," a magazine which goes to teachers all over the world, told our editor that he got his first inspiration to write, as a school boy, right here in Cambridge in the Wellington School, when he competed for a prize offered to the school children of Cambridge by the Humane Society, and won it.

His essay was published by the Humane Society, in fact and was sent all over the world. It was about birds. Now your essays to the Tribune on David Wark Griffith's great historic picture and your criticism of same and of the motion picture business will give you, boys and girls, an opportunity to get before the public with your ideas and you may rest assured that your essays will be noted with great interest by Tribune readers all over the city. It will be great practice for you and may be an entering wedge for you, as it was to Mr. Palmer, for making a living with your brain and pen, and ideas. And your essays will cause your elders to do some thinking.

The discovery of America is an important event, because it was the beginning of American History.

The Revolutionary War is important because it showed the British that we were determined to be free and have the rights that other countries had.

The Declaration of Independence was important because it gave us our independence.

The Civil War was important because it stopped the slavery from the south and after the war united the country.

The Monroe Doctrine was important because it gave the old world to understand that we were not to meddle with their affairs, nor they to meddle with our affairs.

The war of 1812 is important because it was our second war for independence it gave us our independence, on sea. After that war other countries respected us more and we could trade freely.

The Emancipation Proclamation is important because it freed the slaves. It freed all the black men that were still at war against the Union.

The Women's Suffrage Amendment was important because it gave women a right to vote. They could have their rights but they never did.

The Prohibition Amendment was important because it stopped the saloon, or importing of intoxicating liquors in the U. S.

THERESA SOLDA

Three Hundred years ago England planted civilization of the old world upon the eastern border of the United States. Through all these years the American people, the sons of the early colonists and the new comers from Europe, have built a civilization, developing the rich resources of our country and improving the governmental ideals left us by our forefathers.

America was discovered by an Italian, Columbus, and named after the Italian navigator, Amerigo Vespucci, who was the first to prove the real shape of the earth. Columbus was a great navigator, and was the first to sail across the Atlantic Ocean. He was a great man, and he was the first to prove that the earth was round. He was the first to prove that the earth was round. He was the first to prove that the earth was round. He

TRIBUNE'S "AMERICAN ESSAY GOES OVER WITH A BANG

(Continued from page 9)

War. We went to war because the Germans were sinking and destroying our ships. So in the latter part of the year Woodrow Wilson then a president of the United States asked Congress to declare war on Germany. It was done and our country went to war. Later our government did not have enough to pay for the materials the soldiers needed. So the the government issued five Liberty Bonds asking for money. One year later a peace conference was held in Paris France. They all agreed to have everlasting peace with the European countries.

FRANK MARANKEWICH.

The discovery of America is important because it taught the people that the world was round it gave the settlers that came here a chance to live life anew in this new world. It was their children and children's children that that worked so hard to give this new nation a strong foundation which it has to-day.

The drawing of the compact in the cabin of the Mayflower is important because they declared themselves loyal subjects of the king and at the same time the right to make laws which they needed for the good of the colonoy.

The Mason and Dixon line is important because it marked the boundary between the states of Pennsylvania and Maryland. It also marked the boundary line of the free and slaves states formed from the thirteen original states.

The signing of the Declaration of Independance is important because it made us independant of Great Britian and formed the new nation known and honored all over the world as the United States of America.

The Revolutionary war and the war of 1812 were important. The Revolutionary war made us independent on land; the war of 1812 made us independent on sea. These two wars showed other nations of the world that we were able to stick up for ourselves on both land and sea.

The Constitution of the United States was important because it gave the nation a head, the president, whose term is four years and if relected four years more. It also gave Congress which consists of the House and the Senate the right to make laws and best of all the rights to enforce them.

The Monroe Doctrine is important because it stands for the rights of the nations of both North and South America. It taught the nations of Europe not to meddle into the affairs of the American continents and we would not meddle into their affairs.

The building of the Erie canal in New York was important because it opened up trade between the east and west and made transportation cheaper.

The discovery of gold in California is important because it gave us firmer possession of the Pacific coast for all time. It also increased the amount of gold in circulation and started enormous trade and commerce all over the world. When the precious metal gave out people started to cultivate the land and used it for farming. This of course started large plantations.

JAMES McCURDY.

America was discovered in 1492 by Columbus it is important because it showed us the world was round and made known a land of wonder and the beginning of American history.

In 1607 Virginia was settled by the English it is important because it was the first permanent settlement in the U. S.

In 1636 Harvard Colledge was found and many public schools were opened it is important because it started education and made this an educational country.

The revolutionary war broke out in 1775 and lasted until 1776 it was important because it made us indepent of England.

The Declaration of Indepence is important and it was to show that we were independant.

The Cotton gin was invented in 1793 by Eli Whitney it is important because it made it a leading production of the country and gave us an early start in commerce.

The steamboat was invented in 1807 by Robert Fulton it is important because it made means of travel easier and cheaper.

The Monroe Doctorine" was made by James Monroe it was important because it made foreign countries relieze that they should leave American property alone.

The Telegraph was invented by Morse in 1844 it was important because it made messages shorter time to send.

In 1844 Comordore Perry went over to Japan with a great many gifts for the government. It was important because it was the first white man ever to enter Japan and from that time till now white people still enter.

The Civil War broke out in 1861 and lasted till 1865 the war was north against the south it was important because it made all the negros or slaves free and they are free forever.

In 1836 Professor Alexander Graham Bell invented the telephone it was a step farther than the one Morse had taken It is important because it made means of comunikation quicker and cheaper.

In 1917 the world war broke it was America, Russia, France, and England fighting against Germany it was important because it made Germany give us the rights which it was trying to take away from us.

ALICE TUCKER.

The coming of the Pilgrims was important because they came over to a wilderness to worship God as they thought best. It was the beginning of America's courageous carreer.

The Declaration of Independence was signed July 4, 1776. Many of the noted men signed this document. If successful it would separate them from the mother country. If unsuccessful it would be like signing their death warrant. It proved to be a success.

The Constitution enabled us to band our laws together and make us a stronger nation. It was important because it showed us that if we worked harder we would be a stronger nation.

The Revolutionary War began April 19, 1775. This great war for Independence lasted six years. The Battle of Saratoga was the turning point of this war. It was important because it entirely broke up the plans of the British.

The Monroe Doctrine was a written document stating that the Old World should not interfere with the affairs of the New World and the New World should not interfere with the affairs of the Old World.

Slavery was one of the biggest questions in the history of the United States. It was a question to free the slaves from bondage and it applied the saying, "All men are created equal." The South now found out the evil she had done and was glad it was over. In honor of this Lincoln made a speech called "The Gettysburg Address."

The Civil War was brought on by Slavery and State Sovereignty. It began April 1861 and ended April 1865. It was important because it was one of the things that helped to break up slavery.

The Emancipation Proclamation was a written document issued by Lincoln. It was important because it stated that on the following New Year's Day all slaves would be free.

The Panama Canal Zone was bought from France by the United States. We then decided to make a passage through the solid mass of rock. The workers devoted the first few years in clearing the germs away. A few years later it was done and was called the Panama Canal. It was important because it saved money and time. It is still used by all foreign countries and also our country.

The World War started in 1914, but we did not enter it until 1916. the reason for our entering was because the Germans torpedoed the Lusitania. This was a terrible war because practically the whole world was fighting. It was important because the Allies gained Alsace Lorrainne.

Women Sufferage was introduced in 1898 and was adopted by four states, Idaho, Colorado, Wyoming and Utah. Later five more states adopted it, Washington, California, Oregon, Arizona and Kansas. This question was whether women should vote or not. Now most all the states let the women vote. This question was important because most everybody in the Union was stirred up especially the women.

Prohibition was a law stating that no intoxicating liquors could be sold into or in this country. This law was put into the constitution as the eighteenth amendment, on Jan. 19, 1919. It was important because it stopped the sale of all intoxicating liquors.

IRENE CUMMINGS.

In 1492 Columbus discovered America. It taught people that the earth was round not flat as they thought. Five years later John Cabot discovered the continent of North America.

A few years later De Soto discovered the Mississippi River.

In 1585 English colonization began.

In 1607 the English settled Jamestown.

Twelve years later Representative Government was started.

In 1620 the Pilgrims settled Plymouth.

Six years later Manhattan Island was purchased.

Four years later the Puritans settled Boston.

In 1636 Harvard College was established by John Harvard who left thousands of volumes of books.

Three years later the first printing press was made.

In 1647 Public Schools were started. They were rood log cabins compared to our large buildings.

In 1704 the first newspaper was established.

One year later the first Continental Congress was started.

In 1775 the battle of Lexington and Concord was started. The battle of Bunker Hill also was then started.

In 1776 the Declaration of Independance was made by Thomas Jefferson.

From 1777 to 1781 Burgoyne and Cornwallis surrendered.

In 1781 Articles of Confederation was made.

In 1787 the Constitution was adopted.

Three years later the first census was made.

In 1791 the first United States bank was started.

In 1801 Fulton's submarine was made. It was not used in war because people thought it was cruel.

Seven years later Fulton made a steamboat.

In 1819 the purchase of Florida was made.

In 1823 the Monroe Doctrine was made by Monroe who was president during that time.

In 1825 the Erie Canal was opened by Governor Clinton. It made trade with the west easier.

In 1830 the first passenger railroad was made.

In 1844 the first Telegraph line was made from Baltimore to Washington. That same year Goodyear vulcanized rubber.

In 1845 the horse reaper and mower was invented.

One year later ether came in use and Howe's sewing machine and Hoe's cylinder printing-press was invented.

In 1861 the Civil War begun. That same year while the war was going on the Machine Gun was invented.

In 1865 the new process for steel making.

Two years later the purchase of Alaska was made.

In 1869 the first railroad to the Pacific was made.

In 1872 Otis passenger elevator was invented.

Two years later the typewriter was invented.

In 1876 the telephone was invented.

In 1888 the trolley cars were in use.

In 1896 wireles telegraph was invented.

In 1899 automobiles came in use.

In 1903 Wright's aerplane was invented.

In 1914 the Panama Canal was opened for ships to use.

In 1917 war was declared with Germany.

I think that all these inventions and other things are a great help to the American nation. Without some of these inventions life would be very hard.

GRACE GASTON.

The Discovery of America meant the beginning of the American History. It was a haven of refuge for people who desired to begin life anew. It opened a continent with unestimable riches which had profited the nation who had sowed their seeds there. They built houses, cleared forests, fought Indians and had fought all kinds of hardship. They are known throughout the world and honored everywhere. This nation is called the United States.

The Declaration of Independence showed England clearly that the Americans resolved to be free and independent. The men who signed it were earnest and their determination could not be doubted.

The Battle of Saratoga was the turning point of the Revolutionary War. It secured for the Americans aid from France which insured for the Americans their independence from England.

The Louisiana Purchase secured the attention of the people in the land beyond the Mississippi River. The land beyond the Rocky Mountains possessed unestimable riches. Poor people could afford to settle there and raise products. Many rich minerals were taken from the earth which is at present very valuable. Trade and industry was stimulated because products kept coming from there. It encouraged immigrants to come here to seek their fortune with rich prospects in view.

The War of 1812 made the United States independent on sea. Other nations were forced to respect any ship bearing American colors because they knew that interference would prove disastrous as result of the fighting with England by the United States. Trade and industry sprang up. As soon a product was manufactured it was exported without fear of having it seized.

The Civil War united the people and it taught them the sacredness of the Union.

The Proclamation of Emancipation set free from bondage slaves and gave them the rights of American citizens and they could enjoy prosperity without interference from anyone.

The Homestead Act gave away rich tracts of land at an absurd price. It increased immigration to a large extend and gave everyone equal opportunities to succeed.

The nineteenth and twentieth century inventions advanced the United States because it made labor easier, quicker, and skillfuller. It increased manufacturing to a very large extend and will be one of the greatest boon to the advancement and prosperity of the United States.

BENJAMIN ADLER.

In 1492 Columbus discovered America.

In 1620 the Mayflower sailed from Plymouth, England. On November of the same year the compact was drawn up. It said, "They would be loyal subjects of the King of England." Then John Carver was elected first governor.

Harvard Collage was founded in 1636, at Cambridge, Massachusetts.

When America was trading with France and Spain. England stationed ships along our coast. This was the bgeinning of the revolution. The last battle was the surrender of Howe.

Up to July 4, 1776 the thirteen colonies were subjects to the King of England. On March 1, 1781 we adoped a constitution.

Richard Henry Lee offered to Congress the Declaration of Indepence on June 1776.

General Gage having learned that the patriots had stored power at Concord, sent his men by the way of Lexington and there arrest Samuel Adams and John Hancock. But Adams and Hancock were not to be found in Lexington. Just before daybreak of April 19 the British marched on the village green at Lexington where the minute men had collected. Pitcairn's men fired first. Seven Americans fell. Pitcairn's men retreated toward Boston, but all the Patriots arose and fired upon them as they retreated. Not many regulars got back to Lexington.

General Gage planned to beseize Bunker Hill before the Americans would get it. On the morning of the 17 of June, when Gage awoke and found Prescotts men there. The British made two attacks but fell back. The third time they were successful. because the Americans had fired their last round of ammunition.

Napoleon Bonaparte was afraid that when war broke out, England would take Louisiana so he sold it to the United States for $15,000,000.

When the Spanish government found trouble was likely to break out any time they sold Florida to the United States for 5,000,000.

The Monroe Doctrine stood for the rights of the nation, both North and South. England was not to meddle with our affair and we would not bother about her affairs.

Texas took up arms against Mexico and made herself independent Texas asked to be annexed to the United States and therfore did so.

The first battle of the Civil War was at Bull Run where the Union men lost. The war lasted three years.

The important event in President Wilson's administration, was the establishment of the Federal Reserve Bank. This meant that every National Bank could borrow money when needed from the Federal Reserve Bank.

In 1918 our men went to Germany. They had many hard battles to fight. They had so many hard and fearful battles that they cannot be discussed. But in spite of all these we won, because we were fighting for liberty.

JOHN DUFFY.

When Columbus discovered America he opened the eyes of the world. Every nation looked here and the English after much struggling established colonies on the best part of the continent.

But England fell for it's big weakness, to dominate, losing control of the desperate colonies. Taxing them without representation in parliament and taxing too high caused the colonies to revolt under Washington who whipped the "red coats" by pure grit.

The war of 1812 came just as our country began to lax. The states were fighting among themselves but when England again infringed upon our rights, we as a nation now, rose up and fought for our freedom.

Then came industry and good will proving that the people of the United States of America were hard working and thankful to God but the Monroe Doctrine showed Russia (and any other nation that it might concern) that we were awake. Russia intended to inhabit the vicinity of Alaska but President Monroe issued a proclamation saying that "America is for Americans."

The Civil war was the crisis of the lose feeling in the United States and proved to the Southeners that we must all "stick" together and act human. But after all the bloodshed and loss of property, our nation grew as it had never grown before.

The World war found the United States with the right spirit, "Justice at Any Cost" when the boys went "over there" and fought against the "rulers by might."

The United States of America started growing by living up to the laws of God, ruling itself by the people, and giving freedom of religion, speech and rule. May it continue to do so.

EDWIN GAMMON.

America needs loyalty in the hearts of her people.

George Washington, the father of our country, as a boy was honest and loyal to his parents and as President of the United States, loyal to his country.

Only loyalty to a great cause made the sufferings and privations of the winter at Valley Forge endurable. His army was suffering with cold and starvation and yet their faith in the Commander in Chief was such that they stayed. The paid British soldiers were well equipped but the morale in their army was low and Washington took advantage of it. While the Hessians drank and caroused he and his men were out living and putting to action a plan which won the war.

Washington's ideal, tested and proved worthy, formed the cornerstone of a great nation which today takes its place among the powers of the world.

MARY SHEEDY.

SOAP EXHIBITION AT CHILDREN'S MUSEUM

A new exhibit which is attracting much attention is one illustrating the manufacture of soap, which was prepared by Lever Brothers Company especially for use in the Cambridge Museum for children.

This exhibit shows in graphic manner the assembling of the ingredients of soap from five continents, and gives an idea new to most people of the many industries tributary to the final industry of soap-making. A careful study of this exhibit adds romance to washing one's hands, an industry which is much encouraged by the Museum among its young visitors.

Lever Brothers Company is the second Cambridge firm to furnish the Museum with an exhibit, the American Rubber Company having already given a most interesting set of materials to illustrate "The Story of a Rubber Shoe." It is hoped that as time goes on many other Cambridge firms may be similarly represented at the Museum.

Read the TRIBUNE regularly. You will find many articles of especial interest from week to week.

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Bluffied (W Va) Telegraph
July 6 1924

D.W. Griffith Makes "America" for D.A.R.

Los Angeles (Cal) Record
July 15 1924

Patriotic Societies, Historical Experts and the U. S. Army Aid In Making An Unusual Picture.

Praise for the Sex Film Which Is Soon and Again To Die a Natural Death

By W. WARD MARSH

THE world may love a lover for a time but eventually wearies of him if he be too passionate in his declarations and intent. He and his sweetheart have held the screen almost since its inception and now they have a firmer grip on it than they have had since such celluloid nightshades as Theda Bara, Louise Glaum and a few others caused strong men to weaken and, figuratively, fall apart.

On the eve of heralding the new conqueror, the Western picture, popular novels and Elinor Glyn have had much to do with the present period in the evolution of the photo play.

The Western was temporarily put in abeyance by the tales of the flapper, synthetic liquor, and follow-the-leader.

FLAPPER STRIPPED OF MOST OF HER ORIGINAL SIN

The tales were alluring because they appealed to the great group of readers who loved adventure and misadventure and who perhaps wooed virtue more through fear than love. The precious jewel apparently was kicked back into the toad's head by the flapper who didn't give dam' for anybody or anything so long as she was completely and continually thrilled. Her saving grace in the stories (she had many others on the screen) was that at the close she was discovered to be a pure, misguided young thing and a quite fit companion for the man 10 years her senior who had scoffed at the bright lights and had followed the goodly ways of his forbears.

The flapper was stripped of most of her original sin by the screen. On it she appeared as a prankish chicken who had kissed and had been kissed promiscuously, loved not at all until the right man appeared, and in all seemed to be a charming young thing modeled after grandma's pattern, and grandma lived in this age.

The sentiment largely has been false in the stories and on the screen. As for the virtue of the flapper, the discussion leads to platonic love which rarely, if ever, exists.

Flapper Still Lives

The rage of the flapper has not wholly died down. You will find her so long as she is popular with the reading public. In real life, if she be as wild as she is in stories, she is a pitiable child because she finds that when she breaks the conventions, she is as much an outcast as the lady of the streets. She may repent; both may repent, but gossip trails them to the final fade-out.

Perhaps spanking would have made her a better girl, but there was none to administer corporeal rebuke, as you will see in this evolution process.

Youthful love and flapper love were the forerunners of the sex picture of which we are getting too many now, but, the fall from grace has been a slow and subtle and a demanded one. When the flapper began, she was discovered as a girl who took her fun where she found it. If her parents were introduced, they were shown as a worrying, fussing pair, but as the stories progressed, you found that mamma had her sheik and that papa maintained an uptown apartment for a chorus lady for reasons of his own.

As the screen progressed (?), the parents came to the foreground, with their petting parties (of a decidedly more serious nature than the children's affairs) and the youthful pairs were relegated to the background.

As the stories are now, the parents are invariably the leading players and in many cases the children, if there be any, are too young to define with any clarityt the meaning of sex. The stories of today deal with people around the "dangerous age" which may be the second year of matrimony or very much later on.

Sex Picture Is Boon

I would not have you guess that I am condemning the flapper picture. It has been just as much a part of the screen's growth as the costume picture and the modern child has been more to the general liking. The worst charge against the precocious infant is that she and her contemporaries have played the vanguard for the sex picture, which I do not condemn as I once did.

In a measure of retraction, I believe now that the sex picture is a great boon to the industry. That belief may be somewhat explained by the old wheeze in which a fellow said that he liked to hit himself on the head with a hammer because it felt so good when he stopped. When the sex pictures cease to predominate, the new rulers, experience shows, are better stories and infinitely better pictures.

Another point may be scored in favor of the sex picture. It is adult entertainment; at least intended for adults, and if you took your children to see "A Woman of Paris," "The Marriage Circle" or the genuinely offensive "Six Days" and "Three Weeks," you did not follow my advice.

If the sex picture had taught the public that the picture show is not for the small child, it would have performed a novel service. Unhappily, I do not believe that it has done this.

I can think of two instances only when the type of picture has been distasteful—and I have named those. Nearly all in this class have been handled delicately and most of them have been "relieved" by a nice sense of humor. Lubitsch did it in "The Marriage Circle." Even Chaplin's "A Woman of Paris" carried a smile now and then, bitter as it may have been, but Chaplin did not rely on humor.

"Why Men Leave Home," was made by an expert director. "Men" has a shallow story at bottom, but the director and Pola Negri filled it deftly with life.

Stepping Stones to Better Things

So much for a few examples of the "sex picture" against which I direct considerable praise, because it is and has been the stepping stone to better things—or, if you prefer, the pendulum's limit in its swing in the wrong direction.

But this kind of film is on the wane again. A part of the public is getting a bit fed up with violently passionate stuff and it is asking in a modest way, "Must the screen have a love story to tell?"

D. W. Griffith holds out the most hope in reply to that question. In a recent interview in the Morning Telegraph (New York), the great director was quoted as saying:

"It is, of course, fundamental that people are only interested in the things they understand. Curiosity seldom extends further than to a new phase of an old subject. And there are only a few things of universal interest, of which love is the most definite. That is the romance in every one's life, love, and therefore all are interested in love.

"But the time is soon to come when a few pictures, never a great percentage, but a few, can be made in which it will not be necessary to work out a love theme to insure popular interest. When that time comes, many big themes now denied the camera can be approached. The improvements in our audiences make this seem certain within our lifetime."

Simpler stories along with the great men and ladies of the celluloid west (Paramount has bought Zane Grey's book shelf) will dominate the screen before long. And why? Simply because many organizations throughout the country are crying in unison that they don't want the public fed any more sex stories. And, further, because Will H. Hays, the referee, is beginning to put his foot down on these stories—because Mr. Hays is watching the public's pulse and finds that sex pictures aren't good for the blood pressure.

But condemn the sex picture if you like, but after you have finished with it remember that it is an important step in the evolution of the photoplay and nothing thus far has been advanced to take its place in the particular periods of its history.

Atlanta (Ga) Film Review 7/19/24

AMERICA

(United Artists)

GREAT CONTRIBUTION TO ART AND HISTORY

Nathan Holden	Neil Hamilton
Justice Montague	Erville Alderson
Miss Nancy Montague	Carol Dempster
Charles Philip Montague	Charles Emmett Mack
Samuel Adams	Lee Beggs
John Hancock	John Dunton
George Washington	Arthur Dewey
W lliam Pitt	Charles Bennett
Captain Walter Butler	Lionel Barrymore
Thomas Jefferson	Frank Walsh
Patrick Henry	Frank McGlynn, Jr.

It would be difficult to understand how any American—either by birth or adoption—could sit before D. W. Griffith's "America" without experiencing a new reverence for his country——a country born of suffer ng, of war and the blood of patriots. To David Wark Griffith, master producer, "America" represents years of patient and loving study; it is the result of a deep-laid ambition to give to his country the greatest romance that this nation has produced—the romance of its own be ng.

For years Mr. Griffith had patiently accumulted data bearing upon the subject, but it was not until the Daughters of the American Revolution, more than a year ago, urged him to undertake the work of filming the story that he decided to embark upon the great undertaking.

Then with the infinite pat ence that has always gone hand in hand with his enormous capacity for work Mr. Griffith began to build "America." The picture does not pretend to be a history of the period, but historically it is absolutely accurate. Rather than a chronological recital of facts it is a vivid and moving drama, colored with romance, and having its foundation in a period of Amer can history vital, moving and compelling.

It begins with the early American colonists protesting against England's tax levy; it shows William Pitt in Parliament speaking in defense of the American colonists and declaring himself against "taxation without representation". And then with swiftly moving incidents it brings the Boston Tea Party, the punishment meted out by English governors; the formation of the Minute Men, the resistance at Lexington and Concord when 77 farmers armed with rifles, picks, scythes and fired with their eternal conception of right, held back 188 British regulars. And on it goes through the bloody war when England, determined to conquer her rebellious colonists, invoked the aid of war-like Indians, on through the dreadful winter at Valley Forge when the sublime faith of George Washington fortified his suffering soldiers and prevented disintegration of the little army. The story sweeps on until Cornwallis surrenders at Yorktown, until the battered nation binds up its wounds, and staunch in its declaration of independence, strengthened by success, proclaims George Washington president.

Throughout the compelling drama there runs a romance as tender and appealing as ever Griffith wove a romance—Carol Dempster as the daughter of a Royalist, and Neil Hamilton as a young Colonist who fights for the new flag—the stars and stripes of America.

"America" like "The Birth of a Nation", possesses the glory that time cannot dim; it is the story of our forefathers who suffered that their country might endure, and that it might have liberty and freedom. It is a great picture, produced by the genius of the screen; it holds traditions dear to American people; it breathes the very spirit of rugged honesty, of sturdy patriotism, of brave men and courageous women. It is entertainment, but it is much more. It is a living document to which every American will respond, and it is a picture that should find a place in every theater in this broad land.

Mr. Ward News 7/20/24

Stars He Launched May Come Back to Fold

By MILDRED SPAIN.

A new and striking chapter in film history is the signing of David Wark Griffith, the Barrie of the screen, by Famous-Players Lasky corporation. By this keen stroke Famous-Players have set all filmdom on its mettle. What will it finally mean?

They point out:

First.—The United Artists will probably dissolve into thin air or ally themselves with powerful companies. William S. Hart is acknowledgly out of the picture field. Charles Ray has signed with his old producer and discoverer, Thomas Ince. Mary Pickford and Douglas Fairbanks will probably continue to make independent productions, but will release through Paramount.

David Wark Griffith

Adolph Zukor

Rumors have been rife as to the last statement ever since Mary testified before the federal trade commission that Adolph Zukor had told her that he would give her $2,000,000 to quit pictures. This was just after her break with them.

Harold Lloyd and Charley Chaplin will be the only two left in the lone man field. Chaplin doesn't make enough pictures to have their release a vital matter.

Second.—We may expect the millennium in pictures. Griffith has always been the screen's greatest director and worst financier. For every artistic success there must be a box office success. Unusually the two are in no way related. He can now make pictures to his heart's content without thinking of the piper.

Third—The astute Mr. Zukor will be the agent to assure Griffith every story, actor, or country he needs to make his pictures.

The story of David Wark Griffith is indelibly written with the history of motion pictures. He was the first director to gain public notice. He was a maker of such famous stars as Mary Pickford and Blanche Sweet. He saw the pictures as a painter sees his subject. The box office was as annoying to Griffith as the cost of paints would be to the artist.

Like Kipling's cat, Griffith has always walked alone. Few people know Griffith, the man, intimately. He is the inveterate dreamer. The prophet who has never been fully appreciated by his own people.

Lillian Gish — Mary Pickford — Blanche Sweet — Carol Dempster

Stars Griffith helped to make.

The absent-minded professor of the comic strips.

Some time ago Griffith was told he owned—not owed—$30,000 in a Los Angeles safe deposit vault. He couldn't remember! The bills, thirty of them, had lain for three years without being claimed. They had to tear down the bank before Mr. Griffith was reminded of his fortune.

The pictures Griffith has made have been a queer alternate of beautiful dramas and out-and-out thrillers such as "One Exciting night."

When "The Birth of a Nation," that classic piece of work, was released, many people came to Griffith and begged him to make another. They would buy stock. So he made another classic, "Intolerance." It is always listed with the truly big pictures of all times. But in the patter of the studios it was a "flop." A flop is anything that doesn't bring in the bacon.

The same investors who begged him to let them in on his next picture now whined:

"Why did you do it?"

"All right," said Griffith wearily. "I'll take up the notes."

He's still paying for that artistic blunder—if there is such a thing.

His finances have always been in chaos. Once an interviewer asked him to list his holdings.

"I own a felt hat five years old and a lemon ranch," he told the interviewer dryly.

Thomas Ince — Doug Fairbanks — Charles Ray — William S. Hart

Producers and actors concerned in Griffith merger.

And it has been ever thus. Because of his supreme indifference to money matters, his new contract calls for all notes to be taken up by Famous Players. The amount tops the $300,000 mark. But even here they tell a peculiarly Griffithesque tale.

"Anything you put down will be quite all right, Mr. Zukor," Mr. Griffith said.

When he was filming "America" he was the victim of the "bonus boys." The bonus boys, as any and producers can tell you, are the bane charks of the picture business. They fasten on 10 and 20 per cent. interest from their money. It's very simple. Just go to them for a few thousand, pay the enormous amount of interest, and the money is yours.

The bonus boys tied Griffith until he couldn't have Washington cross the Delaware. The original Washington didn't have to pay [illegible]

Toronto (Ont) Star Wired 7/27/24

DAVID W. GRIFFITH DESERTS AMERICA

IT seems a little beyond understanding that the most sensational cinema maker in America should be obliged to go to foreign studios in order to earn a livelihood. And still we understand this is what has happened in the case of David Wark Griffith. A few days ago he sailed on the Leviathan for Germany, where he and his little staff of principals will produce a film under the management of a Berlin company. This was necessitated because Mr. Griffith could not find a producer in America who was willing to meet his terms.

From the standpoint of real accomplishment, no terms which Mr. Griffith might set could be too high. And still, faced by this director's tremendous success in the films, and also realizing that no picture ever made by him has lost money, picture men have failed to take advantage of his talents. Since he finished "America", it has been more or less of an open secret that Mr. Griffith was ready to join some reputable concern with a view to turning out several shorter subjects within the next year or so.

The story of how he struggled on in the making of "America", beset by financial inadequacy, lack of studio equipment and the like is known to each of Mr. Griffith's close associates. At one time, Lionel Barrymore, one of the principals, realizing that unless Mr. Griffith was able to enlist aid from financial quarters within a few days the whole film would go by the Board, [illegible] word to the producer that he, Barrymore, would work on without pay rather than see failure overcome him. For days and weeks, the big picture was made under circumstances extremely discouraging. Only about half enough mechanics, camera assistants and technical workers were at his command.

Then came the day when "America" was given its premier, and the success which crowned it is a matter of record. Even then, the director found it would be impossible for him to carry on with the plans he had set for himself and he again sought some means of raising financial assistance with which to go into a second phase of the American historical drama.

So far as we know, there will be no second phase. One of them took all the money Mr. Griffith could scrape together, and it will be months before it will be returned through the box offices.

Meantime, he has, in a way, looked for a job. At first it seemed that Italy would engage him to do a national spectacle, but this scheme failed. Now he is on his way to Germany, and no one knows when he may return.

There is a ray of hope, however. There is a rumor that shortly after Mr. Griffith returns from Germany he will direct an impo[illegible]

El Paso (Texas) Times 7/27/24

Last week when I wrote about the D. W. Griffith contract with Paramount [illegible] to me as if there was a strong possibility of United Artists merging with some other company because of shortage of films to distribute.

At the time I wrote the story I said I thought Famous Players-Lasky was the logical company for a merger, since D. W. Griffith had gone to it, and both Mary Pickford and Douglas Fairbanks had conferences with Adolph Zukor prior to their sailing.

Since I wrote the story conditions have changed, and it now looks as if United Artists will not dissolve.

Mr. Fairbanks, who, with Mary Pickford, returned from Europe Monday said Mr. Griffith was under contract to United Artists for three years and that Charlie Chaplin also has a contract with this company.

Harold Lloyd of the Griffith office speaking for Mr. Griffith in the absence of D. W. and Albert Ince, said that Mr. Griffith would make three pictures for Paramount. Aside from that he said nothing is certain, as regard to which studio Griffith and Ince shall work.

Mr. Bulletin July 31 1924

ON THE SCREEN

VD

[illegible]

Mr. Ward News 7/18/24

TILTING THE MOVIE WORLD

In the past few people have ever been in doubt as to whether they should go to see a picture produced by David Wark Griffith. We don't believe any one who ever saw one of his pictures was disappointed. He has been a pioneer along the film trails and always the consummate artist in the effects produced.

David Wark Griffith

In recent years folk who patronize the moving picture theatres—and who does not?—have been treated to several wonderful pictures produced by others. But nothing that ever flashed across the screen in any picture surpassed some of the scenes in "The Birth of a Nation." It is a classic of the screen, as proved by a recent revival.

It will not be surprising, then, if the movie world is tilted a trifle by the news that Griffith has signed an agreement to produce a picture for the Famous Players corporation. It is the first time he has done such a thing. It will be the first time the vast expense of producing a Griffith picture will be placed on other shoulders than those of Griffith himself.

The movie world may slip on its axis a bit, but we think it is to be congratulated. Famous Players is to be congratulated, too, but most of all we felicitate the moviegoing public, which deserves to see more good things on the screen than it has any opportunity of seeing.

Griffith deserves kind words from the public and we prefer to say them now instead of following the usual custom of waiting until he dies.

Portland (Me) Portland Herald July 18 1924

Neil Hamilton, the star of the picture, "America," left last week on the George Washington accompanied by his wife for a tour of the Continent. While on the other side he will make several pictures of a historical trend.

David Wark Griffith, the most noted director in the film industry, is among those who are leaving for Europe. When he arrives he will immediately start work upon a picture which one of the foreign companies is desirous of producing under his supervision.

Kansas City (Mo) Gate City 7/21/24

A MENACE TO HOLLYWOOD.

Joseph Urban, who has for the time devoted general art work to undertake motion picture scene planning and designing, says that the sunlight arc can be made to give just as complete and satisfactory results in photographing pictures as does California sunlight. There will perhaps be suggestions that Mr. Urban, who works in New York City, is prejudiced; that he does ill justice to California's sweetness and light. But the fact remains that more and more pictures are being made in studios and less in the open; the saving of time and expense is great and thus far no one has found flaws in the pictorial result.

If the time comes when a majority of picture scenes are made in electrically lighted studios, it will mean that studios can be located wherever the picture producers desire. And it is fair to assume that a goodly number of producers will choose other locations than Hollywood. D. W. Griffith has already said publicly that he will make pictures elsewhere than at Hollywood, except when that location offers special advantages, which he declares to be infrequently true. On the whole, there is reason to believe that the motion picture industry will be just as efficient, and probably in some ways more wholesome, if it can be conducted in a large number of suitable locations instead of in one segregated area.

Chicago (Ill) News 7/17/24

D. W. Griffith has signed a contract to produce pictures for the Famous Players-Lasky corporation, according to a New York wire.

Providence (RI) Journal 7/20/24

FILM WORKERS HONORED

[illegible]

Film Daily July 27 1924

Won't Do "Peter Pan"

[illegible]

Berkeley (Cal) Gazette 7/19/24

SUIT LOOMS OVER NOTED DIRECTOR

[illegible]

Boise (Idaho) Statesman 7/27/24

Detroit Free Press

HOLLYWOOD FILM LETTER

Griffith Signing With Independent Producers — Daughter and Mary Pickford

Jean Herald 7/27/24

Philadelphia Star

Philadelphia Inquirer

Philadelphia Ledger

Movie Producer Aids Babes' Free Milk Fund

Indianapolis Star 7/27/24

Indianapolis Times

Indianapolis News

CLIPPING FROM JUL - 1924
PICTURE PLAY (N. Y.)

The Glory that is Griffith's

Known to every one as the leader of mo of the greatest screen players, yet his most known. We take pleasure in presenting

By Helen

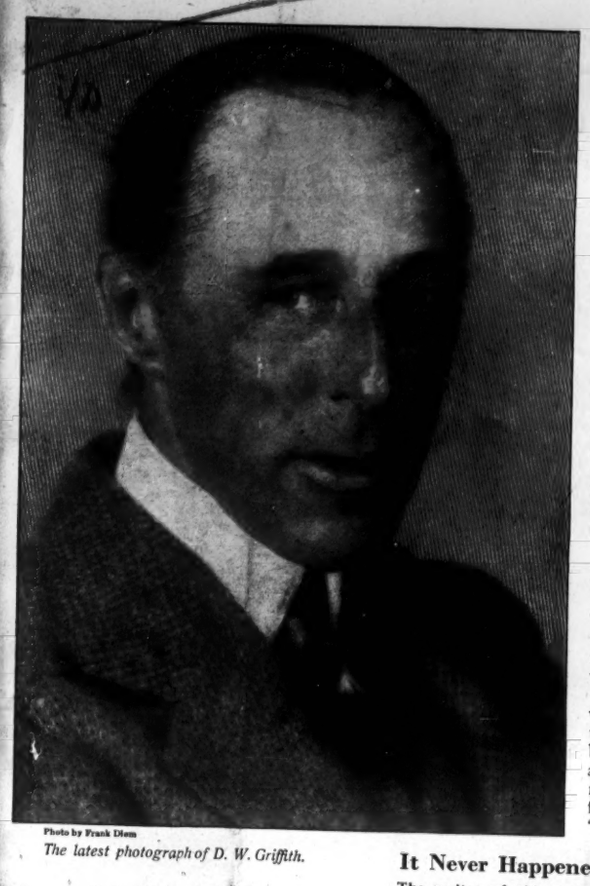

Photo by Frank Diem

The latest photograph of D. W. Griffith.

As we rode down Broadway, theater signs began flashing on, cutting the dusk with great glowing patches of light. Theater after theater displayed announcements of motion pictures and above, huge posters announced important film spectacles to come. We recalled that it was less than nine years ago that a man named D. W. Griffith caused a sensation by announcing that he was going to show a picture called "The Birth of a Nation" in one of the regular theaters. And now this same D. W. Griffith was still a few steps ahead of the rest of the motion-picture industry. "America—Series One—The Sacrifices," his latest picture, which had opened a few weeks before, attested that.

"Who but Griffith," I inquired, "could tackle a job as big as that?"

"Well, on your right is Cecil De Mille's 'Ten Commandments,'" the press agent who was leading me to an interview commented. "That was a pretty big job, wasn't it?"

"Not comparable at all. In the inspired words of one of our readers, 'Fans are used to seeing the Ten Commandments broken in the movies. Mr. Griffith can always be counted on to give us something new.' You can't get away from his influence," I mused idly as we sped along. "'The Birth of a Nation' even now is the standard by which every motion picture is measured. Almost every important innovation in pictures was introduced by him; the cut-back, the close-up, the fade-out, out-of-focus photography, colored inserts. I wouldn't be surprised if some one told me that up in that experimental laboratory of his he perfected the first animated cartoons and slow-motion photography!"

"And the actors," my companion chimed in. "What a lot of the biggest ones he trained."

As we plodded up the steps of the Fox studio to Elmer Clifton's office, we began to enumerate them. "Mary Pickford, Lillian and Dorothy Gish, Blanche Sweet, Lionel Barrymore, Mary Alden, Henry Walthall, Richard Barthelmess, Constance Talmadge, Mae Marsh, Seena Owen, Alma Rubens, Colleen Moore, Pauline Starke——" We

A snapshot of D. W. Griffith and Elmer Clifton taken when they were making some boating scenes.

It Never Happened Before!

The writer of this article went to the Fox studio one afternoon recently to interview Elmer Clifton, director of "Down to the Sea in Ships," "Six-cylinder Love," and "The Warrens of Virginia," a big coming attraction. They started talking about D. W. Griffith, reminiscing, arguing, and analyzing the man and his work enthusiastically. The interviewer made a few futile efforts to change the subject to Mr. Clifton and his work, and only brought forth more reminiscences about D. W. Griffith.

"Why write an interview with me? I should think motion-picture fans would like to know these things about Mr. Griffith," Mr. Clifton suggested.

So here is Mr. Griffith as seen through the eyes of a director whom he trained and a reporter who has had the privilege of knowing him and watching him at work on many of his productions. Aside from revealing Mr. Griffith in a new and interesting light, it tells you a little about Elmer Clifton, the most unusual and least self-centered subject the interviewer ever met.

Continued from page 63

The Glory that is Griffith's

never seen any one else do. He can not only tell an actor what to do but give him the underlying reason for it and the emotional key of the scene at one and the same time. Lots of directors can go on a set and play a scene, showing an actor the effect they want, but the best the actor can do then is to copy what the director did without knowing why. While Mr. Griffith is playing a scene, without blurring a single effective gesture or bit of business, he can explain to you the psychological basis for what he is doing and tell the whole thing in a dramatic tone that gives the mood of the scene. He gives an actor every chance to work things out in his own way, but he gives the actor a definite idea of what he wants first. The actor learns not only through his mind what Mr. Griffith is driving at, but through his eyes and his emotions as well. If he can't act the scene with that help he is hopeless.

"An actor in a Griffith production has everything in his favor. He has confidence in his director and he knows just what is expected of him."

Some people feel that Mr. Griffith dominates the players in his company. In fact, there is a rather maudlin legend that has been circulated for years which credits Mr. Griffith with a sort of hypnotic influence over them. In all the time I have spent in the Griffith studio I have never found any basis for this peculiar story, but it interests me as showing the air of mystery and awe that surrounds him.

Of all the things that have interested me about the Griffith studio, the most unique is the air of good fellowship. In some miraculous way he has managed to bring the lazy, friendly air of an old Southern mansion into this place that buzzes with activity. People who used to work with him are always dropping in to visit. No one ever seems impressed with his own importance there and I believe that it is because Mr. Griffith himself is the most unassuming of men at his work.

"Was it like that when he was making 'Intolerance' and there were so many of you working as his assistants?"

I wish that words could reproduce Elmer Clifton's laugh of surprise.

"Oh, we were friendly enough, but naturally the competition was terrific. I think he played us against each other to bring out our best work. No matter how simple and trivial a thing was that Mr. Griffith delegated one of us to do, we would try to do it so as to attract his attention. Even after we discovered that when he seemed most attentive he was really thinking of something far away.

"I have never known another man with his peculiar mood of abstraction, or his habit of asking for advice that he doesn't need and wouldn't use. I remember dozing off in the projection room one day when Mr. Griffith was running a film to see where he could cut it. I would wake up with a start when he said, 'Do you think that scene a little long?' I'd gather that he did and just say, 'Yes, a little long I think,' and go back to sleep. It was all decided in his mind, as I could tell from the way he put the question.

"His wonderful energy is what used to impress us most. After working all day out on the lot he would go in the projection room and watch film by the hour. The rest of us who hadn't been working at all compared to what he had done would fall asleep after about fifteen reels, but Mr. Griffith would go on.

"Mr. Griffith is an opportunist. He seems to sense the mood of his players the minute they come into the studio, and if they are depressed he doesn't attempt to make gay, light-hearted scenes. When he is going to make a big, emotional scene sometimes he gets his actors terribly nervous and distracted before he ever starts it. The day that Lillian Gish did the famous closet scene in 'Broken Blossoms,' for instance, she came to the studio in the morning and waited around all day. She was all keyed up, eager to get to work and expecting to start at any minute. It was evening, and she was almost a nervous wreck before that scene was ever begun.

"Maybe it does seem unnecessarily severe, but nobody ever thinks to complain of the demands made on him by Griffith. No matter what he asks of you, he is giving infinitely more himself."

Perhaps, after all, that is the secret of the great influence Mr. Griffith has had on pictures. No matter what he demanded of others, he was always ready and able to give more himself. And if the Cliftons and the Neilans and the Dwans whom he trained more by example than by actual teaching can imbue their associates with the same devotion to work and spirit of adventure that he gave them, then the future of motion pictures is bright.

Omaha Neb News 7/27/24

"America" Is Not Just History

But Historical Incidents Are Exact in Detail

"America," D. W. Griffith's latest historical photoplay, coming August 9 to the Brandeis theater, under auspices of the American Legion, is not a series of historical incidents, but a drama in which those incidents are woven.

"The picture play is merely an attempt to mirror in a small way the great sacrifice made by our forefathers that America might become a free and independent nation," is Griffith's introduction.

"It is in no sense an attempt to portray the story of the Revolutionary war, as that story is too tremendous to be told fully by many photoplays, much less by one.

"No efforts have been spared to have the historical incidents as correct in details. The villages of Lexington and Concord were designed from the Doughty drawings, and descriptions given by writers of the day.

"In the conflict at Lexington and Concord Minute Men, despite the great numbers engaged, our records show the exact number killed.

"The battle lines at Lexington are exact reproductions of the original as to numbers, dress and uniforms, weapons.

"The details of Paul Revere's ride are historical, nothing being left to chance."

Arthur Dewey as George Washington in "America"

Oakland Cal Tribune 7/27/24

NEW YORK, July 26.—Great things are pacing over the cinema horizon. The day has come when money and real talent are joining hands. Nothing, I think, which has happened in the last year is of greater importance to the cinema than the acquisition by Famous Players-Lasky of the directing genius, Griffith.

Here is a motion picture producer who admittedly is one of the world's great artists, who, on the other hand, has achieved extremely successful box office results. Here is the man who made back and shoulders above any other picture producer in this or any other country, by agreeing to devote his talents to producing the type of picture he wants to produce, bring the world's greatest cast of actors, the most expensive, the most elaborate, the most costly, the most pretentious, the most artistic, the most beautiful, the most perfect in every detail, the most thrilling, the most gripping, the most human, the most universal, the most, the most, the most

Los Angeles (Cal) Times & Review 7/30/24

Indians are always picturesque figures on the screen and a number of them are certain to be seen in the new historic films.

The Battle of Bunker Hill and other important events of the Revolutionary War were important factors in the appeal of D. W. Griffith's "America."

Historical characters were well portrayed in "America," as this glimpse of George Washington's inauguration indicates.

Brklyn. M. P. Magazine August 1924

Cleveland (O) News-Leader 8/3/24

Passion Players May Be Seen in Photoplay

By Monroe Lathrop.

THERE'S many a slip—when David Wark Griffith went to Rome to confer with the Italian Commercio Syndicate in reference to filming such pictures for them as would bring back the film prestige that Italy enjoyed before the war, we feared we had lost the star director to the old world, for a time at least. But Mr. Griffith, with a master's eye, was quick to see difficulties and has returned to America to think it over—there was no studio equipped electrically for big production and furthermore as D. W. does not speak Italian, it looked more like a riot to him than anything else when he thought of having to direct thru an interpreter. To complicate matters still more, the cast was to be a mixed one, Italian-American.

However, fast on Mr. Griffith's heels when he returned to this country came Commander G. A. Serrao, representative of the Syndicate, to offer additional persuasion—among them a big modern studio that is nearing completion. Mr. Griffith evidently realizes the novelty of this movie venture, backed as it is by the Banca Commercio and indorsed by the government of Italy. While in Italy, he saw the country under Mussolini and his special guests, and the reinstitution series with all sorts of leaders and more authentic reality than they have ever before, was so inspiration to him and won his sympathy.

Extremely pleased, his staff apparently lifted no voice from his lips and added his pounds to his weight. The days that he doesn't smile Italian leaders send to show their countrymen something of their wonderful money on the Mississippi. They may be producing "Ben Hur" or "Ben Hur" or "Ben Hur" or

Omaha (Neb) Film Review August 9 1924

Chicago (Ill) Journal August 11 1924

In his lavish and historically notable "America" D. W. Griffith proves again that he is a master of direction with but few equals. Neil Hamilton is seen here as Nathan Holden: Charles Emmett Mack as young Montague invites him to a duel. In the center Lionel Barrymore in the role of Captain Butler is trying court to Carol Dempster, the lovely Nancy Montague whom Nathan Holden loves. On the right, Nathan Holden delivers a message from the colonists.

"America" an Artistic Achievement

D. W. Griffith Scores Another Triumph in Historic Film

D. W. Griffith, so 'tis said, lives in two scantily furnished rooms and remains poor in spite of his spectacular screen successes.

But he need ask nothing more of life, so long as he can make history live all over again, true in fact and sentiment, as he has done in "America."

PHOTOPLAYS.

revolutionary war film which opened a two weeks' engagement at the Brandeis Saturday.

Spontaneous applause burst forth time after time as Omahans watched Griffith's stirring war scenes, Griffith's tender love scenes, Griffith's clever touches of humor, Griffith's inimitable photography.

The players do not stand out as superb actors. They are merely part of the story. Carol Dempster is a beautiful but a trifle too flutter heroine. Neil Hamilton, a handsome, cleancut hero, the type which Griffith almost invariably selects. Except for a few differences in countenance, they might be Lillian Gish and Dick Barthelmess all over again. Charles Emmett Mack, as Carol's dashing young brother, gets killed off early in the war, but is handsome enough to survive as one of the outstanding parts of the picture for all that. As the cruel General Butler, Lionel Barrymore does the best bit of acting in the play.

In perpetuating the revolutionary war, Griffith chose a little-stressed phase, the Indian massacres of the northwest. Those who witness the film vote that he has done for the settlers of that section what Longfellow did for Paul Revere, and by the way, Griffith's Paul [illegible] is no slouch!

NO ROUGH EDGES IN "BETWEEN FRIENDS"

Omaha (Neb) News August 10 1924

Houston (Texas) Chronicle August 10 1924

Art and Old Hokum

TWO productions, other than those put on at the change theatres, were presented last week. One was notable for its superb artistic effort, and the other for its execrable acting and absurd story. The first is Marion Davies's "Janice Meredith," and the other is "Love and Glory."

"Janice Meredith" is something the producers can speak of with an unrestrained pride, while "Love and Glory," is a production which will disappoint many and cause some of those who see it to turn up their noses at the motion picture industry.

Marion Davies's new picture is an exquisite historical romance, incidentally adapted from Paul Leicester Ford's novel. It possesses wonderful charm and in many instances is thoroughly thrilling. There are, it is true, certain sequences which duplicate those put forth by David W. Griffith in his pictorial success, "America," which have not all the drama Mr. Griffith injected into his episodes. But if Mr. Griffith had never made Paul Revere's ride this spectacle in "Janice Meredith" would be one of its outstanding features. Like the Valley Forge chapter, it is cleverly produced, but does not strike home with the same gripping effect accompanying those sequences in Mr. Griffith's production. On the other hand, the story of "America," and incidentally the acting, is not nearly as impressive as that in "Janice Meredith." The cast in the latter film is superior, and the fortune spent on its production is obvious without being flamboyant. The money was devoted to taking the company to suitable locations, in having the costumes that radiated splendor, especially in those sequences of the Howe ball in Philadelphia and the French Court, and in realistic interiors and an impressive cast.

The exteriors of the old Colonial mansion in which the Meredithis live are unusually picturesque. In fact the work on this production is studious and beautiful.

The introduction shows the reproduction of the Boston Tea Party, the lighting and action of which are extremely effective.

No expense has been spared in the roll wigs of male and high wigs of female actors. Nothing could be much more reaplendent than the sight of Holbrook Blinn as the distinguished dandy, Lord Clowes. This excellent actor as the scoundrel of the story rises to every occasion with subtlety of expression and graceful gestures.

7,500 Persons Employed.

It is claimed that more than 7,500 persons took part in this photoplay. Scores of red-coats are seen marching, also a number of men garbed as Hessians, and the steel-hearted minute men. While Mr. Mason Hopper, the director of "Janice Meredith," has shown his ability in producing certain stretches, he cannot compete with Mr. Griffith when it comes to picturing a battle scene. All these episodes of fighting were brought out with great artistry by Griffith, while Mr. Hopper has apparently decided to give the Men and little more.

Marion Davies is lovely in most of the scenes, and the costumes enhance her exceptional charms. She has infused into the spirit of the story with zest and emotion, with an intimate knowledge of the parts in the character she impersonates, and unquestionably had good luck in the success of the portrayal. Her sincere and wholesome, pitiful and outspoken and vehement, girl is an excellent type of America's young women.

[illegible]

Even since the "Birth of a Nation" marked the dawning of a new day in motion pictures—the day of the super-production—the releases of its producer, D. W. Griffith, have been watched with eager interest.

Now, with a flutter of flags, comes "America," revolutionary war film requested by the D. A. R. organization.

It opens today at the Brandeis.

The critics claim that it is a photoplay without an anachronism.

Everything absolutely authentic, even to the spirit of '76—that's "America" all through.

The drum used by the Minute Men is the original one.

A number of the flint-lock guns used in the picture actually served in that historic encounter at Lexington.

The tower of Old North church, electrically wired for the first time, was actually used in the scenes of Paul Revere's ride.

At Lexington and Concord, the photoplay shows the exact number killed.

The battle lines at Lexington are exact reproductions of the original as to numbers, 800 British against seventy-seven Americans.

Neil Hamilton and Carol Dempster enact the romance of revolutionary days, the hero a dashing rebel, the heroine a loyalist of one of the most famous families of nobility.

Arthur Dewey takes the part of George Washington, Frank Walsh that of Thomas Jefferson, Frank McGlynn Jr. that of Patrick Henry, and Harry O'Neill that of Paul Revere.

The Omaha screen calendar teems with triangles that get untangled, history and romance. In the first-mentioned class, Lou Tellegen, famous for his love affairs off-stage, appears in opposite roles in "Single Wives," at the Rialto, and "Between Friends," at the Sun. In one, he is the wronged husband. In the other, he is the seducing lover.

lieving Charles Fownes dead, goes over to a body stretched on a sideboard and laughs when she discovers that it is not the man she imagined. Possibly this was meant to be a hysterical laugh, but, like irony in speeches, it is difficult of expression and should therefore be supplanted by a title.

One of the best performances in "Janice Meredith" is rendered by George Siegmann, who portrays the rôle of Colonel Rahl, the Hessian Colonel. The subtitles give him the hissing, guttural, Teuton accent. He exhorts his officers to drink and poohpoohs the idea of the Revolutionists approaching from the far bank of the Delaware. Later he is flabbergasted at the knowledge that the indomitable Washington had crossed the Delaware and is marching on Trenton. There are therefore flashes of Washington on his boat midst ice and water, mearing the opposite bank, and then "shots" of Colonel Rahl, tibulous and corpulent, flinging his arms about in agonizing despair. [illegible] have nearly as great an effect as fleetingly [illegible] word of it were merely flashed on the screen.

Washington's unexpected success dazes Rahl and his brutes.

The one feeble point in Washington crossing the Delaware is that although it must have been fairly cold to have ice in the water, Washington is too much made up to show a scintilla of the effect of the frosty temperature on his physiognomy. As in the first stages of most presentations, there are many places where this picture should be cut. The Valley Forge incidents are dwelt upon at far too great a length, and there are close-ups in a number of other places that ought to be shortened, if not eliminated entirely. As we said in our criticism, the sight of Washington praying at such great length does not make nearly as great an effect as fleetingly flashed on the screen.

Bridgeton (N.J.) News 8/12/24

New Orleans (La) Item 8/17/24

Chicago (Ill) Herald-Examiner 8/17/24

San Francisco (Cal) Examiner 8/17/24

"DON'T FIRE, BOYS, UNTIL YOU SEE THE WHITES OF THEIR EYES," portrayed in the Battle of Bunker Hill in "America," in return engagement at the Majestic.

Bronx (N.Y.) Home News 8/10/24

D. W. Griffith, motion picture producer, will go to England in an effort to persuade British censors to allow his picture, "America," to be shown in England, according to London dispatches. The picture was suppressed in England, because it was said to be "calculated to foment ancient grudges between Britons and Americans."

Houston (Tex) Post 8/10/24

Syracuse (N.Y.) Herald-Journal 8/12/24

PAUL REVERE'S RIDE A THRILLING SCENE

Epic of American History Is Presented At Majestic Theater

Reading (Pa)

Duluth (Minn) Herald 8/16/24

Iowa City (Iowa) Daily Press 8/16/24

GREAT PHOTOPLAY IS "AMERICA"

D. W. Griffith's Masterpiece of the Screen Seen by Many People Last Evening

D. W. Griffith's "America" is a great picture, a wonderful picture, and great audiences saw it last night. Many pronounced it superior to Griffith's "Birth of a Nation."

It will be shown again tonight and tomorrow night, thus affording opportunity for many more to see it.

It has remained for David Wark Griffith, in creating his "America," the titanic romance of the Revolution, to bring from oblivion the great struggle to save the green fields of the North Country, and to place it where it belongs—among the decisive struggles of the history of the United States.

Fate, aided by artists and models, has made Washington's venture across the frozen Delaware one of the best known incidents of the Revolution. From a historian's angle, however, this was a minor incident indeed, when compared with the battle in the North Country. Two lives were lost when Washington's forces crossed the river. Ten thousand men, women and children were slaughtered when Capt. Walter Butler, Capt. Hare and their band of ruthless, natured Tories and Indians swept through the North Country, bent on carrying the green, which alone could keep Washington's Army supplied with food.

Confronted with the gigantic task of bringing the high points of the Revolution within the two and one half hours allotted, Griffith, with the skill of reading historian, has chosen the more of the war in Northern New York and Western Pennsylvania rather than the better known but comparatively unknown battles and incidents which at least battles and events made famous in "America" also by Griffith, has taken the best of living actors, [illegible] Nature's gifts of [illegible] and [illegible] Revolutionary [illegible] with [illegible] and [illegible] and [illegible] and

(Above) — Carol Dempster in "America" at Keith's Capitol

Omlor Urges Youngstown Folks to See "America"

American Legion Leader Says Photoplay Is Great and Real Lesson in History of Country

D. W. Griffith's "America," which opens an engagement at the Park theater today, is not only a great dramatic romance, one of the most thrilling photoplays of the decade, but it is a splendid lesson in American history and has the backing of patriotic societies and educators wherever shown. Joseph Omlor, one of the leaders in the American Legion, is one of the few Yongstown people who have seen the production as its local showing marks its premier in Ohio and he has sent the Vindicator the following letter giving his ideas of the picture:

"Even in this day of stirring events and magnificent accomplishments, every once in a while we see something that particularly impresses us and makes us feel that it is our duty to tell our friends so that they can avail themselves. This is exactly how I feel regarding the film spectacle 'America' which comes to the Park theater soon and which I saw recently in Louisville Kentucky.

"I have seen D. W. Griffith's other films and thought that he had reached the pinacle of his art but in the present spectacle he seems to have been inspired.

"Through the columns of your paper you should urge every parent to take the children to see this vivid unfolding of our early pages of history. It is something that no school teacher or school child should miss. It is not only history but real thrilling adventure and as exciting as any film I ever saw. As events of an exciting nature transpired I found myself on the edge of my chair and mopping my brow.

"What particularly struck me was the stupendity and the seeming auenticity of everything until I read in the program that Mr. Griffith was thenticity of everything until I read aided in the production by such bodies and people as Daughters of the American Revolution, Secretary of War Weeks, Governor Trinkle of Virginia, Brigadier Gen. Sir Percy Sykes of the British Army, Paul Revere Historical Society, Massachusetts Historical Society the 16th and 18th United States Infantry and a score or more just as prominent. The endorsement and co-operation of these people is something that money could not buy had not the spectacle been made with the expense and setting it deserves.

"Again I say, urge your readers to attend it and they'll thank you. It is the finest entertainment I have ever witnessed."

GRIFFITH SPECTACLE OPENS FOR RUN AT PARK

Farewell Week At Idora—New Down Town Attractions Please

AMERICA, the David Wark Griffith historical production at the Park theater for a week's run, is a fit successor to The Birth of a Nation and other tremendous spectacles which have made the Griffith name the synonym for supreme excellence. The United States government, several foreign governments and practically every patriotic organization in the land co-operated in efforts to make this picture a true reflection of the events which are portrayed in the narrative.

Youngstown is given the distinction of being a "key city" in this engagement, which is the first in Ohio. Officials of the distributing company are in the city to witness the opening and the picture is screened with a special orchestra.

Many distinguished players appear in the important acting parts. Lionel Barrymore plays Walter Butler, the perfect villain; Carol Dempster is Nancy Montague, the heroine, and Neil Hamilton is a handsome juvenile lead. Louis Wolheim has a striking character role which rivals his success in The Hairy Ape.

The scenes depicting early settlement days are visualized with startling lealism.

Against the hordes of redskins and painted Tories, who invaded the peaceful valleys, the little colonies of settlers made brave stands, and no portion of history is so replete with records of individual heroism as that which tells of this campaign, from which Griffith has drawn some of his most telling and most dramatic scenes.

LEGION ENDORSES "AMERICA" FILM

Local Post Suggests Cut Prices for Children At Showing Here

The following letter was sent to the management of the Mishler theatre by the Charles R. Bowers post, American Legion, endorsing the D. W. Griffith film masterpiece, "America"

Mishler Theatre,
Altoona, Pa.

Gentlemen:—

It is with pleasure and anticipation [illegible] the [illegible] Part of Altoona learns that you are bringing in Altoona the great historical motion picture, "America."

As you likely know, the United States Government, general officers of the United States Army and most of the leading patriotic authorities of the country gave their help in the making of this picture. It is considered to be the most authentic and complete prepared picture ever made and for this reason the men of the American Legion hope that every school child of the city will be encouraged to see the picture. With this thought in mind we would suggest that some arrangement be made by which admission for children be made as low as possible so that every child may have an opportunity to see the production.

At this time, when there are controversies about questionable teaching in many school districts throughout the nation, a great educational [illegible] of true history [illegible] "America" was filmed for other and higher purposes than merely a money making, and it merits first the support of the entire community.

Sincerely yours,
J. Harry Shiffler,
Commander.

"America," Now Showing at Park, Is Greatest Griffith Production

Diversity of Entertainment on Hipp Program

Revolutionary Facts Shown In Splendid Screen Triumph

By J. B. SHEAR

Every few years D. W. Griffith, photoplay director and producer extraordinary, gives to the American public a great screen classic, a modern depiction of worn, historical facts. His latest production, "America," which began a one week engagement at the Park theater Sunday, is a super-classic, a remarkably accurate and dramatic record of events during the immortal Revolution and a gigantic film masterpiece which will survive through ages, one that only the genius and courage of Griffith could so wonderfully portray. "The Birth of a Nation," "Intolerance," "Broken Blossoms" and "Way own East" were extraordinary works of art, but "America," based on fact and not fancy, is the greatest of all, its merits breathing forth a commanding summons that every red-blooded American see the master triumph of film productions.

"America," written by the well known author, Robert W. Chambers, and historically arranged for the screen by John L. E. Fell, is truly an historical, dramatic success, one that will echo through the ages to come and be favorably commented upon in after years as the most splendid and faithful reproduction of actual facts ever recorded on the screen.

In this stupendous production there is no attempt made to assume that the complete story of the Revolution is being portrayed, but only suggests in a small way the great sacrifice made by our forefathers that America might become a free and independent nation. Nevertheless, the incidents of that great struggle which are so graphically portrayed are presented as correctly as possible, no labor or expense having been spared to make the production as accurate and perfect as possible.

Due to the terrific heat only a small crowd witnessed the first showing of "America" at the local theater Sunday, and only a slightly larger crowd last evening. However, when a theater audience sits on seat edges, eyes staring and mouths gaping, a peculiar and creepy silence being broken only occasionally by a momentary outburst of applause, then the subject of that interest is usual, it is thrilling, gripping and exciting.

How few of us realise that those zealous patriots of 150 years ago suffered, the torture they bore, and the privations they endured that the rightful independence of a new and growing nation might be established. "America" portrays exactly and without semblance of exaggerat' just what those sacrifices were and the spirit that carried those brave, fearless Colonists to glorious success.

Charles Emmett Mack in D. W. Griffith's "America," big feature at the Park.

Eddie Cantor May Appear on the Screen for D. W. Griffith

BY LOUELLA O. PARSONS.

EDDIE CANTOR is going into the movies. Yesterday afternoon he and Albert Grey, general manager of the D. W. Griffith Company, spent two hours talking about the type of play that would fit Mr. Cantor and just what will happen if negotiations forming the Eddie Cantor Productions Company materialize.

I saw Mr. Cantor at the Carroll Theatre after the "Kid Boots" performance Tuesday evening, and at that time he had made up his mind to accept the Griffith offer providing the financial terms are mutually satisfactory.

Mr. Cantor said that he felt that any picture that Mr. Griffith might have a supervising interest in would be a success and that he hoped that the deal would go through.

Cantor Accepts Griffith Offer

By LOUELLA O. PARSONS

NEW YORK, Aug. 29.—Eddie Cantor is going into the movies. He and Albert Grey, general manager of the D. W. Griffith Company, spent two hours talking about the type of play that would fit Mr. Cantor and just what will happen if negotiations forming the Eddie Cantor Productions Company materialize.

I saw Mr. Cantor at the Carroll Theatre after the "Kid Boots" performance, and at that time he had made up his mind to accept the Griffith offer providing the financial terms are mutually satisfactory.

MR. RUPERT HUGHES TO D. W. GRIFFITH

Dear Mr. Griffith:

Your picture "America" has shaken me up and stirred me so deeply in many ways that I must express my profound homage.

You have combined so many [illegible] so greatly that your generosity in [illegible] amazing as your infinite [illegible] detail of every sort.

There were so many thrills, heartbreaks and triumphs that it is ridiculous to praise any one thing.

But the whole sequence in which the son is brought to the bedside of the wounded father by that divine deliverer, the daughter, OVERWHELMED ME AS ONE OF THE GREATEST ACHIEVEMENTS BY ANY OF THE ARTS FROM THE GREEK TRAGEDY ON.

The extraordinary tangled skein of Miss Dempster's acting, with every thread sincere and distinct and true like anybody's else, also quite conquered me.

(Signed) RUPERT HUGHES

The picture, "America," filmed by David W. Griffith, has been banned in England, so we learn, but it has been decided to release the film there under the title, "Love and Sacrifice," and eliminate certain sequences that might be objectionable in that country.

Griffith Introduces Distinct Novelties In "America"

Master Producer Who Has Done Wonders For Pictures Has Added Many New Things in His Latest Production

D. W. Griffith, responsible to a greater degree than anyone for innovations in the making of photoplays and father of the motion picture as a vehicle for art, has again made a radical departure from established custom in the filming of "America" which will be shown at Mishler theatre next week.

In fact, it may be safely stated that "America" includes more novelties in motion picture production than any the impressionable with which motion pictures have revolutionized the theatre world.

Because of the fact that the photoplay and performance of the many scenes of our most prominent patriots, representatives of the various groups of the United States and that formed the nucleus of the United States of America, Mr. Griffith has brought to the screen the most authentic and dramatic story of the birth of our nation.

In this and in numerous other ways a history of events in the United States in several hundred years ago is presented in the use of real Revolutionary and aristocrats, and in the use of British Regulars, and of Washington's Continental Army, which appeared in the film.

It is the first time that such a dramatic story has been produced in the United States, and the first time that such a production has been made in the United States, and the first time that such a production has been made in the United States, and the first time that such a production has been made

Buffalo (N.Y.) Express 8/31/24

GRIFFITH FILM HAS BEEN SHUT OUT OF BRITAIN

It appears that Britishers are still rather touchy over the Revolution.

NOBILITY IN FOLLIES

Daughter of peer and daughter of churchman take to the stage; those million dollar legs.

By DAVIS EDWARDS.

London, Aug. 30.—One is surprised because the British still are touchy on the subject of the American Revolution. When I was a boy I used to loathe the very word British, for I had been reading the history of the Revolution. [illegible] Englishman in my home town raised the Union Jack defiantly on the Fourth of July we were all delighted because the farmers of the region came with their shotguns and utterly destroyed the flag.

But I am infinitley surprised because America has been actually forbidden public showing in the British theaters. The film was re-edited and titled, too, for British showing, being called here Love and Sacrifice, but still they will not let it show.

It was not the British board of film censors which forbade its showing at Plymouth the other night, either. It was the theater owners there. After that, although it has been passed, the board refused a certificate.

But Griffiths is not easily daunted. Nobody can prevent him from giving a showing to the press if he doesn't charge admission and he proposes to do that. So we probably shall see a good deal of free advertising of this picture and very likely may see it, changed, perhaps, on screens all over England in the end.

America, or Love and Sacrifice, is not an attack on Britain. It shows up the soldiers of the wicked George rather freely, but nobody in England ever mentions the American Revolution now without admitting that the whole thing was the fault of a certain small group of English home politicians led by a German king and not at all of the colonists in America.

Nobility in Follies.

Gladys Ross, now playing in Stop Flirting, is actually the daughter of a peer of England, Admiral Sir John Ross. She is by adoption, also, the niece of that famous soldier, the late General Townshend. She isvery beautiful, very clever and when at the beach seem to be wearing rather dark brown stockings, when, in fact, is merly wearing sunburn—which indicates that she is fond of beaches.

Million dollar legs.

And this reminds us of a matter of which I hesitate to speak, but which I must no longer keep to myself and hide from an anxious world. Yes, it is true. Mlle. Jeanne Mistinguette actually did insure her legs for a full million dollars when she flew over to England the other day. "My legs are my fortune, sir," she said. Just as the girl in the verses said the same thing of her face.

They are wonderful legs, no doubt. I have seen as much of them as she shows on the stage, which is as much as she could possibly show outside of a bathtub, and I admit their value.

The insurance company which gave her the great policy before she started on the numerous air trips to London which her new contract with a London manager requires, carefully investigated the salary really paid to her and found that a million dollars is not too high a figure to place on whatever may have caused this splendid income.

It is curious, however, that Mlle. Mistinguett, clever as she is, should have been willing to admit by taking out the policy that her attractiveness and profit-making possibilities upon the stage are all due to the grace and beauty of her legs. One would have thought she would have claimed something for her clever mind and facial beauty.

Omaha (Neb.) News August 31 1924

D. W. GRIFFITH JOINS PARAMOUNT; FIRST MOVIE TO BE LIKE 'BROKEN BLOSSOMS'

David Wark Griffith, maker of "The Birth of a Nation," and other famous photoplays, is to be a director for Famous Players-Lasky corporation, according to an announcement by that company.

His first production, yet tentative, is said to be along the lines of "Broken Blossoms."

Mr. Griffith is now completing a film in Germany and as soon as he returns will release through Paramount.

GLORIA WILL MAKE FIRST FILM ABROAD

Gloria Swanson is going to make her first motion picture abroad.

She has completed "Her Love Story" and will go to France to make "Madame Sans-Gene," for Paramount.

Picture Play (N.Y.) Sep 1924

"America"—D. W. Griffith. The story of the American Revolution filmed in the grand manner, with an appealing love story interwoven. Not as sensational as "Orphans of the Storm" or "Way Down East," but worthy of a place among Griffith's "big productions."

Chicago (Ill.) Herald-Examiner 8/31/24

Sioux City (Iowa) Journal Press 8/31/24

The picture, "America," filmed by David Wark Griffith, has been banned in England, so we hear, but it has been decided to release the film there under the title, "Love and Sacrifice," and eliminate certain sequences that might be objectionable in that country.

Mail Sep 3 1924

"AMERICA" SCORES REAL HIT AT KEARSE THEATRE

D. W. Griffith's Newest Work Regarded as Greatest; Thrilling Battle Scenes Depicted; George Washington and Love Interest From Important Parts of Play

ROMANCE of breath-taking variety, teems as "America" flashes on the screen. D. W. Griffith's newest picture is, the Gallery God believes, his greatest one. It's so compelling that it seems to breathe. The audience forgets it is an audience and feels that it has a part in the struggle for freedom that is being depicted on the screen.

"America" opened at the Kearse theatre yesterday. Manager Triskett reported a sell-out at the afternoon performance. The evening house was nearly of capacity proportions.

There's nothing of the hysterical in the bid for fame that "America" makes. There's flag-waving, surely. There's a continuation of the history lessons we left behind in the schools. But these elements are necessary to the story. They are not inserted for the purpose of bringing applause. They do win applause, but so does the whole play, and on its merits.

Essentially, D. W. Griffith has taken the story of the revolution, its beginnings, its episodes and the welcomed surrender of Lord Cornwallis. The sufferings of Valley Forge are shown. The battle of Bunker Hill and other battles are thrilling. One sees the midnight ride of Paul Revere. The crimes committed by Captain Walter Butler form a stirring part of the play.

Love Element

Through all he story runs a delightful love incident. That comes in the affair of Nathan Holden and Miss Nancy Montague. (Neil Hamilton and Carol Dempster.) Holden is a most determined Minute Man, handles his part perfectly, and wins thereby the audience's sympathy in his, at first hopeless, admiration for Nancy. It took a splendid actress to portray the Miss Montague role, and Griffith has that person in the play's leading lady. There's character and personality in plenty in Miss Dempsey, and she is most lovely in her part.

Lionel Barrymore is seen in the Captain Butler role. It's a cruel role that Barrymore plays, and his smile which can be so mean on occasion, puts over his share of the story in excellent fashion.

Charles Emmett is another to win sympathy. He is cast as the brother of Miss Nancy, a foppish fellow who proves true blue. He's a Virginian, and the idling son of a wealthy man. But he shows his mettle when the strife comes.

Griffith has lifted the soul of George Washington from musty history. "America." It is the soul of that great man about which the play's action drifts.

Stirring Scenes

The stirring scenes of war, with its sudden death and sorrow, the thrilling midnight ride and the heavy battles, all are, of course, highly important parts of the play. Without them it would be meaningless. Yet the G. G. was most fascinated with the love element, and with the character of George Washington. The delight which may be found in either of these incidents is well worth the time spent in watching the whole play.

It is also well to remark that the story is well knit together. There are many angles, many characters and places which have important bearings on the narrative, but they are closely bound each to the other.

Ray Jan Shellabarger and his orchestra capably handled the score. The incidental music is of the excellent sort Griffith always has with his plays, with one exception. There's no tune, or even a line or so that continues to jinkle through the score, and is retained in one's memory while passing from the theatre.

It's interesting that the headline part of the news reel which is shown before the feature starts is a number of views of the arrival of the Prince of Wales, a descendant of King George III, who is shown in a not at all complimentary fashion in "America."

The young lady on the Gallery God's right said she was "thrilled to death" with "America." She best liked the work of Neil Hamilton, as will all other young ladies who see the play, the G. G. supposes.

Pictures (Bc) 9/9

GRIFFITH BEGINS FIGHT IN LONDON ON FILM CENSOR

(Special Cable to DAILY NEWS).

London, Sept. 4.—D. W. Griffith, the American movie producer, who arrived in London last night from France to see why his revolutionary war picture, "Love and Sacrifice," has been banned in England, attempted to prove today that is it not anti-British by showing it before an audience of London newspapermen. In the United States the film was called "America."

"I see no reason why the picture should be objectionable to the British and I consider it arbitrary that one man—T. P. O'Connor—should have the final decision," Mr. Griffith told THE NEWS today. When Americans hear how the picture has been treated here

D. W. Griffith — T. P. O'Connor

Producer and the censor who barred photoplay.

I am afraid they will take it rather hard."

When it was suggested that the British might consider the portraying of Indians hired by the British to fight colonists as likely to stir ill feeling between the nations, Mr. Griffith said:

"It might in America if anywhere, but why should it here?"

Mr. Griffith sails for New York Saturday.

(Copyright: 1924: The Chicago Tribune).

(Other picture on page 16)

COURT RESTORES

HOKUM OR NOT, 'AMERICA' GOOD

Griffiths' Finesse Shown in Picture Tempered to British Taste

This generation of Canadians who have not been brought up to thrill at the stirring "Ride of Paul Revere" nor to wince at the shot "that was heard around the world," may not raise as much patriotic gooseflesh over "America," shown at the Orpheum, as dyed-in-the-wool Americans, whose forebears threw off the yoke of English oppression in that stirring year of grace, 1776.

Certainly they will not get as much kick out of the present version, which obviously has been tempered to British taste with a meticulous and sometimes almost ridiculous care.

But, even robbed more or less of its essential appeal to patriotism, "America" is still good entertainment and good picture drama.

D. W. Griffith embodies in it all the standard Griffith features which, hokum or not, never fail to get under the skin.

There is the regular Griffith heroine torn between love and duty. There are the cleverly-directed mass scenes. There is the typically Griffith dash of horsemen. And there is the typically Griffith acting.

Lionel Barrymore, as the renegade Captain Butler, creates a type that will be remembered.

Romance, drama and plenty of action combine to make a film that, accompanied by first-class music, well rendered, will rank as one of the big pictures of the day.

San Francisco (Cal) Examiner 9/4/24

Washington (D.C.) Herald Sep 3 1924

Griffith Wants London To Lift Ban on 'America'

BERLIN, Sept. 2.—With the last scenes of his new picture, "The Dawn," largely laid in Germany, completed, David Wark Griffith, known as America's greatest film director, left today for London to try to have the ban lifted on his "America," the showing of which in England was stopped by the British government.

"I have invited the newspaper men of London to see the picture and act as a jury to decide if there is anything in it that could make for bad feeling between the two countries," said Griffith.

BRITISH BAN U.S. REVOLT FILM

By KARL H. VON WIEGAND,
(Chief Correspondent Universal Service.
(Special Cable Dispatch.)

BERLIN, Sept. 2.—With the last scenes of his new picture, "The Dawn," which are largely laid in Germany, completed, David Wark Griffith, known as America's greatest film director, left this afternoon for London to try to have the ban lifted on his "America," the showing of which in England was stopped by the British government.

Concerning the picture, Griffith said:

I have invited the newspaper men of London to see the picture and act as a jury to decide if there is anything in it that could make for bad feeling between the two countries.

I was particularly careful to avoid even well known historical facts and incidents in America's struggle for independence that were not a credit to the Britain of that day because I did not want in any way to offend the British people or nation of today.

Naturally I could not show the British as having won our war for independence.

The famous director paid a high tribute to German hospitality, saying:

Not even Queen Alexandra of England, whom I consider one of the greatest hostesses in the world, was kinder, or more considerate or more courteous than the German people I met in my work.

Chicago (Ill.) Herald-Examiner 9/21/24

Too Much Presentation

A great many theaters throughout the country are proud—and justly so—of the elaborate prologues, stage effects, and musical programs that introduce their pictures. This is all very nice, but it can be carried too far, and it frequently is. It is bad enough for some people to have to sit through a Hawaiian medley, selections from Gilbert and Sullivan and a cornet solo in order to see an "Our Gang" comedy. There are often times when The Observer reflects that he would gladly swap all the fancy prologues in the world for a few more comedies like "Black Cyclone" of Mack Sennett's. But the climax, so far as he is concerned, came when an out-of-town theater manager sought to improve D. W. Griffith's "America" by putting in it the very things that Mr. Griffith must have labored months to eliminate. In the first place, he added hastily in thirty-six long subtitles interpolating the prologue, what Mr. Griffith had carefully expressed in four short lines. This he followed up by a massive scene representing the House of Lords. Are one to infer from an show of theatrical training houses that one of the latest ways to lure an audience's attention is to incorporate a debate of a political character in a picture? Nothing, that is what this Omaha theater manager did, and the result was that for the time the manager and the house were in the unfortunate position of being what it was all about.

Picture Play (Ny) Sep 1924

Sioux City (Iowa) Journal Sep 4 1924

Surprise for Griffith

Suggestion for Captain Hibben.

Copyright, 1924, by Star Company.

David Wark Griffith, who makes moving pictures, isn't allowed to show his picture "America" in England. It seems that Mr. Griffith emphasized the War of Independence too strongly. He says, "I could not show the British as having won our war for independence."

Some of our American statesmen, and some of our American history books, easily make it seem that the English won that war. Or, anyhow, WE didn't win it, in their opinion. They still consider us a British colony.

Captain Paxton Hibben, who holds a commisssion in the army reserve, is requested by his superiors to "talk over his beliefs." They want to find out if he is fit to remain in the army reserve, and think his "beliefs" are too radical.

It might be a good idea for Captain Hibben to talk over the Constitution of the United States with his superior officers. They ought to begin the proceedings by reading that Constitution, particularly the part that is supposed to give American citizens, including reserve officers, the right to think and say what they please.

Picture Play (Ny) Sep 1924

GRIFFITH FIGHTS BAN ON FILM IN LONDON

British Are Said to Have Misunderstood Over Picture Dealing With the War of 1776.

[illegible]

LONDON, Sept. 4.—David Wark Griffith is making a strong fight to get the ban on his film, "Love and Sacrifice," removed. It was shown privately today at the Prince's Restaurant, Piccadilly, and it is hoped that it may yet be permitted to appear at the Alhambra Theatre.

The film, which when it was put on in the United States was called "America," treats of the War of Independence, and it was felt that it involved some one in authority here that it might arouse ill feeling between the two countries, who was invited during the war to make a propaganda film for the British Government, but refused.

Mr. Griffith has always been an independent and has had much trouble in financial difficulties. If Griffith had been willing to make films that would please those thought he would be a rich man.

Mr. Griffith is the son of a Colonel who served in the Civil War, and his father was a Virginian.

Picture Play (Ny) Sep 1924

Pictures (Bc) 9/9

HOKUM OR NOT, 'AMERICA' GOOD

Griffiths' Finesse Shown in Picture Tempered to British Taste

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San Francisco (Cal) Examiner 9/4/24

Milwaukee (Wis.) Sentinel Sep 1924

Contends That "America" Contains Nothing to Offend Sensibilities of England.

[illegible]

Vol. III Number 1 — Rolland Reviews — September 1, 1924

Paul Revere's Ride: "The Bombs Are Coming!"

America

A Motion Picture presented by David Wark Griffith *and released by* United Artists

WHEN a motion picture causes the enthusiasm aroused by "America," it must be an ordinary picture, it must be something even beyond the more or less common million dollar super-picture. "America" is.

First of all, "America" is a Griffith picture and a picture as good as, if not better than, any Griffith has ever made.

There are two stories in "America." One, of the romance and sufferings of a young Virginia belle, and the other running parallel in the text is a bit of the story of America's struggle for freedom, that will that whether to detract or add to history, which has made the reputation of David Wark Griffith what it is today, and presented to the American people "Lest we forget the price of liberty paid in blood and tears."

Take it as you will then, "America" is either the thrilling story of Nancy Montague with a picture of the American Revolution as a background, or the thrilling story of the Revolution with the story of Nancy Montague as a humanizing relief.

The stories of romances and sacrifices, even good stories, are fairly common in motion pictures, and what is more, you may ask, have the battle scenes and incidents of the Revolution for the average motion picture audience of today?

Does there anyone who has ever attended school in America who has not been gathered and thrilled with the story of Paul Revere's ride, who has not admired Longfellow's immortal poem with excited impatience?

Mr. Griffith makes this story live for you in "America."

Who has not heard of Washington's suffering at Valley Forge?

Mr. Griffith actually gives you some idea of this suffering in his screen picture.

Who has not heard of Lexington and the shot heard round the world?

Mr. Griffith shows what led up to this shot and pictures vividly the scene when the shot was fired.

Clarksburg (W Va) Exponent 9/4/1924

ONE OF FILMDOM'S FIVE BEST HERE NOW

Next Week Valentino's New Picture Will Be in Town —Some Ed Meredith Comment.

By E. E. MEREDITH

The five greatest and best photoplays of all time are not easily determined, being largely a matter of individual preference, but there are five which are so outstanding that the placing of them at the top of a list of film accomplishments to date will not give general offense to movie fans and photoplay authorities and may possibly represent the opinion of the great majority. The five:

1—"The Birth of a Nation."
2—"The Covered Wagon."
3—"Way Down East."
4—"The Miracle Man."
5—"The Four Horsemen."

This list has two pictures which are the work of David Wark Griffith, whose latest accomplishment "America," was seen here last week. It has one production of James Cruze, who has given the motion picture world several fine offerings. It has the production of Rex Ingram which brought Rudolph Valentino into an established place in picturedom and the picture which started Thomas Meighan on his remarkable career.

David Wark Griffith might have another picture in the list if six were named. That one is "Intolerance." In many ways it was one of his greatest productions, which means a notable accomplishment of all time, but it is marked up against "Intolerance" that it was not a financial success and the picture was later divided into two pictures which was a confession of lack of something on the part of the producer. "Intolerance" may have been too deep, too complicated, for the general public.

"The Birth of a Nation" portrays an important phase in the history of this government, which is proclaimed its "birth" by this title. "The Covered Wagon" marks the tinking of the east and the west and is also historical. "Way Down East" carries fans from the south or the west to New England. "The Miracle Man" represented modern thought and was highly moral. "The Four Horsemen" gave a faithful picture of the World war.

Some authorities might place "The Covered Wagon" first. But the fact that "The Birth of a Nation" was the first great picture and such an outstanding success makes it deserve that honor to a greater extent. Doubtless "The Birth of a Nation" and "The Covered Wagon" will live forever. The other three pictures selected will hardly be shown in their present form a hundred years from now. James Cruze, who made "The Covered Wagon" out of Emerson Hough's story which first ran as a serial in the Saturday Evening Post is now working on another Hough historical story, "North of 36."

Douglas Fairbanks, who has done some wonderful work in pictures, is not included in the list. Neither is Mary Pickford, favorite of fans in Northern West Virginia and the country generally. Neither is Theodore Roberts, whose cigar is a trademark of the movies. Neither is Harold Lloyd, whose forte is comedy. Neither is Jackie Coogan, who is greatest of kid stars. Neither is Norma Talmadge, nor Gloria Swanson, nor Hobart Bosworth, nor dozens of others. Rudolph Valentino is more identified with "The Four Horsemen" than Thomas Meighan with "The Miracle Man" but both got in on three Dustin Farnum, Lewis Stone, and others through their splendid work in the films named.

Rudolph Valentino, whose return to the film after two years absence is a great event to the fans, may have a place among the five pictures which have meant most to the movie world. Valentino's work in "The Four Horsemen" was what brought him into prominence, Lewis Stone and others through their splendid work in the films named.

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be given consideration and doubtless the list itself, or arguments in support of it, will make some interesting reading for movie fans. Address Movie Editor, The Exponent, Clarksburg.

* * *

Chicago (Ill) Post 9/5/24

Griffith's New Protege

Neil Hamilton.

"That boy should become as popular as Valentino."

When David Wark Griffith, who has made more film stars than any other man, pointed at Neil Hamilton and made that statement, the entire film world, and the mighty army of girl worshipers of handsome matinee idols, sat up and took notice.

For they knew that the man who made the Gish girls, Blanche Sweet, Mae Marsh, Robert Harron, Richard Barthelmess and scores of other favorites of film fans, could pick a star better than any living man. And those who had seen young Neil Hamilton as the sturdy, virile, handsome hero of Griffiths' picture, "America," now playing at Orchestra hall, under the direction of Lubliner & Trinz, fully agreed with him.

No one who has witnessed young Hamilton's superb performance of the character of Nathan Holden can doubt that a great future awaits ahead of this screen lover, or that he will go down in motion-picture history as the typical American hero. Here is no foreign-looking actor dependent as much upon his costume as his good looks to smite the hearts of matinee maidens; but an ideal type of young American manhood, with a real ability to act.

Probably unique in the annals of the screen world is the character of Neil Hamilton. Trained for a career as a clergyman, after studying theology for four years, he forsook this chosen path for one before the motion picture camera. His training, his outlook on life, his character, his ideals are all as different from those of the average movie actor, as his reaction to success is different from that of the typical matinee idol.

There is something of the theologian, something of the poet, a touch of the dreamer, and considerable of the idealist about Hamilton. He possesses a saving grace of humor, which should prevent disaster from turning his head.

Chicago (Ill) Tribune 9/5/24

Griffith Seeks to Remove British Ban on Movie "America"

[illegible]

Milwaukee (Wis) Leader 9/5/24

GRIFFITH SEEKS TO LIFT BRITISH BAN ON PICTURE

[illegible]

Denver (Colo) Post 9/5/24

British Ban Revolutionary Film

(By New York Times-Chicago Tribune Special Leased Wire. Copyrighted.)

LONDON, Sept. 5.—D. W. Griffith, American movie producer, who arrived in London Wednesday from France to see why his revolutionary war picture, "Love and Sacrifice," has been banned in England, attempted to prove yesterday that it is not anti-British by showing it before an audience of London newspapermen. In the United States the film was called "America."

"I see no reason why the picture should be objectionable to the British, and I consider it arbitrary that one man—T. P. O'Connor—should have the final decision," Griffith said. "In America we do not manage it that way. If the picture could receive a hearing before a jury and was then refused a license I would feel there was nothing more to be said. I have treated the Revolutionary War with impartiality."

When it was suggested that the British might consider the portraying of Indians hired by the British to fight colonists as likely to stir ill feeling between the nations, Griffith said:

"It might in America if anywhere, but why should it here?"

Florence (SC) News-Review Sep 6 1924

Vivid Story of America's Birth Thrillingly Told in Film Here

See America First! One cannot describe that greatest Griffith picture given its first screening in Florence yesterday at O'Dowds theatre. To the people of the South this picture has an especial appeal for there are few among them who cannot show a family dating back to this time.

A warning here! If you look for a weak, trashy love story don't go! It is the story of the sheer, agonizing birth of our Country. And back of one of the sweetest love stories ever filmed there lies a greater one. Griffith has rached deep into the heart of America to show the frenzy that love of country uses to make heroes of men. No man or woman can see this picture and go away not a better American.

In the story, Carol Dempster as Nancy Montague, lends to the clear-cut, cameo-like portrayal of the little Virginia aristocrat, a wistful, fragile beauty that has no equal on the screen today. Many times the sheer beauty of this child like little lady, combined with her superb portrayal of a scene, causes the spectator to have the fearful paniky feeling that he tears in his eyes are not so far away.

Neil Hamilton, as Eben Holden, lends an able support as the young rebel against the King to whom little Miss Nancy is still loyal. His god-by at her window is espiecally good.

Lionel Barrymore as the villianous Captain was TOO GOOD. I will never like Lionel Barrymore again. Anyone who can so successfully picture the hateful Captain Butler—must have a bad streak in 'im! Orville Anderson, as Justice Montague gave his role a dignity and deftness early in the picture and a tragic bit in the latter part that marks him will cast.

Charles Philip Edward Montague, his son enacted by Charles Emmett Mack, was splendidly portrayed and—especially so his death upon the field at Bnuker Hill.

The lighter vein was handled by Edward Scanlan as a servant in the house of Montague. He loved peace and quiet and sought it unceasingly But no quicker did he land somewhar than the lid blew off with a bang and noise annoyed him Numerous other roles were well taken.

History or books cannot place before you so great a portrayal of the Birth Of America as has David Wark Griffith in his picture.

Chicago (Ill) Herald & Examiner Sep 6 1924

SUGGESTING THAT YOU DON'T MISS "AMERICA"

'Tis a Goodly Romance, Polly Wood Thinks, Filled With the Things Cinematic That D. W. Griffith Always Does So Well

BY POLLY WOOD.

If you missed "America" when Mr. Griffith first revealed it at the Auditorium I would suggest that you hurney around to Orchestra Hall and look at it now. It isn't the best thing that "D. W." ever did, but it is filled with the things cinematic that he performs so well.

The sighs and glances of young love, so delicate in its shadings that it might have come out of some poet's book rather than from the showshop.

The physical thrill of Paul Revere's ride, giving satisfaction to the patriotic events that are our very own and making the famous verse of Longfellow seem full strength of it.

The tactics of men who go to war—a frail youth, bleeding and dying, who pushes a keg of powder against a battlefield that he cannot see may win their fights the battle strength between mighty eight colonial forces who tried to stop the United States from King George the Third, a refugee mother who makes flags for the living out of the clothes of the dead.

* * *

As for the critics, we have no complaint in covering the story of the Revolution in England. The last act of our history, but even now we are pressed for the backgrounds. So long back in time is "America" that all that could make girls [illegible] that we cherish today—freedom.

Perspicuously it imbues the lackadaisical spectator with the spirit of '76, that indomitable American spirit that would not be quenched by overwhelming odds when the entire world dolefully shook its head in the negative at the audacity of the American colonies defying Britain.

For nearly two hours we sat on the very edge of our seat, hardly daring to breathe lest something slip out fascinated gaze. We thrilled to each scene. When a pitifully small handful of raggedly uniformed American volunteers, armed with stubby rifles, blocked the path of 800 trained, well-fed, warmly clothed soldiers, and refused to budge, we felt like shouting.

When Tory renegades and hostile Indians massacred helpless American women and children, we felt an urge to commit violence on the persons of the marauders.

When Cornwallis surrendered at York, when Washington magnanimously refused to subject the British general to the humiliation of surrendering his sword, we were impelled to applaud vociferously.

Throughout the tremendous spectacle there is woven delicately a love story, a romance of the American revolution, that grips the very heartstrings of the spectator.

"America" is a picture that will linger indelibly in the minds of all who witness it. It is a picture that shatters all precedents in screen productions. It is a picture that every true, red-blooded American should see. It is a picture that will entrance, enthrall the spectator, take him through the darkest period of American history, sway his emotions with an imperceptible but dynamic force. It is truly the greatest masterpeco of all masterpieces Griffith has yet produced. It is a picture that every school child studying or who has studied American history should by all means see.

J. L. MEDDOFF.

Montreal Gazette 9/8/24

GRIFFITH IS FIGHTING FILM BAN

Answers British Objections to Picture "Love and Sacrifice"

[illegible]

London, September 4.—David Wark Griffith is making a strong fight to get the ban on his film, "Love and Sacrifice" removed. It was shown privately today at the Francis restaurant, Piccadilly, and it is hoped that it may yet be permitted to appear at the Alex Theatre.

[illegible]

Milwaukee (Wis) Journal 9/8/24

ENGLISH BAN ON FILM [illegible] Griffith's Pic

[illegible]

Memphis (Tenn) Commercial Appeal Sep 6 1924

GRIFFITH IN LONDON

[illegible]

Toledo (O) News-Bee Sep 6 1924

D. W. GRIFFITH has decided to visit London en route to the United States from Germany for a particularly good reason. His "America" is in London under the title "Love and Sacrifice" but has been banned by the censor.

New Orleans (La) Times-Pic Sep 7 1924

GRIFFITH OBJECTS TO BAN ON PICTURE

One-Man Censor in England Is Arbitrary, Producer Says.

BY GEORGE GODDE

[illegible]

Baltimore (Md) American 9/8/24

Cumberland (Md) News 9/9/24

"America" Has Double Appeal

By Genevieve Harris.

It is sometimes said that the reason American audiences do not show the same enthusiasm for the historical play or picture as Europeans do is that history does not color their lives so much as it does in European countries, where the events actually took place. Perhaps this is true. In that case, a picture which goes back into the history, not of some foreign country, but of our own United States, should have a double appeal to all Americans.

"America," D. W. Griffith's latest production, which is being shown for the first time at popular prices at Orchestra hall, undoubtedly owes some of its popularity to that reason. The stirring events of revolutionary times are not only dramatic and picturesque episodes in a spectacular production. They are part of our own background of history. The ride of Paul Revere, so wonderfully portrayed in the film, is part of our childhood, for what American boy or girl hasn't learned and recited that beloved poem in which Longfellow told the story?

That it should be D. W. Griffith who made this screen record of the beginning of American history is very fitting when we remember that his first great success was "The Birth of a Nation," another American theme. In the time since that first production was made, motion pictures have taken many strides forward and "America" has been produced on a scale undreamed of even ten years ago.

Because it is something more than just another historical picture, "America" was made with as much attention to accuracy as to dramatic effect. Documents and pictures and historical relics were studied for months before a single scene was taken. Every aid which government archives could give were offered to Mr. Griffith, thru the co-operation of the Daughters of the American Revolution, who had, in fact, suggested the subject to the great producer.

But "America" is not only a vivid historical document. It is a human drama as well and its love story, based on a true story of the time, is as beautiful as any invented by a fiction writer.

To interpret the roles of the young lovers Mr. Griffith chose Carol Dempster, already well known as a player in his productions, and Neil Hamilton, a handsome young actor, not so well known as yet, but destined almost certainly for a big success. The famous Lionel Barrymore plays an important role in the picture, that of the evil Capt. Butler, one of the worst characters in history.

It is not in the spirit of war enthusiasm that "America" has been made. It is not a plea for the "spread-eagle," flag-waving patriotism. It is instead a lesson in the sacrifice thru which a country was born and it shows that only thru the loyal, self-sacrificing spirit of its citizens that a country can remain great.

18 Surprise for Griffith

Suggestions for Capt. Hibben.

Copyright, 1924, by Boston American Publishing Company.

David Wark Griffith, who makes moving pictures, isn't allowed to show his picture, "America," in England. It seems that Mr. Griffith emphasized the War of Independence too strongly. He says, "I could not show the British as having won our war for independence."

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Huntington (W Va) Herald Sep 10 1924

"AMERICA" THRILLS AT SPECIAL PRODUCTION AT STRAND YESTERDAY

Latest and Most Stupendous of Griffith Productions, Soon To Be Offered At New Fourth Avenue House; Privately Presented Yesterday.

To calculate New York critics by terming "America," the latest screen masterpiece of David Wark Griffith, the "greatest picture of all time," would be platitudinous.

But to state that we do not concur wholeheartedly with the New York critics would be an utter falsehood.

Yesterday, through the courtesy of the Strand theater management, we witnessed a special showig of Griffith's newest titanic production, which will enthrall Huntingtonians at the Strand ten days hence.

It is stupendous. It is magnificent. It is captivating. It is fascinating. Adjectives to describe its appeal, its entrancing qualities are futile. Better to simply state that it is a Griffith production, conceived and staged by the artist of filmdom who every now and then revolutionizes the screen industry.

"America" deals with the American revolution, depicting vividly the terrible hardships endured by the American colonies to gain their freedom from a tyran nation. Graphically it leads the spectator through the almost unbearable tortures suffered by the American colonies that they might have what we cherish today—freedom.

Perspicuously it imbues the lackadaisical spectator with the spirit of '76, that indomitable American spirit that would not be quenched by overwhelming odds when the entire world dolefully shook its head in the negative at the audacity of the American colonies defying Britain.

For nearly two hours we sat on the very edge of our seat, hardly daring to breathe lest something slip out fascinated gaze. We thrilled to each scene. When a pitifully small handful of raggedly uniformed American volunteers, armed with stubby rifles, blocked the path of 800 trained, well-fed, warmly clothed soldiers, and refused to budge, we felt like shouting.

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J. L. MEDDOFF.

Albany (N Y) News 9/8/24

A Virginia Aristocrat Stopping in Albany

CAROL DEMPSTER.

Here is the aristocratic Nancy Montague, Virginia belle of Colonial days, who loved the plain farmer-patriot, Nathan, even though he was a rebel against King George and she a loyal Virginian. Nancy Carol Dempster in D. W. Griffith's "America" which stays on at the Lelanding this week. She is a great favorite with film standby, having appeared in "The White Rose" and "One Exciting Night." But her best role so far is here and she makes a charming picture of quality in the Griffith picture.

My Film Daily Sep 14 1924

Ban May Remain

British Censors Not Expected to Pass "America"—Picture Deemed Unsuitable for England

[illegible]

FREEMAN

[illegible]

Milwaukee (Wis) News Sep 10 1924

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Washington (D C) Times 9/10/24

THE GATE-POST

By Harold Phillips

[illegible]

My Copy American Sep 14 1924

Baltimore American 9/8/24

Surprise for Griffith

Suggestion for Captain Hibben

[illegible]

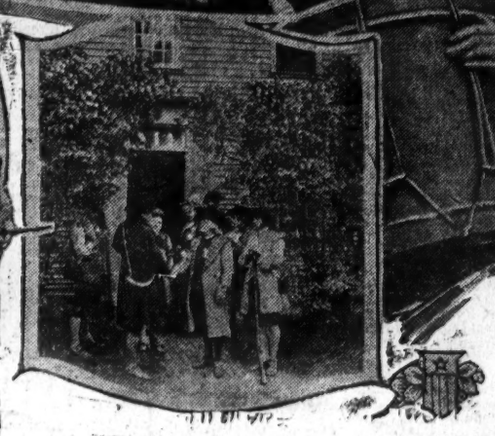
Philadelphia Ledger 9/10/24

D.W. Griffith Makes "America" for D.A.R.

Patriotic Societies, Historical Experts and the U. S. Army Aid In Making An Unusual Picture.

Walter Butler (Lionel Barrymore) and Nancy Montague (Carol Dempster)

The Minutemen Prepare To Protect Historic Buckman Tavern



Samuel Adams Greets a Visitor to the Hancock-Clarke House, Lexington, Mass.

Miss Irma Harrison with the Drum Actually Used at the Battle of Lexington

Carol Dempster and Neil Hamilton In a Love Scene

(Center) United States Regulars in Homespun, Refight The Battle of Bunker Hill

WHEN the Daughters of the American Revolution suggested to David Wark Griffith that he make a photoplay based on the American Revolution, they started something.

As a result of this suggestion Griffith is not only making the desired film, but leading historians, patriotic societies, society women, descendants of Revolutionary heroes, and the United States Army itself is helping him, and if everything goes according to schedule "America," as the new film has been named, should surpass even the "Birth Of A Nation."

Probably no other film during its making ever created such widespread interest as that upon which Griffith is now working. This is due in part to its patriotic nature, which has already caused a revival of interest in Revolutionary times in the regions where the great conflicts of our first war were fought; and in part to the unusual way in which Griffith is making the picture.

Instead of building replicas of the historic buildings which must figure in any drama written about the Revolution, Griffith and his entire company of players, technicians and advisers, are traveling from place to place in special trains, and taking their scenes on the actual sites, with thousands of the general public as spectators, and society belles, Revolutionary descendants, and the enlisted men of the United States Army as "supers."

So far this experiment of "letting the public in" to view the actual filming of a motion picture is working out admirably, even though in several cases—notably in reproduction of big battle scenes—pirate movie camera men attempted to take "shots" of the scenes which Griffith staged at great expense, in order to sell them to small companies, for use in mediocre pictures. A number of such attempts were stopped by State troopers in New York, and the pirates' cameras and films confiscated until the new Griffith picture has been released.

The magnitude of Griffith's undertaking in "America" can, perhaps, best be understood by the fact that he aims to reproduce the major battles of the War of Independence with actual fidelity to historical accuracy; that 25,000 feet of film has been used already, and more than 25,000 persons have appeared in the scenes; that thousands of regular army soldiers drafted for the purpose through the courtesy of Secretary of War Weeks, present more than a fortnight in Putnam County to appear in a few minutes, and that when completed the picture will actually have cost more than a million dollars.

Although he had long contemplated the dramatic possibilities of the American Revolution as the basis for a photoplay, Griffith has been engaged for more than a year in laying the foundation for the work. The work has taken him all over the country, and he spent many months in Washington, where he was in close touch with the Daughters of the American Revolution, and with the Society of Colonial Dames, and other patriotic societies, which gave him every assistance in the work.

Perhaps the most important of these societies, which gave Griffith an opportunity to see a dozen cameras in action, and to learn through watching a faithful reproduction of scenes in the struggle for liberty something of the stuff of which the Minutemen were made.

Some idea of the interest with which the filming of "America" is being followed may be gained from the fact that historical societies and descendants of Revolutionary heroes in sections where scenes were being taken, brought forth the one from the cases and treasure chests of their museums, the other from family vaults, invaluable relics of the Revolution, ranging from pistols, spurs, and drums, to garments and costumes crumbling with age, and offered them to Griffith for use in his picture. Because of this enthusiasm it has been possible to use as "props," in "America," historical relics never before photographed, instead of present day replicas.

Griffith's aim in preserving historical accuracy has been achieved largely through the establishment of a special bureau of research. This innovation, which has proven so successful, that the motion picture industry is contemplating establishing a similar institution under the directorship of Will H. Hays, consists of historians and scholars who were busy for months before the filming began, delving through the principal public and private collections of books, documents and prints for minute information.

Although it would seem that every detail regarding such a well known incident as Paul Revere's ride through Middlesex to warn the Minutemen of the coming of the British forces in command of Major Pitcairn, would be authenticated and the knowledge of every school child, the research workers found that such was not the case. Despite the fact that Revere's ride has been sung and in prose and verse, even schoolboys and historians had authority to question what is thought was a very important historical event. Perhaps it was because of Revere's modesty about the work he did, which, while of nothing through authorship, is worth much to the country. Perhaps it was because the Revere family lost its papers in the burning of Revere's home in Boston, or perhaps it was because of the fact that Revere himself was a very modest man.

During the filming of the battle scenes, Griffith had gathered about him a group of men who are to be found in the library of almost every home in America, the descendants of Revolutionary heroes, who were present at the battles of Lexington and Concord, Bunker Hill, Saratoga, Yorktown, Valley Forge, Monmouth, Stony Point, Paoli, Brandywine, Germantown, Princeton, Trenton, Cowpens, King's Mountain, Guilford Court House, Eutaw Springs, Camden, Fort Moultrie, Fort Ticonderoga, Fort Mifflin, Fort Mercer, Fort Clinton, Fort Montgomery, Fort Lee, Fort Washington, Fort Schuyler, Fort Stanwix, Fort Ticonderoga, Fort Lafayette, Fort Hamilton, Fort Schuyler, Fort Hancock, Fort Wadsworth, Fort Tompkins, Fort Greene

Evening Star 9/12/24

GRIFFITH SEEKS TO AVERT FILM WAR OVER LONDON SHOWING OF "AMERICA"

Many Objections Voiced After Private Showing of Film—British Patriots May Seek to Delete "Taxation-Without-Representation" Clause—Griffith to Stand Firm on That Point.

London, Sept. 4—Motion picture circles in America are anxiously awaiting the decision of the British exhibitors in the matter of showing the Griffith feature, "America."

Whether or not this film will be readily acceptible for showing to English audiences without any ill feeling arising is still in doubt, although David Wark Griffith, the producer, who is here now, declares that the film is of such a nature that it can give no offense to even the most patriotic Englishmen.

"America" was first booked for the Scala, one of the principal London cinema houses. But before the film was shown on the screen at this theatre, there was a private showing of it at Prince's Restaurant here. It was viewed by many prominent civic officials.

There was, even after this showing, a difference of opinion whether or not it would offend English film-goers. In answer to that, Griffith stated: "Nobody who has any brains can be anti-British, and surely I am not anti-British merely because in this film I have attempted to show the folly and asininity of all war.

"I understand that one of the objections taken to the picture is that it shows the employment of Indians under the British flag, by the villain, Captain Butler. He is represented as an American renegade who attaches himself to the British forces, and for his own purposes, plots against them."

Besides this point of the film, there are numerous other details of the story to which it is expected there will be objection by the English. Another criticism is founded on the use of the word "Tory." That of course was used during the Revolution as a term for loyalists to the British cause, but it is still employed in British politics to designate one of the prevailing parties. It is feared that there will be a misunderstanding, and that offense may be caused by the use of "Tory" in the historical American sense.

There is one point of objection, however, that appears to be the bone of contention between those for the film and those against it; that is, the statement in the film that the War of Independence was one fought against the then existing "taxation without representation." It is expected that Griffith will stand firm, and any request to have that delated from the film will meet with absolute refusal by the producer.

G. V. FOLLIES FACTS

Chicago (Ill) Tribune 9/14/24

Voice of the Movie Fan

By Way of Approval.

Dear Mr. Tinee: My family and I saw D. W. Griffith's "America" and enjoyed it immensely. I would recommend that everybody see it, because it shows exactly how our forefathers had to struggle in order to gain independence for this country. Every crook and murderer ought to see "America" too, as they ought to be ashamed to disgrace this cuntry for which so many lives were given and so much blood was shed.

I am not an American myself, but still I honor this country and try to obey the laws of the United States. I think that no good word in the English language is good enough to describe D. W. Griffith's "America."

Three cheers for America.

Shame to its law breakers.

MARGUT.

Stratford (Ont) Beacon-Herald Sep 16 1924

David Wark Griffith is making a strong effort to get the British ban on his film, "Love and Sacrifice," removed. It was shown privately at the Prince's Restaurant, Piccadilly, and it is hoped that it may yet be permitted to appear. The film, which when it was put on in the United States was called "America," treats of the War of Independence.

Michigan City (Ind) Dispatch 9/10/24

Difficulties In Making Battle Scenes.

It is one thing to take a battle scene for a motion picture. And it is quite another thing to take a scene of the battles of Lexington, Concord, and Bunker Hill and make those scenes absolutely correct to the smallest detail. But that, according to Edwin B. Worthen, president of the Lexington Historical Society, is what D. W. Griffith has done in "America" at the Tivoli theatre.

Mr. Worthen, who is a banker in Lexington, aided Mr. Griffith through the loan of necessary data, and of invaluable Revolutionary relics, including the rifles, flintlocks, powder horns and other implements actually used in the battle of Lexington, in making "America."

"Scenes taken on the spot where Hancock and Adams sought the hospitality of Parson Clarke—the Hancock-Clarke House where the two men were strengthened in their immortal task by the sound counsel of the Parson, and from which that patriot witnessed the massacre on Lexington Common—the same drum that summoned those humble farmers to immortality—the gun, the powder horns they wore, stored relics kept for all time as an inspiration to future Americans—here was real drama in thrill me.

"The here portrayed Brave James Parker as he was—the man who for the cause he could serve did from a British jail cell—wounded, trying to goad his captors into a shot that would terminate in the King's courts. You have made this cause live. Parker, the idol of his little band, the man who said 'If this cause cost me it begin here.'

"My friends, Lexington salutes you and to your handiwork, 'America,' I say, that upon you in your glorious work of telling the story of the heart of our forefathers and in your mission of teaching a higher and a [illegible]

San Francisco (Cal) Call Post 9/18/24

Vivid Story of America's Birth Thrillingly Told in Film Here

[illegible]

GRIFFITH IS PLEASED WITH HIS SPECTACLE

Changes Made Since Premiere Now Satisfy Director That 'America' Is Complete Production — 'Babbitt,' George Arlis And Wray Picture Of Tropics Included In Picture Bill.

By DENNIS R. SMITH

When New York saw its premiere of "America" it witnessed a production with which David Mark Griffith was dissatisfied but the spectacle at it comes to the Grand today for a four day run has the complete approval of its maker.

As originally shown, the closing scenes of the picture were rushed through with such speed that the last reels showed defects caused by the undue haste. It is a matter of film history that the haste at the finish was so great that when the first reel was being projected before a selected audience, the last reel was being edited in the cutting room and sections were being rushed to the theater as they were completed.

After the first showing, however, Griffith completely reedited the latter part of the picture, retaking several scenes and adding some new material until the closing reel now contains some of the most stirring action in the whole spectacle.

It is a picture with which Griffith is now completely satisfied, which means that the master maker of films considers it a perfect production.

Griffith's mastery of emotion and of stirring action is well known. In addition "America" bears the stamp of complete authenticity for the story was written by Robert Chambers who is better informed on early American history than any other fictionist and it was made with the active cooperation and supervision of the Daughters of the American Revolution and their historical authorities.

For the most part the scenes were filmed in the approximate locations made famous in early American history.

No pictures have approached the productions of Griffith for long runs. His "Birth of a Nation" is still being shown in many sections and his "Intolerance," after it was divided into three district pictures, had a run of several years. Some of his smaller productions are still being shown after a number of years and practically everything he had made has had lasting qualities.

"America" has characteristics which would seem to make it an enduring epic.

Lincoln (Nebr) Journal 9/18/24

Tickets for "America" On Sale Today at the Orpheum.

Mr. Rupert Hughes, the great novelist, says: "America" has shaken me—overwhelmed me as one of the greatest achievements by any of the arts from the Greek tragedy on. D. W. Griffith's latest production, "America," will appear at the Orpheum all next week.

Great Sale for "America."

The Heilig announces the advance reserved seat sale for D. W. Griffith's "America." Seats are now available at Sherman Clay Company, Weisfield and Goldberg's and at the theatre.

The Northwest premiere of the great play will be held Friday night of this week.

Jimmonville (Sask) Enterprise 9/11/24

Surprise for Griffith

Suggestion for Captain Hibben.

David Wark Griffith, who makes moving pictures, isn't allowed to show his picture "America" in England. It seems that Mr. Griffith emphasized the War of Independence too strongly. He says, "I could not show the British as having won our war for independence."

Some of our American statesmen, and some of our American history books, easily make it seem that the English won the war. Or, anyhow, WE didn't win it, in their opinion. They still consider us a British colony.

Captain Paxton Hibben, who holds a commission in the army reserve, is requested by his supporters to "talk over his beliefs." They want to find out if he is fit to remain in the army reserve, and think his "beliefs" are too radical.

It might be a good idea for Captain Hibben to talk over the Constitution of the United States with his superior officers. They ought to begin the proceedings by reading that Constitution, particularly the part that is supposed to give American citizens, including reserve officers, the right to think and say what they please.

Rochester (N Y) Journal Sep 16 1924

Surprise for Griffith

Suggestion for Captain Hibben

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Sioux City (Ia) Journal 9/14/24

Milwaukee (Wis) Telegram 9/14/24

Barring the Spirit of '76

David W. Griffith, the American motion picture producer, is learning to his cost that there are some Britons of tenacious memory who are disposed to fight the American revolutionary war over again.

Mr. Griffith's film, "America," was to be produced in England under the title of "Love and Sacrifice," but it was vetoed by the British censor. The spirit of 1776 got on the nerves of this official. All efforts to persuade him to remove the ban have been unsuccesful so far.

The film, it is objected, might cause a "misunderstanding." It is hard to see how any misunderstanding is possible over the historical fact that Great Britain lost her American colonies 150 years ago. The fact is generally and perfectly understood in England, and it seems to be too late now for any censor to try to keep it secret.

Something might be said in excuse of a protest against certain scenes in which the British appear not exactly as heroes. But Mr. Griffith was amused by the request to eliminate even the historical slogan: "No taxation without representation." If the censor is opposed to this sentiment, he had better suppress the speeches and writings of Edmund Burke and other eminent British statesmen who openly sided with the Americans on this issue.

The incident is interesting as an example of the mysterious working of the film censor's mind. This gentleman, apparently, is in a minority of one with regard to the American picture. If his views were generally shared by the people of England, of course there would be no market for the film, and Mr. Griffith would not be wasting his time trying to force it on a hostile public. But the producer expects to make money, seeing that the public is receptive and has no fear of "misunderstandings." The censor, however, undertakes to do the thinking for the British public.

The stupidity of the British wartime censor who went so far as to garble Kipling's poetry is closely rivaled by this specimen of motion picture censorship.

Sep 13 1924 Washington (DC) Times

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Boston Mass American Sep 16 1924

Surprise for Griffith

Suggestion for Captain Hibben

[illegible]

Huntington (W Va) Advertiser Sep 1924

Seat Sale For Great "America" Begins At The Strand Monday; Famous Author Praises Picture

Robert W. Chambers Says the Early Struggles in This Country Have Never Been Revealed Before—Wonder Film Here Week of September 22

In the making of any work of art one faces it squarely and tries to avoid squinting at it from eccentric angles or peeping furtively at it upside down.

To take America as a subject and do anything with it in fourteen reels or in fourteen hundred reels, is impossible, because the pre-historic and historic eras stretch across too many aeons.

Nor is it possible to say very much about a single phase of our history in the space of time allotted for an evening's entertainment.

Our picture is not a history of the English occupation of America, not even a narrative of the Revolutionary struggle for liberty.

What Mr. Griffith and I have attempted to do is to show something of the devotion and self-sacrifice of those who established our Republic.

We believe that in the present era of unrest we Americans ought to remember what it cost to win our freedom and establish this government.

We believe that our liberty, won through years of untold suffering and self-sacrifice is worth preserving; worth guarding from secret and insidious attacks at home, worth defending against treachery and overt aggregation from without our gates.

"Lest we forget," is the keynote of our picture. "Be it remembered," its summing up.

From the very beginning it was plain to Mr. Griffith that no one picture could begin to cover the story of the eight years' war known as the American Revolution.

It takes sheer genius to look over so vast a mass of material and select essentials which must be framed by the limits of an evening's entertainment. Mr. Griffith made his selections, and within that frame was begun the picture of the sacrifice offered by our forefathers upon the bloody tar of liberty.

Because some among us, and within the borders of the Republic as well as outside, had drifted away from belief in and devotion to those simple early principles upon which our government was formed, our picture was contrived and designed to reawaken dormant patriotism by visible reminder of what it cost to make us the free people that we are today.

Now, when it became known what were our purposes in making this picture we began to receive cordial encouragement from Federal and State authorities and from patriotic societies everywhere throughout the nation.

The United States Army authorities generously offered us a regular regiment—a superb one—to aid us. This splendid regiment arrived in Westchester where we were on location, and with their disciplined ranks and under their own live officers we staged and fought the battles of Bunker Hill and Johnston Hall.

They looked superb in their British and Continental uniforms and after a few rehearsals became so thoroughly imbued with the spirit of the scene that they seemed no longer modern regulars acting parts in a play but the men of the Revolution themselves.

It was a thrilling sight to see those long lines of scarlet marching doggedly up Bunker Hill, halting now and then to deliver a volley—out of real flintlocks—then, drums beating, plod on upward toward that silent, sinister redoubt of raw earth above, only to reel down hill again enveloped in the flame and smoke of the devastating American musketry.

All this in brightest sunshine—just as it had been that terrible day a hundred and fifty odd years ago—and in the same formation, same uniforms and marching over the same sort of ground toward exact replicas of trenches and redoubts behind which our ancestors waited and held their fire until they could see "the whites of their eyes."

And at the Battle of Johnston Hall in Northern New York there was the famous hedge fence held by Butler's Rangers, Sir John's Greens, McDonald's kilted Highlanders, and the naked, painted Indians of the great Iroquois Confederacy. And there, as on that fateful day so long ago, Col. Willett led his militia, riflemen, regulars, lorries, and rangers against these American Tory partisans of England. There was one single field piece; then came our men up the hill from Johnston, sweeping all before them; then ensued the hand-to-hand combat at the hedge fence.

There, as happened so long ago, a sudden panic seized the Americans and they ran from a victory already gained—ran, despite the curses and entreaties of their galloping officers—ran all the way to Johnston village a mile away.

And again, as it once happened, Willett and his officers halted them, argued pleaded, ridiculed, shamed them until, drums beating, back they marched, broke into a yelling charge, drove the enemy, hurled them back into the wilderness, and broke their power forever.

Here the scourage of the North Walter Butler, died as he had died beside that little spring of water on the banks of the stream—which still crossed.

Well, only such a genius and master of his profession as Mr. Grifith ever could have designed and executed so perfectly this vast picture of the past.

Grifith is the head, brains, inception, executive of everything. Without this really great artist there would have been only a caricature, not an authentic and magnificently dramatic picture representing the sacrifice of our ancestors offered as the price of liberty of mind and body.

It is because he is every inch an artist, a born leader, and every inch a man, that Griffith accomplishes what he does and stands alone at the very peak of pictorial achievement.

In pictures the staff and company are what the director is. Respect, confidence, belief in him, make them efficient. I have never heard Mr. Griffith's voice raised in anger or reproach. I never heard him blame anybody except himself for any mishap or accident. He shoulders everything with a boyish laugh, or gay and humorous comment. He is the effortless courage, generosity and smiling equanimity that inspires—that gets good work out of mediocrity, that heartens and encourages self distrust, that never asks of anybody anything which he is not ready to do himself. This man has no vanity; his modesty is real; he is the hardest worker I have ever known; he is both kind and exactly just; and though always he spares others he never spares himself.

Where, in this picture, he and I have not agreed, usually I find that he is right. Often he generously yields his judgment to mine—which never, however, convinces me that I am entirely right.

Canton (O) News 9/8/24

FOOTLIGHT AND FILM

"AMERICA" IS TRIBUTE TO GRIFFITH'S SKILL

History, Accurately Portrayed, Becomes Background For Beautiful Love Story In Picture Of Nation's Struggle For Freedom — Stirring Action Is Equalled By Appeal Of Intimate Scenes.

By DENNIS R. SMITH

Against a background of the revolutionary war, David Wark Griffith has filmed a beautiful love story with his characteristic skill in "America" which opened a four day engagement in the Grand Sunday.

He probably has never made a picture which provided such a wide range for his diverse talents. It has sweeping spectacle, stirring action and intimate scenes of dramatic tensity, all handled with the skill of which Griffith is master and each serving to emphasize the other.

It is not a history of a revolution. Certain incidents connected with the birth of the American nation have been used and in all such instances historical accuracy has been jealously observed but there is no attempt to show the struggle of the colonies in its entirety. The battle of Lexington and Concord are pictured and there are glimpses of Valley Forge and a few intervening incidents but the story passes over with more shadows the period intervening between the signing of the Declaration of Independence and incidents immediately connected with the surrender of Cornwallis.

The entire picture seems to have been made with commendable elegancy. The private backgrounds are convincing, actual settings of historic interest having been used in many instances. As to numbers of men engaged and many other incidents the picture is contrary to accurate history.

Through the somewhat intricate plot the picture never loses sight of the romantic story which provides most of its appeal. It is the story of the love of a young farmer, one of Washington's patriots, for an orphaned girl the ward of the Tory, the character of a Tory and the home of the staple [illegible]

This young American, Parker, [illegible] and appears in numerous [illegible] in the battle scenes to place a heroic part and deeper tragedy in the story [illegible] which the picture finds.

The film is divided into the [illegible] and the Tory part, which [illegible] the romantic story is [illegible] The opening of the picture [illegible] the defeat of the Indians in the French and Indian wars and their [illegible] the battle of Bunker Hill and the battle of Lexington and Concord. The story of the Tory family and their [illegible] the defeat of the colonists is [illegible] Lexington, Valley Forge and Yorktown [illegible] the surrender of Cornwallis. The story of the Tory family is [illegible] the story of the young American [illegible] the story of the Tory family [illegible] the story of the young American [illegible] the story of the Tory family [illegible] the story of the young American [illegible] the story of the Tory family

Wash Times Sep 14 1924

STAR RISES TOWARD OPERATIC STAGE

Miss Carol Dempster.

MISS CAROL DEMPSTER, the "Nancy Montague" of David Wark Griffith's stirring epic of Revolutionary days, is a daughter of California. Studying dancing at the Dunsmuir school, she had [illegible] herself a career as a classical terpsichorean and went into motion pictures through chance. [illegible] of a number of young dancers sent to [illegible] studios in California by the Dunsmuir school. In "Intolerance," Mr. Griffith was deeply impressed by her delicate beauty, and at his suggestion she gave up her dancing career for one in the screen world. Under his tutelage she developed until in "One Exciting Night," and "The White Rose," she achieved signal successes. While mastering the art of acting for the silent drama, Miss Dempster has continued her vocal studies, and may at a not far distant date appear on the operatic stage her triumph in "America."

Wash Times Sep 14 1924

NEW YORK HORSE USED BY REVERE

[illegible]

TYATT IS CYCLONIC

[illegible]

of black eyes. And in working up a dramatic conflict naturally an author looks for melodramatic contrasts. That is why Robert W. Chambers, who wrote the story, selected Walter Butler to symbolize leader in the battle of autocracy against freedom. According to Fiske, the historian, Butler was the only character in all history in whom he could find no single redeeming trait.

And since Mr. Chambers claims his incidents are historically correct, there is nothing to do but to regard the Captain Walter Butler character as a regrettable phase of American and world history that he did not create the idea of the Revolution.

[illegible]

Mr. Manager

"America" First!

Wash Herald 9/18/24

Mr. American 9/17/24

England's Refusal to Show His 'America' Checks D. W. Griffith in Making Historical Film Plays

By LOUELLA O. PARSONS.

DAVID WARK GRIFFITH gave as his opinion yesterday that England's refusal to permit "America" to be shown in London will act as a check on producers making historical plays. I went to call on him shortly after he landed in New York and he said that from the report he received from his London agents he had reason to believe there was something more back of England's attitude toward "America" than a censor board. Mr. Griffith said:

LOUELLA O. PARSONS

"There is certainly nothing immoral in 'America.' The censors gave as their reason for rejecting the picture that it might cause bad feelings between England and America. Those to whom I talked said the decision to bar my picture came from a political power higher up. I thought it might mean the Foreign Office. I personally will hesitate a long time before I attempt to make another historical picture. France did not want to show 'Orphans of the Storm' and now England's action makes the financial risk too great."

"Dawn," the picture which took Mr. Griffith and a company of seventeen to Germany, where the interiors were made, will be finished at Mamaroneck. Carol Dempster and Neil Hamilton have the leading roles. Contrary to reports, no scenes were filmed in England.

In answer to my question, Mr. Griffith, who, by the way, looked tanned and extremely well, said he expected to make two pictures for Paramount. He said he had no idea of any trouble with United Artists until he received a cable.

Mr. Griffith said he had then signed an agreement to make pictures for a period of three years for United Artists; this included "America" and "Dawn." He said it was merely a letter signed at the request of Douglas Fairbanks to assure exhibitors that United Artists was not going to pieces. He continued:

"I could not sign a contract alone. It would be necessary for the D. W. Griffith Company to sign any real contract."

Although Mr. Griffith was firm in his hope that his next picture following "Dawn" would be made under auspices of Famous Players-Lasky, he said he was sure it would not be Marie Corelli's "Sorrows of Satan."

Mr. Graphic 9/20/24

Miss Dempster in "America" at the Rialto

Sep 20 1924

BRITISH FOR AMERICA TALK

Sep 21 1924

Sacramento

Sep 21 1924

Filmograph Los Angeles (Cal) Sep 13 1924

THE MASTER

DAVID WARK GRIFFITH.

Kansas City (Mo). Star. Sep. 16 1924

18

NY Times Sep 21 1924

ART IN MAKING FILM "AMERICA" CREATED SPIRIT OF REVOLUTION

Regiment of Regulars as Redcoats and Continentals in Historic Setting Gave Vivid Picture of '76.

By ROBERT W. CHAMBERS.

IN the making of any work of art one faces it squarely and tries to avoid squinting at it from eccentric angles or peeping furtively at it upside down.

To take America as a subject and do anything with it in fourteen reels or in fourteen hundred reels is impossible, because the prehistoric and historic eras stretch across too many aeons. Nor is it possible to say very much about a single phase of our history in the space of time allotted for an evening's entertainment.

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They looked superb in their British and Continental uniforms and after a few rehearsals became so thoroughly imbued with the spirit of the scene that they seemed no longer modern regulars acting parts in a play but the men of the Revolution themselves.

It was a thrilling sight to see those long lines of scarlet marching doggedly up Bunker Hill, halting now and then to deliver a volley—out of real flintlocks—then, drums beating, plod on upward toward that silent sinister redoubt of raw earth above, only to reel down hill again enveloped in the flame and smoke of the devastating American musketry.

All this is in the brightest sunshine—just as it had been that terrible day a hundred and fifty-odd years ago—and in the same formation, same uniforms and marching over the same sort of ground toward exact replicas of trenches and redoubts behind which our ancestors waited and held their fire until they could see the "whites of their eyes."

The Hedge Fence.

And at the Battle of Johnston Hall in Northern New York there was the famous hedge fence held by Butler's Rangers, Sir John's Greens, McDonald's kilted Highlanders and the naked, painted Indians of the great Iroquois Confederacy. And there, as on that fateful day so long ago, Colonel Willett led his militia, riflemen, regulars, lorries and rangers against these American Tory partisans of England. There was one single field piece; then came our men up the hill from Johnston, sweeping all before them; then ensued the hand-to-hand combat at the hedge fence.

Then, as it happened, so long ago, a groundless panic seized the Americans and they ran from a victory already gained—ran, despite the curses and entreaties of their galloping officers—ran all the way to Johnstown village a mile away.

And again, as it once happened, Willett and his officers halted them, argued, pleaded, ridiculed, shamed them until, drums beating, back they marched, broke into a yelling charge, drove the enemy, hurled them back into the wilderness and broke their power forever.

Here the scourge of the North, Walter Butler, died as he had died beside that little spring of water on the banks of the stream.

Griffith is the head, brains, inceptive, executive of everything. Without this really great artist there would have been only a caricature, not an authentic and magnificently dramatic picture representing the sacrifice of our ancestors offered up on the altar of liberty of mind and body.

It is because he is every inch a leader, an artist and every inch a man that Griffith accomplished what he does and leaving aside all the very good of particular endeavorers.

I believe the staff and company are with the director in Hollywood, Calif., have never heard Mr. Griffith raise his voice in anger or reproach. I have never heard him utter a word of complaint for any reason or profane. He practically performing with a horse team, or day and hammering Hammer, he is the director, manager, scenarist and cutter-editor, the man who gives gold, sight and substance to the visions of others, who takes their crude ideas and fashions them into a perfect whole, who takes a piece of pasteboard and makes it a castle, who takes a piece of canvas and makes it a mountain, who takes a piece of glass and makes it a river, who takes a piece of ground and makes it a battlefield, who takes a few hundred people and makes them a nation, who takes a few years and makes them a history.

Mr. Griffith says:

Now, in this country, as well as in Europe, there is a great deal of talk about "propaganda." Well, I have made a picture which I believe is the most patriotic picture ever made in this country. I have made it because I believe it is my duty to do so, and because I believe it will do good. I have made it because I believe it will be a good thing for the people of this country to see what their ancestors did for them, what they suffered, what they endured, what they gave up that they might have a country and that we might be free.

OPERA HOUSE ENTIRE WEEK OF SEPT. 22nd

5—SUPERFINE ACTS—5
MATINEE—News 2:15; Vaudeville 2:30; Picture 3:40—Prices 20c, 30c and 50c
EVENING—Vaudeville 8:15; Picture 9:15
Prices 30c, 50c and 83c
REDUCED RATES TO SCHOOL STUDENTS

NOTICE All Public School Students possessing red cards can obtain admission by the presentation of this card and the payment of 30c for the best seats at any matinee except Saturday. The picture will not begin until 3:40 for the purpose of permitting all students of all schools to arrive in due time for the picture. Students will be admitted, however, as early as 3:15.

D.W. Griffith Makes "America" for D.A.R.

Patriotic Societies, Historical Experts and the U. S. Army Aid In Making An Unusual Picture.

Walter Butler (Lionel Barrymore) and Nancy Montague (Carol Dempster)

Carol Dempster and Neil Hamilton In a Love Scene

The Minutemen Prepare To Protect Historic Buckman Tavern

Samuel Adams Greets a Visitor to the Hancock-Clarke House, Lexington, Mass.

Miss Irma Harrison with the Drum Actually Used at the Battle of Lexington

(Center) United States Regulars in Homespun, Refight The Battle of Bunker Hill

WHEN the Daughters of the American Revolution suggested to David Wark Griffith that he make a photoplay based on the American Revolution, they started something.

As a result of this suggestion Griffith is not only making the desired film, but leading historians, patriotic societies, society women, descendants of Revolutionary heroes, and the United States Army itself is helping him, and if everything goes according to schedule "America" as the new film has been named, should surpass even the "Birth Of A Nation."

Probably no other film during its making ever created such widespread interest as that upon which Griffith is now working. This is due in part to its patriotic nature, which has already caused a revival of interest in Revolutionary times in the regions where the great conflicts of our first war were fought, and in part to the unusual way in which Griffith is making the picture.

Instead of building replicas of the historic buildings which must figure in any drama written about the Revolution, Griffith and his entire company of players, technicians and advisers, are traveling from place to place in special trains, and taking their scenes on the actual sites, with thousands of the general public as spectators, and plenty better, Revolutionary soldiers and the actual men of the United States Army as actors.

As for this experiment of "letting the public in" to view the actual making of a motion picture, it seemed at first impossible, such things as secret rooms, notable as innovations of big battle scenes, were merely camera men and actors in the story of the time which Griffith sought to tell in order to get those present somewhere, for use in the picture. A number of spectators were prepared by Griffith in New York and Philadelphia and they came and they saw and they stayed.

Instead of hiring a number of actors to play the parts of Washington, Lafayette, Lee, Arnold, Burgoyne, Tarleton, Cornwallis, Clinton, Gates, Greene, Morgan, Washington, Lee, Jefferson, Franklin, Hancock, Adams, Hancock, Revere, Dickinson, Hancock, Adams, Hancock, Revere, Dickinson, Washington, Washington, Washington

N.Y. Graphic 9/23/24

"America" Thrills at Capitol With Romance and War

By Regina Cannon

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The impression left on the beholder is one of endless indeterminate battles. But perhaps we need it to remind us of the storm and stress in which our country and its ideals have been forged. Whatever else may be said, we must admit that the filming of "America" is one of the most stupendous undertakings ever attempted in the history of motion pictures, and for that all true Americans must feel indebted to David Wark Griffith.

Neil Hamilton

With his usual meticulous attention to detail Mr. Griffith has filmed each scene in the exact location of its original enactment. Unquestionably the thrill par excellence is found in the midnight ride of Paul Revere, the story of which is known to every schoolboy, even if the older generation may have forgotten it.

Washington makes his entrance in the romantic atmosphere of the Montague household, where, as an officer in the British army, he is an honored guest. A fine touch in the picture is contained in the unbroken friendship of the Montagues and Washington, even though the Montagues remain Tory long after the Father of His Country has become the inspired leader of the Revolutionary Forces.

Carol Dempster is cast as the daughter of the Montagues and gives a creditable portrayal, as does also Charles Emmett Mack as her brother, who later joins Washington's army. Nathan Holden (Neil Hamilton) the farmer boy who loves Nancy Montague enlists your sympathy not only for the role itself, but also for his interpretation of it. Incidentally, Mr. Hamilton is easily one of the handsomest men on the screen.

Of course the big part is that of Captain Walter Butler. Here we have Lionel Barrymore in one of his memorable picturizations. The role calls for everything that is bad and Lionel has them all to the nth degree. "He's a villain"—women and licker being his chief diversions. The fact that he comes to a bad end is incidental. That is the fate of all bad men—in pictures. The point to be made here is that Mr. Barrymore's portrayal leaves nothing to be desired.

LIONEL BARRYMORE AND CAROL DEMPSTER

One marvels at the amount of research work that must have been done to produce this, said to be the greatest historical picture so far attempted. We are told that even in the numbers of killed and wounded on both sides, the reproduction has been exact.

When the signing of the Declaration of Independence is seen America is born, and it must be a cold-blooded citizen who can witness this patriotic event without feeling his heart swell and his pulse quicken.

A final bit of advice—See America First!

N.Y. Post 9/25/24

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N.Y. World 9/28/24

THERE are two things about which it is quite useless to argue. One is censorship and the other is the British attitude toward anything American in the cinema. Still the action taken by the English censor board banning Mr. David Wark Griffith's "America" in that country is so amazing that not only are American writers throwing up their hands in utter bewilderment but the English are somewhat nonplussed themselves.

It is agreed upon by pretty nearly everybody that there is nothing definitely anti-British in the film itself, although it embraces in its melodramatic story some striking scenes of Revolutionary War incident. Burlesque tramps the British censorship boards then when it is recalled that Mr. George Bernard Shaw's "The Devil's Disciple" ridicules Gen. Burgoyne and the entire English military organization of the period from beginning to end, and this play has free access to any stage in the world.

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"My own attitude on this matter is, I confess, one of unjust and prejudiced indifference. To me the one thing that counts is that I am so wearied of having these American films imposed upon us, stifling the birth of what might be a noble and beautiful art in England itself, that any excuse for there being one American film less is—from that point of view, at any rate—a welcome one."

Chicago (Ill) Oct 4 1924 Exhibitors Herald

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The passing of the picture without, it is understood, any material changes is somewhat unexpected, because it will be recalled by all who have seen the subject as "America" that had Mr. Griffith intended it to be shown in England no one would ever suspect this fact from the treatment accorded certain phases of the production.

Some rather strong declarations concerning the incident have been published in the English trade press, both concerning the idea of showing the picture in England and also concerning the frenzied efforts of the Griffith organization to get it on the English screens. It is only natural that the Griffith organization should have made a strong effort to get the censors' permission to exhibit it, but, at the same time, we wonder how this could have been done with any great hope of getting it passed.

But the fact that it has been passed strikes us as a very fine example of fair play which must be interpreted to mean that the [illegible] was prompted by a most [illegible] spirit of tolerance.

Baltimore (Md) All in the Family Sep 30 1924

N.Y. News 9/27/24

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There is something so splendid, so epic, about the sacrifice of the first Americans for their liberty that, seen through the eyes of the camera and not through the pages of a book, it becomes a memorable picture.

Griffith's document begins with the unrest over unjust taxation and carries the thread of a love tale and the history of the war to the election of George Washington in New York.

The audience applauded every fine picture, every battle scene. Especially it appreciated the somber, though beautiful, death scene of a young British fop who was carried away by the spirit of Washington to the side of America.

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Very well.

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It seemed far more plausible for the boy and girl in the Griffith picture to meet in remote places than it did in "Janice."

But—there was more humor in "Janice" and Marion Davies gave more reason to believe that she was a great belle than Carol Dempster.

As for Neil Hamilton of "America" and Harrison Ford of "Janice" they look somewhat alike. And, what is more, they acted their roles similarly. Only one painted pictures of the Virginia belle and the other wrote her poems.

Lionel Barrymore was superb as Capt. Walter Butler, the British officer, who sought to smooth girls in his charms as he did men in his treacherous measures.

Charles Emmett Mack made a name for himself as the British fop who fought for America, remembering the spirit of George Washington.

Thus we have such a film as "America" as long as it is up to the people to appreciate it. You won't be disappointed. No one could be.

Neil Hamilton and Carol Dempster

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According to Joseph Emmerling, personal representative of D. W. Griffith in Omaha, Mr. Griffith deemed it advisable to take every precaution possible to protect his newest and biggest picture owing to the enormous cost of the production, combined with the shortage of film.

San Francisco Call Examiner Sep 24 1924

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Exhibitors Herald Chicago (Ill) Oct 4. 1924

Toledo (O) News-Bee 9/24/24

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Something of a furore was created in England by the announcement because it was known that it had to do with the American Revolution. The natural assumption was that it contained matter offensive to British subjects.

Griffith, now in London, denied this. He swore he gave a private showing to the London press. Every critic I have met concludes the Americans of the picture [illegible] British the villains.

The story deals with the love of a girl whose father is a loyalist, her sweetheart, patriot, during the good and wicked characters, going back in dark and gloomy colors the colonists sympathetic to the British or both, but positive in the cause the revolution.

[illegible] IS SILENT

The issue of the ban was joined [illegible] Hughes, ambassador to Great Britain, [illegible] the film. The British government refused to permit the film to be shown in the theaters.

[illegible] out. The United States [illegible] of this city have had in operation in Britain the [illegible] each year [illegible] the other country—the home of [illegible].

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Seattle (Wash) Times Sep 25 1924 San Francisco (Cal) Chronicle Sep 28 1924

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San Francisco Call Chronicle 9/27/24 Reel Life Stories (NYC) Oct 1924

San Francisco Call Roanoke (Va) Examiner 9/27/24 Times 9/28/24

NOTED GRIFFITH FILM OPENS AT IMPERIAL

IMPERIAL THEATER—"America," a D. W. Griffith production from the story of Robert W. Chambers.

THE CAST:

Nancy Montague ..... Carol Dempster
Lionel Barrymore ..... Lionel Barrymore
Nathan Holden ..... Charles Emmett Mack
Jonathan Holden ..... Riley Hatch
Robert Montague ..... Neil Hamilton
Thomas Dixon ..... Joseph Swickard
Jack Montague ..... Erville Alderson
Jonathan Holden, Jr. ..... Charles Bunnell
Mark Tarleton ..... Mack Swain
Hessian Officer ..... Walter Rodgers
Hessian Officer ..... Lee Shumway
Hessian Officer ..... Frank Nelson
Hessian Officer ..... Frank Leigh
Hessian Officer ..... Jack Mower
Hessian Officer ..... Charles Hill Mailes
Hessian Officer ..... Frank Puglia
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Ny Graphic 9/23/24 Ny Post 9/25/24 Ny World 9/28/24 Chicago (Ill) Exhibitors Herald Oct 4 1924

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Exhibitors Herald Chicago (Ill) Oct 4 1924

United Artists

America, a D. W. Griffith production.—A wonderful picture and will give satisfaction anywhere in the United States. United Artists gave us a square deal both in permitting us to book it at our date and, using we paid a good price for it, they didn't tie up our year's profit by forcing us to buy a whole block of pictures we didn't care to have. This picture will draw people into your theatre who have never been there before and their criticism will be that it is a 100 per cent picture historically.—M. A. Long, Grand theatre, Alvin, Texas.

America, a D. W. Griffith production. Great. Wonderful picture. Failed to draw the crowds. Only the man like this kind of picture. High rental on this picture. May go big in the larger cities, but in cities of thirty thousand I have my doubts. It takes Brock, Griffith to produce big pictures. In my own mind he is the greatest producer in the business. Will lose money on it.—Harry Van Nuy, Reviews theatre, Ada, Okla.

One to Eight. A D. W. Griffith production. [illegible] a family. Full of pep and all that. Cast and price is right. Will please all.—Harris Amusement theatres, Hugo, Okla.

Toledo (O) News-Bee 9/24/24

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By WILLIAM PHILIP SIMMS, Foreign Editor, Washington Bureau.

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Griffith, now in London, denied that. He proposed to give a private showing to the London press. Every reporter I have read emphasizes the sincerity of the picture, rather than its art.

The story deals with the love of a girl, whose father is a loyalist, for a Revolutionary patriot. Both are good and virtuous characters, giving rise to dark pitfalls during the progress of the romance between loyalists and patriots.

[illegible]

SEASON IS SPENT

The season of [illegible] is spent. The [illegible] is [illegible] to [illegible] the [illegible] of [illegible] the [illegible] of [illegible] the [illegible] of

Seattle (Wash) Times Sep 25 1924 San Francisco (Cal) Chronicle Sep 28 1924

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--o-- --o-- D. W. Griffith's "America" at the Imperial

San Francisco Cal Chronicle 9/27/24 Reel Life Stories (Ivy C) Oct 1924

'AMERICA' HAS BATTLE THRILL

Griffith Patriotic Spectacle at Imperial Stirs Spectators' Pulse

By GEORGE C. WARREN

There is much to make one proud he is a citizen of these United States in D. W. Griffith's "America," which was revealed for the first time here yesterday morning at the Imperial Theater, drawing an early crowd that filled the house and applauded madly when victory sat on American arms. The struggles of those hungry, half-naked, ill-armed men fighting for principle, for their homes and freedom, stirs the blood and makes the heart beat faster as one watches Griffith's masterly management of his great theme.

But there is more in "America" than an appeal to patriotism, which indeed is only the background for the real story of the love of Nathan Holden, Massachusetts farmer, for Nancy Montague, Virginia belle and daughter of a proud old cavalier family.

Robert W. Chambers, who wrote the story and also the subtitles, is a master in his field of romance as Griffith is in his of visualization, the combination bringing to us a picture that is a worthy companion to Griffith's "The Birth of a Nation," which also had to do with wars and dangers and romance.

The subject it seems inspired the director as nothing else has since he turned Thomas Dixon's partisan story of the South into a national epic, the result in the case of "America" being a massive and magnificent presentation of the meeting of the forces of liberty with those of oppression.

GRIFFITH MIRACLE

Griffith has performed another of his miracles in fusing a romantic tale of love with the vast theme of the American Revolution and making the amalgamation seem natural and even a part of the scheme of things.

Paul Revere's ride is one of the episodes that stand out in memory with burning clearness, a marvelous bit this, that makes the pulse throb and the breath catch, and exquisite in its pictorial values, Revere riding through wooded stretches of moonlit roadway, leaping fences and streams, dodging those sent to trap him and delivering his ringing call "To arms!" so that the spectator is ready to leap out of his seat and join the patriots in their gathering for the defense of their rights.

The battles at Concord and Lexington are vivid things, and Bunker Hill stamps itself on the memory with its hillside strewn with the dead British mercenaries, and its valiant struggle by the patriots to hold their own against hopelessly superior forces.

THRILLS IN BATTLES

Griffith has always been a master in maneuvering battle scenes, and he has not lost his cunning, whether the fight be a long way off or close by.

The Valley Forge scenes and those in the Mohawk valley are striking and picturesque examples of the director at his best.

A cast that is entirely adequate and sometimes brilliant carries the central story, the love tale, with Carol Dempster as a lovely, if somewhat attenuated, Nancy, playing with a maturity of purpose and positiveness of technique which are surprising when one remembers former work of the lady.

Neil Hamilton is a fiery lover, Lionel Barrymore plays the evil butler so that one hates the sight of him, Charles Emmett Mack is fine as the Tory lad turned patriot, his death scene especially fine; Riley Hatch makes the slender role of Joseph Brant stand out for its dignity and strength, and Harry O'Neill rides like a fury as Paul Revere.

Love in Revolutionary Days

Lionel Barrymore and Carol Dempster as Tories in D. W. Griffith's "America," which opened at the Imperial Theater yesterday.

Fairmount (N Y) Times Sep 30 1924

"AMERICA" PRONOUNCED A GREAT PICTURE BY MANY ORGANIZATIONS

By ALICE A. HALL

Roanoke (Va) Evening Times 9/28/24

NOTED GRIFFITH FILM OPENS AT IMPERIAL

IMPERIAL THEATER—"America," D. W. Griffith production from the story of Robert W. Chambers.

THE CAST:

By THOMAS DUNAIN.

"AMERICA" HERE ALL THIS WEEK

D. W. Griffith's Photo-Drama of Revolution At Academy of Music

ENDORSED BY D. A. R.'S

Teachers In Schools Invited to Attend Opening Engagement Monday Night

Enthusiastically endorsed by the public schools of Roanoke and by the several local chapters of the Daughters of the American Revolution, D. W. Griffith's "America," the photodrama of the Revolutionary War, will open a week's engagement at the Academy of Music Monday night.

To take the heroes of the American Revolution from the pages of history and place them, alive and colorful, in the hearts of Roanoke school children, in order that they may appreciate the sacrifices made by our forefathers for freedom and democratic institutions under which we live, superintendent of schools C. C. Wampler has given "America" his strong approval and all the teachers in Roanoke schools have been invited to attend in a group at the opening performance.

This [illegible] Columbus (Ohio) Citizen Oct. 1 1924

BRITISH Story of A

BY WILLIAM PHILIP SIMMS.

THE British movie censor has banned David Wark Griffith's latest picture, "Love and Sacrifice," shown in the United States under the title "America."

Something of a furore was created in England by the announcement because it was known that it had to do with the American Revolution. The natural assumption was that it contained matter offensive to British subjects.

Griffith, now in London, denied this. To prove it he gave a private showing to the London press. Every report I have read emphasizes the friendliness of the picture, rather than the contrary.

* * *

THE story deals with the love of a girl, whose father is a loyalist, for a revolutionist. Griffith divides his good and wicked characters, giving some to each side, patiently trying to make his audiences sympathize with individuals on both, but justifying, of course, the revolution.

The censor did not make public his motive for refusing to permit the film, so everybody is guessing. The London Spectator suggests three possible reasons:

1. The Board of Censors may have considered that, at the moment, it is inopportune to pass films showing any revolt of colonies against a ruling power.

2. It might have been considered anti-American in tendency.

3. The board may have objected to the pictures showing the horrors of war.

* * *

IF the first reason is true, then one was [illegible] [illegible] the French revolution, although [illegible] the record why was not the "Reign of Terror" banned, showing, as it does, things far worse than anything in the film. Then, too, there is the Mary Pickford picture, "Dorothy Vernon of Haddon Hall," in which the Queen of Scots is shown in a favorable light, and the Spanish Armada is made to look like a pack of cowards. Yet this picture was not banned.

The great scenes of the American Revolution are [illegible] [illegible] Griffith's "Birth of a Nation." Yet the picture was not banned. Nor was the film of Kipling's "Gunga Din" banned, although it showed the British soldiers in a very unfavorable light.

The World 10/5/24

DORA DUBY

Photo by Abbe—Paris

Returns from her dancing engagement in Paris to resume screen career begun in Griffith's "America"

Moving Picture World (Ny) Oct 11 1924

College Woman Theatre Head Extols Griffith's "America"

WHEN a newspaper devotes about a full page to the personality of a theatre manager, there must be something about the manager of wide public interest. Miss Fenia Jaffe, daughter of Michael Jaffe has graduated from the University of Pennsylvania, the New York Law School and is on the point of giving her Ph. D. from Columbia University. But she has chosen to immediately enter on special duty at the New Brunswick Opera House with such success that the Sunday Times of New Brunswick, N. J. has been inspired to write her up.

It seems that Miss Jaffe's mind departed early in the training of the theatre's patrons. To this Miss Jaffe replied in the affirmative. She said that there is a certain amount of intelligence. But the average audience is composed of several professions and trades. Some are lawyers, some are doctors, some are merchants, some are bankers, some are [illegible] [illegible] United Artists

Pennsylvania Ledger

N.Y. Graphic 9/23/24 N.Y. Post 9/25/24 N.Y. World 9/28/24 Chicago (Ill) Exhibitors Herald Oct 4 1924

"America" Thrills at Capitol With Romance and War

By Regina Cannon

It may seem hypercritical to mention a production by so great an artist as D. W. Griffith in anything but unqualified superlatives. But one must wish there could have been more of the love story and less of warfare in the production of "America," this week's offering at the Capitol Theater.

The impression left on the beholder is one of endless indeterminate battles. But perhaps we need it to remind us of the storm and stress in which our country and its ideals have been forged. Whatever else may be said, we must admit that the filming of "America" is one of the most stupendous undertakings ever attempted in the history of motion pictures, and for that all true Americans must feel indebted to David Wark Griffith.

Neil Hamilton

With his usual meticulous attention to detail Mr. Griffith has filmed each scene in the exact location of its original enactment. Unquestionably the thrill par excellence is found in the midnight ride of Paul Revere, the story of which is known to every schoolboy, even if the older generation may have forgotten it.

Washington makes his entrance in the romantic atmosphere of the Montague household, where, as an officer in the British army, he is an honored guest. A fine touch in the picture is contained in the unbroken friendship of the Montagues and Washington, even though the Montagues remain Tory long after the Father of His Country has become the inspired leader of the Revolutionary Forces.

Carol Dempster is cast as the daughter of the Montagues and gives a creditable portrayal, as does also Charles Emmett Mack as her brother, who later joins Washington's army. Nathan Holden (Neil Hamilton) the farmer boy who loves Nancy Montague enlists your sympathy not only for the role itself, but also for his interpretation of it. Incidentally, Mr. Hamilton is easily one of the handsomest men on the screen.

Of course the big part is that of Captain Walter Butler. Here we have Lionel Barrymore in one of his memorable picturizations. The role calls for everything that is bad and Lionel has them all to the nth degree. "He's a villain"—women and licker being his chief diversions. The fact that he comes to a bad end is incidental. That is the fate of all bad men—in pictures. The point to be made here is that Mr. Barrymore's portrayal leaves nothing to be desired.

One marvels at the amount of research work that must have been done to produce this, said to be the greatest historical picture so far attempted. We are told that even in the numbers of killed and wounded on both sides, the reproduction has been exact.

When the signing of the Declaration of Independence is seen America is born, and it must be a cold-blooded citizen who can witness this patriotic event without feeling his heart swell and his pulses quicken.

A final bit of advice—See America First!

LIONEL BARRYMORE AND CAROL DEMPSTER

Just Back to America to See "America"

LIONEL BARRYMORE

In the Griffith Film at the Capitol Theatre

Baltimore (Md) All in the Family Sep 30 1924

N.Y. News 9/27/24

GRIFFITH GENIUS SCINTILLATES IN "AMERICA," A MASTERPIECE

By MILDRED SPAIN.

Title: "AMERICA."
Type: HISTORICAL DRAMA.
Directed by D. W. GRIFFITH.
Produced by UNITED ARTISTS.
Presented in the CAPITOL THEATRE.

To Griffith belongs the distinction of filming the two great historical pictures we have had. First, "The Birth of a Nation," and now, "America."

Both are sheer triumphs of directorial genius.

Fortunately, I didn't see "America" when it was released last spring. I say, fortunately, because perhaps I should have missed some of the thrill by repetition. But only perhaps——

There is something so splendid, so epic, about the sacrifice of the first Americans for their liberty that, seen through the eyes of the camera and not through the pages of a book, it becomes a memorable picture.

Griffith's document begins with the unrest over unjust taxation and carries the thread of a love tale and the history of the war to the election of George Washington in New York.

The audience applauded every fine picture, every battle scene. Especially it appreciated the somber, though beautiful, death scene of a young British fop who was carried away by the spirit of Washington to the side of America.

Lionel Barrymore

Because of the similarity of theme and treatment there are bound to be comparisons with "Janice Meredith."

Very well.

Paul Revere's ride seemed far more spirited in "America" than in "Janice." Then, too, the scene at Valley Forge was more realistically shown in Griffith's masterpiece.

It seemed far more plausible for the boy and girl in the Griffith picture to meet in remote places than it did in "Janice."

But—there was more humor in "Janice" and Marion Davies gave more reason to believe that she was a great belle than Carol Dempster.

As for Neil Hamilton of "America" and Harrison Ford of "Janice"—they look somewhat alike. And, what is more, they acted their roles similarly. Only one painted pictures of the Virginia belle and the other wrote her poems.

Lionel Barrymore was superb as Capt. Walter Butler, the British Ranger, who sought to smooth girls in his charms as he did men in his treacherous maneuvers.

Charles Emmett Mack made a name for himself as the British fop who fought for America, remembering the words of George Washington. Which we have such a film as "America" at hand it is up to the people to appreciate it. We won't be disappointed. No one could be.

Neil Hamilton and Carol Dempster

Toledo (O) News-Bee 9/24/24

ENGLISH CENSORS BAN GRIFFITH'S NEW PICTURE

By WILLIAM PHILIP SIMMS,
Foreign Editor, Washington Bureau.

The British movie censors have banned David Wark Griffith's latest picture, "Love and Sacrifice."

Something of a furore was created in England by the announcement because it was known that it has to do with the American Revolution. The natural assumption was that it contained matter offensive to British subjects.

Griffith, now in London, denied this. To prove it he gave a private showing in the London press. Every reputable critic who saw it has said unchecked the inoffensiveness of the picture, further than the contrary.

The story deals with the love of a girl whose father is a loyalist, for a revolutionary. Griffith drains the good and wicked characters, giving them to each side, patently trying to avoid the indicated sympathetic duality of sentiment in both the partisans of the revolution.

REASON IS MISSED

The reason did not take public form, but it is generally believed that the film is primarily a Charlie Chaplin vehicle, which explains many things.

The story of Charlie, who has hundred times as the man in the street, is sometimes a good one, and the film is a pleasing play.

THE WHY OF IT

In the film, which has been shown in Washington, Griffith, in the guise of a British officer, is shown in the British uniform. It is the British officer who is the hero of the film. The British officer is shown as a gentleman, and the British soldiers are shown as good men.

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The British officer is shown as a gentleman, and the British soldiers are shown as good men.

Seattle (Wash) Times Sep 25 1924 San Francisco (Cal) Chronicle Sep 28 1924

GRIFFITH PLAY THRILLS

Carol Dempster in "America."

D. W. Griffith's "America" continues to thrill audiences at The Metropolitan. Carol Dempster contributes some beautiful scenes in the love story part of the play.

D. W. Griffith's "America" at the Imperial

San Francisco Call Chronicle 9/27/24 Reel Life Stories (NYC) Oct 1924

'AMERICA' HAS BATTLE THRILL

Griffith Patriotic Spectacle at Imperial Stirs Spectators' Pulse

By GEORGE C. WARREN

There is much to make one proud he is a citizen of these United States in D. W. Griffith's "America," which was revealed for the first time here yesterday morning at the Imperial Theater, drawing an early crowd that filled the house and applauded madly when victory sat on American arms. The struggles of those hungry, half-naked, ill-armed men fighting for principle, for their homes and freedom, stirs the blood and makes the heart beat faster as one watches Griffith's masterly management of his great theme.

But there is more in "America" than an appeal to patriotism, which indeed is only the background for the real story of the love of Nathan Holden, Massachusetts farmer, for Nancy Montague, Virginia belle and daughter of a proud old cavalier family.

Robert W. Chambers, who wrote the story and also the subtitles, is a master in his field of romance as Griffith is in his of visualization, the combination bringing to us a picture that is a worthy companion to Griffith's "The Birth of a Nation," which also had to do with wars and dangers and romance.

The subject it seems inspired the director as nothing else has since he turned Thomas Dixon's partisan story of the South into a national epic, the result in the case of "America" being a massive and magnificent presentation of the meeting of the forces of liberty with those of oppression.

GRIFFITH MIRACLE

Griffith has performed another of his miracles in fusing a romantic tale of love with the vast theme of the American Revolution and making the amalgamation seem natural and even a part of the scheme of things.

Paul Revere's ride is one of the episodes that stand out in memory with burning clearness, a marvelous bit this, that makes the pulse throb and the breath catch, and exquisite in its pictorial values. Revere riding through wooded stretches of moonlit roadway, leaping fences and streams, dodging those sent to trap him and delivering his ringing call "To arms!" so that the spectator is ready to leap out of his seat and join the patriots in their gathering for the defense of their rights.

The battles of Concord and Lexington are vivid things, and Bunker Hill stands itself on the memory with its hillside strewn with the dead British mercenaries, and the gallant struggle by the patriots to hold their own against numerically superior forces.

TROUBLE IN BATTLES

Griffith has always been a master in maneuvering battle scenes, and he has not lost his cunning, whether the fight be a long way off or close by.

The Valley Forge scenes and those in the Mohawk valley are striking and picturesque examples of the director at his best.

A cast that is entirely adequate and sometimes brilliant carries the central story, the love tale, with Carol Dempster as a lovely, if somewhat attenuated, Nancy, playing with a maturity of purpose and positiveness of technique which are surprising when one remembers former work of the lady.

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1. The Board of Censors may have considered that, at the moment, it is inopportune to pass films showing any cause of offence against a friendly power.

2. It might have been considered anti-American in tendency.

3. The board may have objected to the pictures showing the horrors of war.

* * *

IF the first reason be true, why was "Mademoiselle" allowed to be shown? Perhaps the Frenchman objected to the French being shown in a bad light. Perhaps it is anything but an honorable fact if the British were shown in a bad light. Perhaps the "Spectator" has been misinformed. Perhaps the board of censors has been misinformed. Perhaps the board of censors has been misinformed. Perhaps the board of censors has been misinformed.

The great charm of the American Revolution is that it was the first revolution in which the people were on the side of the government. Perhaps the British censor thought it was a good thing for us to see how our ancestors behaved when they were rebels against a king.

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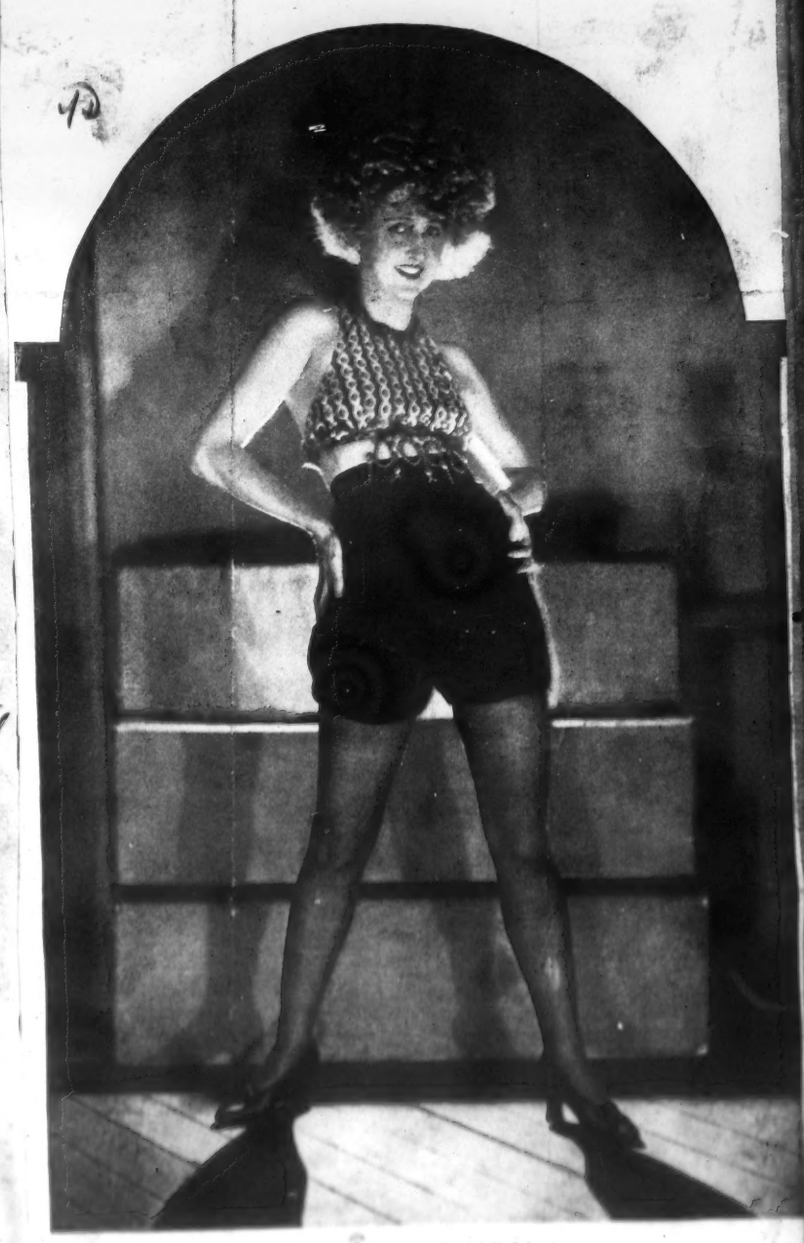

DORA DUBY

Photo by Abbe - Paris

Returns from her dancing engagement in Paris to resume screen career begun in Griffith's "America"

San Francisco Call Roanoke (Va) Examiner 9/27/24 Times 9/28/24

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THE CAST:

[illegible]

D. THOMAS HUMAN.

[illegible]

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To take the heroes of the American Revolution from the pages of history and place them, alive and breathing, in the hearts of Roanoke's present children, in order that they may understand the noble sacrifices their fathers for freedom and democratic self-government under which we live, Superintendent of Schools C. C. Mosgrove has given his strong approval and all the teachers in Roanoke schools have been invited to be present at the performances next week.

[illegible]

Fairmount (W Va) Times Sept 30 1924

"AMERICA" PRONOUNCED A GREAT PICTURE BY MANY ORGANIZATIONS

By ALICE A. HALL

[illegible]

Moving Picture World (NY) Oct 11 1924

College Woman Theatre Head Extols Griffith's "America"

WHEN a newspaper dozens about a full page in the personality of a theatre manager, there must be something about the manager of wide public interest. Miss Neale Tully, director of Market Film Inc. graduated from the University of Pennsylvania, the New York Law School and is in the point of giving her Ph. D. from Columbia University. But she has been in immediate charge of special film of the New Brunswick Opera House with such success that the Studio Times of New Brunswick, N. J. has been moved to write up the Miss Tully's most important work in the making of the theatre's program. To do this the Studio is to give this is a real bit of intelligence. The city [illegible] Miss Tully's most important work in the making of the theatre's program. To do this the Studio is to give this is a real bit of intelligence. The city [illegible]

[illegible] of it has all the little artistic touches which the big mind can put into an attractive make-up and contrast the [illegible] picture the show.

Miss Tully [illegible] the [illegible] of the [illegible] Miss Tully [illegible] the [illegible] of the [illegible] Miss Tully [illegible] the [illegible] of the [illegible]

United Artists

AMERICA [illegible]

D. W. GRIFFITH'S "AMERICA" WILL BE SHOWN

Players and scenes from D. W. Griffith's "America," which opens at the Tent theater tomorrow night, are pictured above. In the top row, from left to right, are Riley Hatch, in the role of Joseph Brant, chief of the Mohawks; Neil Hamilton, as Nathan Holden; Carol Dempster, the Nancy Montague of this fascinating story; and Lionel Barrymore and Miss Dempster. Barrymore has the part of Walter Butler, the Tory, who was the greatest villain of the Revolution, greater, it is said, than Benedict Arnold.

Below are shown two battle scenes typical of those in the film. At left is the battle of Bunker Hill and at right, the surrender of Cornwallis at Yorktown. "America" will be shown here for four days.

GREAT FILM BOOKED AT TENT SHOW

[illegible]

Capital City Elated Over Winning Flag

WASHINGTON, Sept. 29 — (By United Press)—Washington broke out a carload of shrieking horns and whistles when the news was flashed that the Senators had defeated Boston and won the American league pennant for the first time in history today.

Despite a pouring rain thousands of fans stood in front of the newspaper offices during every hair and drizzle. When the final out was marked down, the people in the offices throughout the city almost shook the foundations of the buildings and homes throughout the city with shouts of the fans crowded into the offices and other excitement.

Many offices of the newspapers were packed so full of fans that the newspaper offices were compelled to get policemen to keep the crowds in order.

The signal for the start of the celebration was given when a man who was in the employ of the Western Union ran down the street with a long strip of paper in his hand. Instantly everybody was on the alert and the man was surrounded by a dozen people who wanted to know what happened.

The man had received the news that the Senators had won the game by a score of 4 to 2 and had wired the news to the office.

Many business houses were closed and other offices, except the offices of the newspapers, were closed.

Many business houses and other offices were closed and the employes of the offices joined in the celebration.

The news was received that the Senators had won the game by a score of 4 to 2 in the ninth inning. The game was marked by hard hitting on both sides.

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FILM "AMERICA" INSPIRES POEM

A new song review of the national anthem "America" has been inspired by the showing of D. W. Griffith's "America" in San Francisco. Thomas Hunter, Examiner critic, has composed the words as follows:

We sensing, sir of that
D. W. Griffith, as
Has made this film
Land and our fathers here,
As it was after our
Were caught in Paul Revere's
How it could stop and

We gather sensing, then
At Washington with the
Then the seven
This country was at war,
The land of liberty with
The battle raging and
All lines are seen.

Our own pageant though,
In spite of Valley Forge
Of years and years
Gone of the Hun's rule,
But all the world, that
Of liberty in the land
The United States.

The news has spread that
The Senators and the
Of the United States
Has been a great fight
Of the United States.

Nation-Wide Hunt Instigated For Pastor And Girl

ALLIANCE, Ohio, Sept. 29 — (By United Press)—From the modest little cottage in this village of twenty old hundred souls, A. W. Fiske, an old worker, gave an order today instigating a nationwide man-hunt for the Rev. Joseph W. Yates, 27 year old pastor and four days ago eloped with Miss Florence Fiske, 14, a freshman in high school.

A nationwide known detective agency has been asked to assist the sheriff. The deserted parsonage here—called a divorce parsonage—and the girl's home, both adjoining the church, are being guarded by the sheriff's men who are keeping a close watch on the movements of the young people.

A week ago Sunday Rev. Yates left the church that day, but returned Monday night and preached his sermon. The next morning he was missing. Later it was discovered that the girl was missing also. Yesterday the sheriff's men found the girl's hat and coat in the woods near the village.

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ROT COD AND DOCTOR SAME, HE DECLARES

LOS ANGELES, Sept. 29—(By United Press)—Spelling of words backward discovers their true meaning in the opinion of John Bernard Clark, the "love doctor" of the church of Cosmic truth, who thinks bogus attempts to prove his assertion. Clark has been prosecuted in Los Angeles for the practice of marriage by the simplest but the most novel method of marriage. Clark, who is a former minister, claims the practice is not illegal.

Clark, who has been in jail and active in the profession of marriage since the beginning of January, claims it is the greatest discovery of the age. He says he has married hundreds of people by the method and that they are happy. Clark, who is a former minister, claims the practice is not illegal.

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Color It New With "Diamond Dyes"

Beautiful home dyeing and tinting is guaranteed with Diamond Dyes. Just think, no more worry if your dress, waist, stockings, sweater, coat, drapery, curtains, hangings, or any other article of wearing apparel, home furnishing or household article, should happen to fade, spot or become out of style. Simply dye or tint it with Diamond Dyes and it will look like new. Diamond Dyes are so easy to use, so certain, so fool-proof, so economical, so fast and so many-sided in their beautifying results that they are the most wonderful dyes ever made. Diamond Dyes are sold everywhere. Ask your druggist, merchant, dry goods, notion or department store for Diamond Dyes and insist on having what you want—and not take something else that may be offered you as just as good. Diamond Dyes are sold everywhere. Ask your druggist, merchant, dry goods, notion or department store for Diamond Dyes and insist on having what you want—and not take something else that may be offered you as just as good.

Veteran Coast Guard Captain Now Is Broker

SAN FRANCISCO, Sept. 29—After 25 years in the United States coast guard service, and reported to have saved many score of persons from drowning, Captain Horace Helsey retired today to become a real estate broker. For the past ten years Captain Helsey has been stationed at the coast guard station in Golden Gate Park in this city, where it is said he probably has been responsible for many rescues. He served the service at Florida, and also 10 years there was transferred to Cape Elizabeth, Maine.

Captain Helsey has been present at a number of the hidden rocks during his service. Captain Thatcher Bridges, for several years in command of the station in San Diego, has been transferred to a position in the command of the station, taking the place of Captain Helsey. Captain Bridges was in charge of the station during the time of the Panama Pacific exposition in San Francisco.

PRINCE OF WALES ATTENDS MASONIC MEETING IN NORTH

CALGARY, Alberta, Sept. 29 (By United Press)—His Royal Highness, the Prince of Wales and prominent members of the Grand Lodge of High River Alberta, where he and Brigadier General Trotter spoke for an afternoon Masonic night.

The Prince being grand master of the grand lodge of England, he occupied the chair and conducted the meeting. He also addressed the meeting and spoke with the members and in short talks to the lodge members.

Brigadier General Trotter, who was a member of troops and served the Canadian and the British forces in the World war, also addressed the meeting. The Prince of Wales is a member of the Masonic lodge of the Grand Lodge of England.

Here's the Latest—Cod Liver Oil in Tasteless Tablets

Greatest Flesh Builder for Skinny, Weak, Run-Down People — Full of Vitamines

[illegible]

G. S. TARGE
Consulting Engineer
Phone 1-[illegible]

P. T. SOUDERSON
Attorney
Phone 1-[illegible]

Russ Market
[illegible]

RIGHT FOOT OF SENATOR REMOVED

[illegible]

(Wash) Oct 7 1924

...ROMANCE TOLD DELIGHTFULLY

...h's "America" Sets ... Standard for Films; ...passes Same Director's ...rth of a Nation"

By L. L. COLEMANS

...ghtest thrill which we have ...t in the cinema is the ride of ...vers to America." And the ...rience which is on ...heater is the most ...kind ever made.

...picture which will ...of achievement in ...ly as commanding ...birth of a Nation" ...virtue of this latest ...Griffith passes definitely ...those whom we think ...immortals. And Amer- ...serenely about the ...sweet art confident ...all film directors is

...been a little uncer- ...of pre-eminence in ...ing field, we know ...n merely because of ...periods of absence ...We simply had for- ...that is his. Now we ...one in the world ...inspired actors, pic- ...revealed patriotism, ...made drama, as Mr. ...n "America."

...drama of the days ...gave birth to the ...themselves from ...Griffith and Robert W. ...have succeeded in weaving a ...absorbing romance into a ...strife and sacrifice on ...Romance and spec- ...and absorbingly inter-

...lovable Nancy Mon- ...by Carol Dempster in ...performance of this young ...and Nathan Holden is ...of sturdy, heroic, ...Americanism as portrayed by

...rise to its climax, this ...made human and sane ...by an admirable display ...sub-titling on the part ...and it is given vigor ...most vitally alive con- ...which Mr. Griffith or ...has made. A method ...photography lends ...realness to the whole.

...the picture ...briefly: Justice Montague ...and his family are strong ...King George. His daugh- ...and his son, Charles ...been presented at court ...he has received honors ...the British king. At the Wil- ...state house, the daughter ...Holden, a messenger ...who has been sent to tell ...Delegates that the king ...the port of Boston for re- ...taxes and placed it under

...who has opposed the ac- ...delegates, quits the build- ...after a parting with Col. ...Washington, his old friend, he ...visit Massachusetts and ...the cause of the king. ...Capt. Butler in Boston ...family are on the way when ...Lexington on the mem- ...of the 19th of April, 1775.

...Nathan training with the ...and the love grows space. ...witness of the fight the next ...brother, throwing his lot ...Americans, fights unknown ...long. He fights again at ...Hill and is killed.

...Montagues go to northern New ...the home of Sir Ashley Mon- ...Butler, who has mobilized ...massacre the colonists, has ...quarters. Nathan is sent by ...one to combat him. There are ...wonderfully thrilling scenes of ...Indian fights and massacre ...which the final day of reckoning draws nearer.

It is at the attack on Fort Sacrifice in the Mohawk valley, that Butler is killed and Justice Montague converted to the cause of the colonies, and the last scene of all shows Holden and his bride and her father attending the inauguration of George Washington as first President of the United States.

Interest Is Sustained

While there is to be found in "America" the traditional Griffith suspense, this is so expertly disseminated over the running drama that there is at no time evidence of strained effort for sustained interest. Within the first few minutes of the film one recognizes that hovering over the outlay of human beings and clashes of feeling there is a problem which demands solution.

Subjugation and evil intent are pitted against honest effort and the desire for freedom. As if in symbolism of the point of issue, Nancy Montague, daughter of the old Virginia justice, who holds loyally to his king, is seen slowly recognizing the call of her heart to protect and encourage young Holden, who is ready and willing to die for a free nation.

"America" is not by any means intended as a mere reproduction in pictures of the Revolutionary war. It is rather a faithful reproduction in dramatic form of incidents of sacrifice which came automatically with the rising of a new national spirit.

It is futile to attempt any adequate description of the actual marching of hostile forces into action or of the misery which was left in its wake. And still it is entirely possible to observe that as it tramps firmly on its way across the screen at the Tacoma Theater it is altogether glorious. It is a roaring echo of the shot heard round the world.

EVENING SENTINEL
South Norwalk, Conn.

FOUNDED BY JAMES GOLDEN IN 1870.

Published daily except Sunday by The Sentinel Publishing Company, 27 Washington Street, So. Norwalk, Conn.

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"America"

That patriotism is neither dead nor dying was actively demonstrated during the showing of the Griffith picture, "America," in Norwalk. It was a gratifying answer to those persons who speak as if they believe America can lay down its arms and fight no more.

Here is a picture that shows what Washington and those of his times did, what sacrifices they made to make this country free for democracy. Every scene that showed the willingness of our forefathers to lay down their lives for freedom was roundly applauded. To one who watched and was thrilled by the picture there was the added thrill of an American audience cheering the deeds of those who made this country possible.

And remember, those crowds in the theatre were not descendants of the first settlers. Not all by any means. Many were sons and daughters of foreign born parents who came here to enjoy freedom. Lord Botom, Chenewal, Pusher Hill, Valley Forge, the Indians, all flashed before their eyes. Americans fight for a country of their own. Americans conquered them. And Americans were shown that they would fight to hold America free—who care evidenced that they will and have to continue who would put us in a position where we might have to hand over the place and flagpole for a foreign flag.

Every patriot should be proud to see "America," and it is not stretching to the extreme made to say that he should be inspired, encouraged, advised, out of America. A man who will not fight to save his home and country from the grabber is not worthy of the name of patriot.

If some patriots could speak their inner feeling out of the ...

St Paul (Minn) News Oct 5 1924

18 English Censors Ban Griffith's Revolutionary War Film

By William Philip Simms,
Foreign Editor, Washington Bureau.

THE British movie censor has banned David Wark Griffith's latest picture, "Love and Sacrifice."

Something of a furore was created in England by the announcement because it was known that it had to do with the American Revolution. The natural assumption was that it contained matter offensive to British subjects.

Griffith, now in London, denied this. To prove it he gave a private showing to the London press. Every report I have read emphasizes the friendliness of the picture, rather than the contrary.

The story deals with the love of a girl, whose father is a loyalist, for a revolutionist. Griffith divides his good and wicked characters, giving some to each side, patently trying to make his audiences sympathize with individuals on both—but justifying, of course, the revolution.

The censor did not make public his motive for refusing to permit the film, so everybody is guessing. The London Spectator suggests three possible reasons:

1. The board of censors may have considered that, at the moment, it is impolitic to pass films showing any revolt of citizens against a standing army.

2. It might have been considered anti-monarchical in tendency.

3. The board may have objected to the picture's stressing the horrors of war.

If the first, critics say, then why was "Scaramouche," picturing the French revolution, allowed? If the second, why was not "Beau Brummel" banned, showing, as it does, George IV in anything but an honorable light? If the third, then the British film, "Reveille," to be shown on Armistice day next November for the first time, should be banned too. For it is said to be a far more bitter reminder of the futility of war than Griffith's "Love and Sacrifice."

Those who witnessed the private showing of the film, however, seemed inclined to seek elsewhere for the real reason. Inasmuch as a number of changes have been made in the picture, principally in the sub-titles, since the board of censors saw it, these changes might offer a clue.

The great slogan of the American Revolution, for instance, "No taxation without representation!" is said to have been deleted. Some English critics are inclined to believe this, with similar matter, was what caused the trouble.

Mason City Globe Telegraph
FRIDAY MORNING, OCTOBER 10, 1924

CRITIC PRAISES GRIFFITH PLAY

Film Is Thriller With American Revolution As Background

By FANNIE FAIRYFALL

David Wark Griffith often has been accused [illegible] his historical facts, but he takes no such chance in America, during One—The Earlier, which runs the last three days of this week at the Rialto. An advance screening was held at the Rialto Monday.

Remaining as background the Revolution of '76, the film shows the spirited battles and goes into the details of the fathers of the republic against the redcoats, settlers of the north and Indians in Western New York.

There are side excursions into the House of Burgesses, where Patrick Henry delivers famous speech, [illegible] and into the court of King George III.

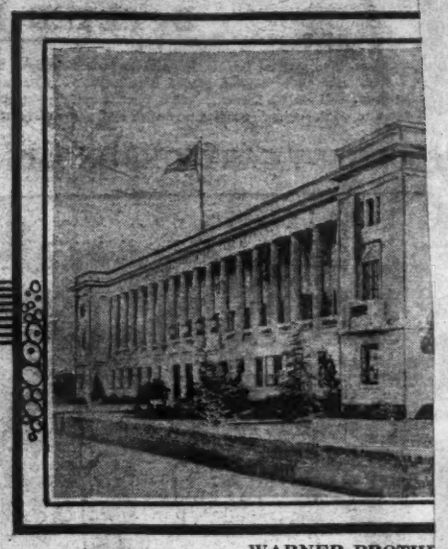
The film starts in the Mohawk valley of the Western New York in the [illegible] of Colonel Butler, [illegible] Valley Forge, to the battle of Bennington, to the home of Sir Ashley Montague in Boston, to the battle of Lexington, to the home of Nancy Montague, to the battle of Bunker Hill, to the battle of Yorktown, to the home of Nathan Holden, to the home of Nancy Montague, to the home of Nathan Holden, to the home of Nancy Montague, to the home of Nathan Holden, to the home of Nancy Montague

These Men, Now Big Movie Magnates, Started on the Proverbial S

Their Success Proves That Good Beginnings May Often Be Made Without Assured Capital—Warner Brothers' Audiences Stood Up When Undertaker Needed His Chairs—Griffith Once a Book Agent—Lasky Failed as Gold Hunter.

JACK WARNER

S. L. WARNER



WARNER BROTHE

CAROL DEMPSTER
Made a Star by D. W. Griffith

WHERE D. W. GRIFFITH WAS BORN
It was at La Grange, Ky. The sketch of the house was made by Mr. Griffith.

marital trend in the boy's character, but there were no wives on hand at that time, and there was little prospect of an impending one, so he wanted to become a man of action.

As soon as he was big enough he decided to see the world firsthand, and began a personally conducted tour. In the autumn of 1906 he went to Louisville and got a job as a reporter on the Courier-Journal. He wrote theatrical notices, besides having a night police assignment. These jobs, coupled with a general search for news, directed his ambitions to dramatic writing.

He went two steps, the first in his life, and, with the thought in his mind to become a dramatist, he called on the manager of the Moffett Stock Company and unfolded his scheme of life.

Went on the Stage

The manager said Griffith no doubt could very well become a dramatist without first serving an apprenticeship as an actor, and the young reporter broke a cardinal, time-honored rule of the family by becoming an actor. Partly to save his mother and brothers and sisters from what they would consider a disgrace, Griffith changed his Christian name to Lawrence.

He got his first chance to "tread the boards" in "The Minister's School," a play being produced for a local charity. He was given the part of the dunce, and had one line.

Over and over he memorized it: "The breeze from the lake blows chilly tonight." Whatever possessed him when it came for him to say his one line, he burst out in resonant tones: "The lake from the breeze blows chilly tonight."

The activities was [illegible] and in a few weeks the aspiring actor was made a member of the stock company. The pay was so small, however, that Griffith was forced to secure work on the side. Therefore the townspeople who patronized Stewart's drygoods store regularly might have observed that the regular elevator boy did not work on Wednesday or Saturday afternoons. If they cared to investigate these semi-weekly disappearances, they might have seen a young man dash from the employees' entrance of the store to the stage door of the Masonic Temple.

After a short stay with this troupe he got a job with John Griffith, and because of having the same surname, David Wark had to change his name to Davis Brayington. He had a wide range of parts in this company, and played the clergyman in "Trilby" and Francis Lewington in "East Lynne." He wasn't 20 years old then, and got the big salary of eight dollars a week and "cakes," the cakes being the stage vernacular for meals.

Still other changes were made, and finally Griffith got a job with Nance O'Neil in Shakespeare and Ibsen.

Such jobs, however, did not pay him well enough to permit the storing away of money for the "rainy day" which always or nearly always comes in the summer for the average actor, and as David Wark Griffith was no exception to the rule in those days, he was forced out on the stormy sea of canvassing. He tried to sell the Baptist Weekly to anyone who would listen to his line of chatter, but if he fell down on the religious argument he tried to sell them a copy of the Encyclopedia Britannica, a specimen prospectus of which he always carried in his grip.

Fed His Prospective Purchaser

Griffith used to get many "leads" for his sales from friends, and one of these instances, which is told by Griffith himself, illustrates the resiliency of his mind, for he has remembered every detail of the country and every incident leading up to his close of the sale.

"My man lived in a country of pork and 'sides' diet. I had been through a hard, grinding school of ups and downs, and it had taught me to think before acting. Knowing the value put on fresh meat in that region, I expended quite a sum from my resources and bought a lot of good, juicy steaks. I could have used those steaks myself, but business is business, and strategy is strategy.

"In a buggy, with my bundle of steaks and my sample bindings and specimen pages, I started one evening for my man.

"There were no roads thereabouts, and a coming storm did not add to my comfort. Then the rain came, and in the downpour my buggy was upset, we were bogged, and my poor old horse was not extricated until more than an hour of effort had passed.

"Finally, while driving through a dense woods, a hungry panther dropped from a tree to the seat beside me, and I dropped out of that buggy as though it had been a trapdoor. The beast had sniffed the odor of the steaks.

"It was a battle royal while it lasted, but with the aid of a wet club I sent a wicked right to the jaw and the panther went down for the count.

"I drove on through the blinding storm until the farmer's house was reached. My prospect gave me shelter for the night without the least suspicion that he was housing a mighty hunter of men, and one who was armed with a most tempting and appetizing argument.

"For breakfast I offered my steaks as an accompaniment to the black coffee, corn bread and treacle.

"Before lunch I had made my sale."

His next step after selling books was to get a job in a foundry. He wanted to be a puddler in a foundry, to do the real muscle-breaking work, and to mingle with men who did such work. He went to Tonawanda and got a job shoveling ore out of a ship's hold into the crane buckets.

"Men would shovel down in that grimy, stuffy hold until they dropped where they stood from utter exhaustion," says Mr. Griffith. "Then they would be chucked into one of the steel buckets, hoisted to the deck and flung to one side, to come to, or go to, as the strength of their heart decided.

Wrote an Unsuccessful Play

"It was not long before I found myself capable of shoveling for 20 hours at a stretch."

The literary ambition was still in his heart, however, and he began writing poems. He wrote many, and sold one to Leslie's Weekly for $35.

He then wrote a play, "A Fool and a Girl," showed it to James K. Hackett, who read it and liked it. It was produced and was a failure.

The turning point in his career came in Chicago, where he went to see a moving picture show with a friend. As he says: "It was a weary, dull affair, exactly what I have forgotten. But my friend liked it greatly. I found it silly, tiresome and inexcusably tedious. It was in no way worth while, and I considered the time wasted."

He went back to New York, wrote out what he considered his idea of a moving picture, and tried to sell it. It was rejected, and he wrote another. The Biograph Company gave him $15 for it and asked him to call again.

Griffith got a job with Biograph as a director, and his pictures began making a hit. His rise to fame since that time is known to nearly everyone. He has made some of the greatest film stars of today, including Lillian and Dorothy Gish and Richard Barthelmess.

Years ago there was a little boy in Grifi

David Wark Griffith

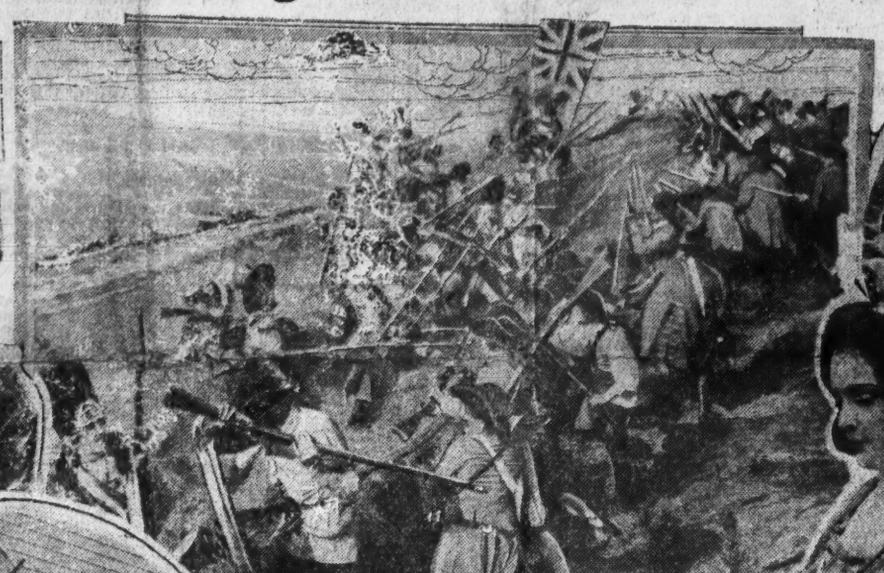
Few people know that David Wark Griffith at one time aspired to be an expert puddler in the steel mills. He got a job as a laborer in the holds of ships carrying ore to the mills, and became so expert that he found it an easy matter to work twenty hours at a stretch. It was during the old days of the mills, when a man could work as long as he wanted, and was paid for the number of hours he worked on the job.

He declares that his close association with the type of men in the mills has helped him greatly in putting the human touch in many of his pictures, and his early films were all based more or less on his experience both in the steel mills and in the many other jobs he held before he finally sold his first scenario for $15 to the old Biograph Company. It was the turning point in his career.

D. W. Griffith Makes "America" for D.A.R.

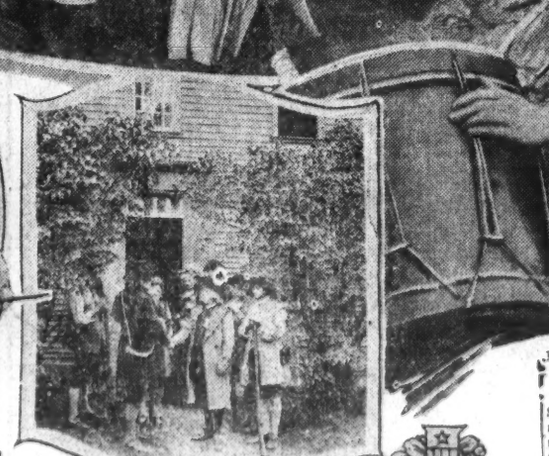
Patriotic Societies, Historical Experts and the U. S. Army Aid In Making An Unusual Picture.

Walter Huston (Lionel Barrymore) and Nancy Montague (Carol Dempster)



Carol Dempster and Neil Hamilton In a Love Scene

The Minutemen Prepare To Protect Historic Buckman Tavern



Samuel Adams Greets a Visitor to the Hancock-Clarke House, Lexington, Mass.

Miss Irma Harrison with the Drum Actually Used at the Battle of Lexington

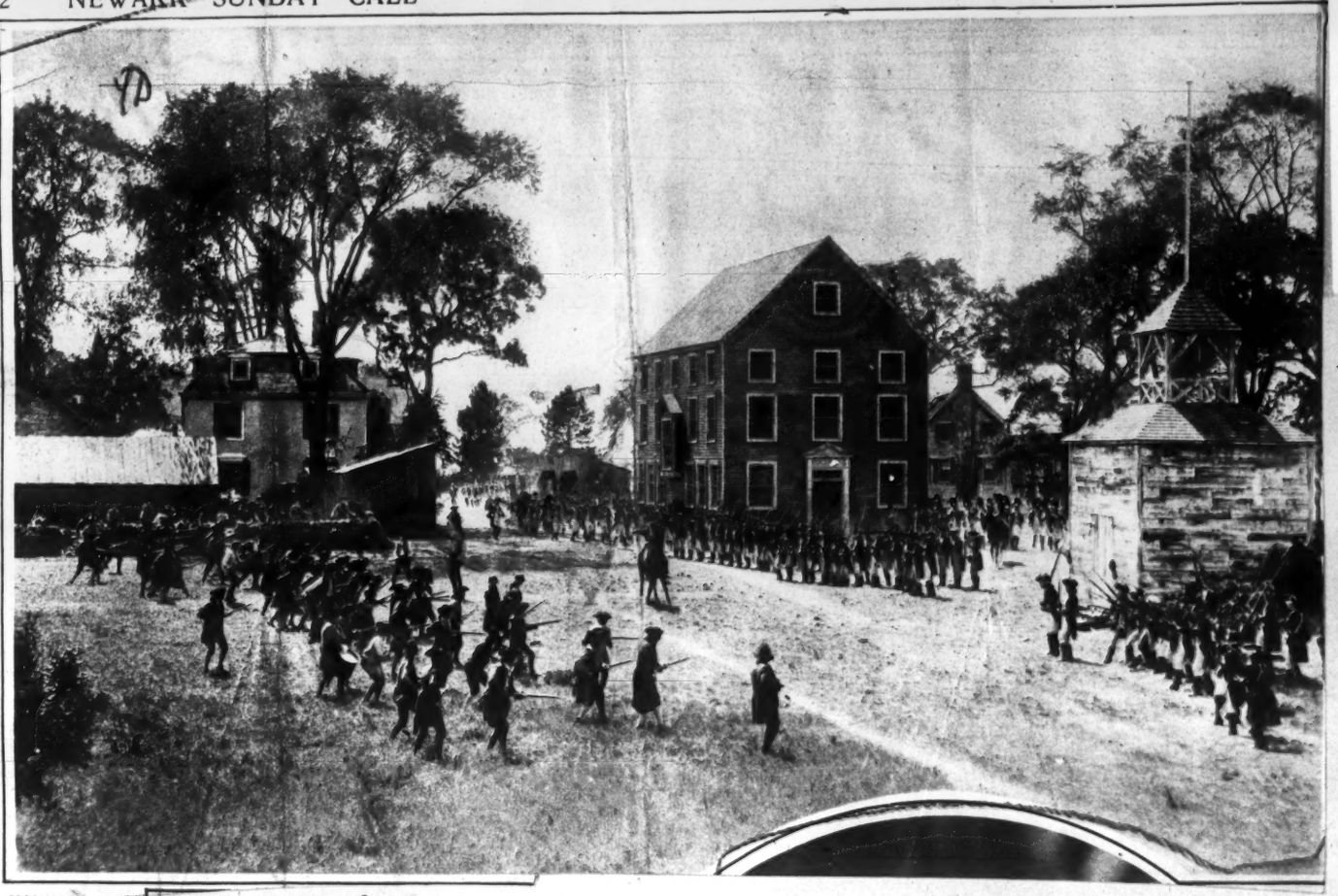
HEN the Daughters of the American Revolution suggested to David Wark Griffith that he make a photoplay based on the American revolution, they started something. As a result of this suggestion Griffith is not only making the dramatic film, but leading historians, patriotic societies, society women, descendants of Revolutionary heroes and the United States Army in helping him, and if everything goes according to schedule the new film has started should surpass even "Birth Of A Nation," with no other film during its preparation has so much been created such widespread interest as that upon which he is working. This is due to the patriotic nature, which caused a revival of Revolutionary times since the great war were fresh in the minds of the people, to the unusual care Griffith is making.

Some idea of the interest with which the making of "America" is being followed may be gained from the fact that historical societies and descendants of Revolutionary heroes in sections where scenes are being taken, brought forth the one from the cases and treasure chests of their ancestors, the other from family vaults, valuable relics of the Revolution, ranging from medals, spurs, and drums, to garments and coatings resembling silk and, and offered them to Griffith for use in his picture. Because of this cooperation it has been possible to use as "props" in "America" hundred relics never before photographed, instead of present day replicas.

Griffith's aim in preserving the historical accuracy has been achieved largely through the establishment of a special bureau of research. This bureau, which has proved so successful, that the Griffith people intend to set it up in a permanent building, a similar project under the direction of authorities in New York, and other cities, where the filming takes place. Being through the political parts and private collections of books, documents and others for scenes in "America."

Through it would seem that there would be no difficulty in finding a wealth of material regarding such a well known period as that of the Revolution, the difficulty of finding the right material for the film was no small one. Griffith had to make an opportunity to see a dozen cameras in action, and to learn through watching a faithful reproduction of scenes in the struggle for liberty something of the stuff of which the Minutemen were made

Newark (N.J.) Call 10/12/24



MAKING YANKEE HISTORY—A bit of action in "America," David Wark Griffith's newest picture, in its third week at the Rialto.

Newark (N.J.) Call 10/5/24

"AMERICA" AT THE RIALTO—Scene from D. W. Griffith's newest spectacle, at the Rialto.

Newark (N.J.) Call 10/12/24

THE PLAYBILL

OFFERINGS OF THE WEEK IN NEWARK THEATERS

GRIFFITH'S LATEST EFFORT—Lionel Barrymore and Carol Dempster in "America," in its second week at the Rialto.

Allen's Press Clipping Bureau
SAN FRANCISCO
LOS ANGELES
PORTLAND, ORE.
CLIPPING FROM VD

CAPITOL NEWS BUREAU
PRESS CLIPPINGS
COLUMBUS, OHIO
VD

The Screen Journal
BY FRANK H. FREYER

Film Program

AMERICAN HISTORICAL FILMS

Through pictures like "America," which was presented in Paducah the first half of this week, and "The Covered Wagon," which will play a return engagement in this city next week, the motion picture industry reaches a position of great usefulness to the country. These powerful historical dramas, filmed with the most exacting attention to every detail of costume and scenery needed to visualize the periods in American history with which they deal, are calculated to give the American people a more graphic conception of their country's early past than they could ever secure from the written page. School children who witness such films go away from the movie theater with more American history infinitely impressed on their young minds than they could get through days of class room study. As adjuncts to the American school child's study of his country's history, they could not be improved upon. Whenever a film of this kind comes to Paducah our teachers can do nothing better for their children than to insist that they go to see it. What child who witnessed the scenes at Valley Forge, which appeared in "America," who saw the living counterpart of Washington, rallying his troops in battle, could fail to become inspired with a burning interest in American history and devotion to the Nation's "Father."

A nation's devotion to its country must arise out of an intimate knowledge of its history, and certainly nothing is more calculated to inculcate that knowledge than these historical movie dramas. These pictures make service to the millions for millions of American citizens there. They change indifference to burning admiration for America. We want to congratulate the management of the local theater showing these pictures for bringing them here to Paducah. We think they will never prove to concerning of this that they will not certainly if the people will encourage such films by giving them the large patronage which the theater, at its big price, is entitled to. It is a great honor for Paducah to have "The Covered Wagon" shown here and it was here before, and "America" is the only operator of the greatest film ever made in Paducah. We think it should be shown here.

[illegible]

Cincinnati (O.)
Billboard 11/1/24

first of the year.

SCHOOL TIEUP PAID BIG

Los Angeles, Oct. 25.—His experiences in playing D. W. Griffith's *America* for three days in a 786-seat house, third run, is described by B. F. Robison, Seville Theater, Inglewood, Calif. The tieup that brought him the biggest results was with the five schools of his neighborhood, which is in the Los Angeles district. The children were brought in, thru announcements by the teachers, to a Saturday special matinee. More than the house seating capacity responded—800 children and 30 adults. It necessitated two spectators in many of the seats. The schools warmed up in advance of the showing on the details of the thrilling midnight ride of Paul Revere, which undoubtedly was the point of hichest spectacular appeal in the picture. The campaign included the distribution [illegible] copies [illegible] letter on [illegible]

"America" at the Sheridan.

Managing Director Edwin T. Emery has arranged to present D. W. Griffith's "America" at the Sheridan Theatre in Sunnyside Village, starting next Sunday. This presentation will be shown [illegible] days.

Telegraph 11/18/24

MOVING PICTURE WORLD (N. Y.)
OCTOBER 11, 1924

Lauds "America"

Member of New York Board of Education Extols Griffith Production

In a letter dated September 25, to United Artists Corporation, occasion is taken by Ernest L. Crandall, noted director of Lectures and Visual Instruction of the New York City Board of Education, to speak his mind about the D. W. Griffith picture "America." He wrote:

"I notice that 'America' has found its way to the Capitol Theatre. This is fine. Not that this wonderful picture needed that hallmark of excellence, but it does help to bring it more prominently before the public consciousness . . . Indeed, 'America' is more than a patriotic picture. It offers genuine stimulus to high and fine feeling in every relationship of life. 'America' is in every sense the type of picture needed by our young people particularly, in this cynical and materialistic age."

Detroit (Mich.)
Free Press 11/2/24

LUCE'S PRESS CLIPPING BUREAU
NEW YORK BOSTON
CLIPPING FROM
Kansas City (Mo.)
Journal Post 10/26/24

N. Y. EXHIBITOR'S TRADE REVIEW
OCTOBER 11, 1924

[illegible] the moment, while the cross-word puzzle books are leading the best sellers.

* * *

Over in England they are rather worked up about D. W. Griffith's "America," chiefly because it follows American-made rather than the English history books, dealing with the Revolution. The difference in viewpoint will be readily appreciated by anyone who has compared the school histories dealing with the civil war, as used in the northern and southern schools. There are two sides to nearly every argument and the Britishers can not be blamed for resenting slurs that their own historical authorities say are unwarranted. Any way, they made short work of the matter by banning the film.

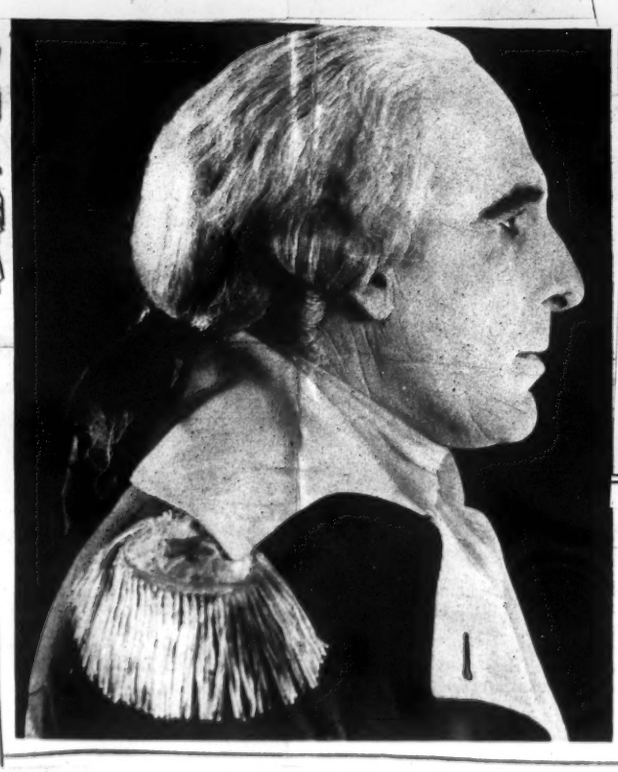
* * *

DAILY, NEW YORK
OCTOBER 20, 1924

Out-of-Town
"America"—United Artists
Lyric, Cincinnati

POST—* * * You recognize the indomitable will and the spirit of sacrifice that won the resolution, in the sight of those soldiers barefooted and half-starved. * * *

"AMERICA!"
That's the title of this week's movie offering at the Royal, this scene being filmdom's version of the battle of Bunker Hill.
—*Press Photo.*



At the left—Arthur Dewey as George Washington in D. W. Griffith's stupendous photoplay, "America," now playing in Detroit. G. E. Jones, at extreme left, as a Rube, was acknowledged one of the best character studies among the merrymakers who participated in the annual harvest party recently given by Detroit Knights of Columbus. Three thousand guests, all in costume, helped to make the affair one of the jolliest and most enjoyable ever held by the Knights.

LUCE'S PRESS CLIPPING BUREAU
NEW YORK 56 WARREN STREET BOSTON 5 BOSWORTH STREET
CLIPPING FROM
Minneapolis Journal Journal 11/9/24

On Stage and Screen

These Men, Magnates, Started on the Proverbial S

THE PHILADELPHIA RECORD — October 12, 1924

Now Big Movie Mag

"AMERICA."

A D. W. Griffith photoplay from the story by Robert W. Chambers. Presented at the Olivier theater the week of Nov. 11, with the following cast of principals:

Nathan Holden.....Neil Hamilton
Justice Montague.....Erville Alderson
Miss Nancy Montague ....Carol Dempster
Charles Philip Montague.....
.....Charles Emmet Mack
Captain Walter Butler..Lionel Barrymore
George Washington.....Arthur Dewey
Captain Hare .....Louis Wolheim
Joseph Brant, Mohawk chief..Riley Hatch

BY FORBES N. JULIAN.

D. W. Griffith is a name that suggests to the mind screen achievement; there is a certain magic quality that the very mention of the man connotes to the average American at all familiar with the affairs of the photoplay world. Here is a man who produces no ordinary things; his are different; they are stupendous, epic, fascinating.

And in "America" he has added another page to the epic of American history, the forerunners of which were "The Covered Wagon," and "The Birth of a Nation." For the reason of this interest in a period of our nation's development almost any film would attract some interest, but "America" is no ordinary picture. It is big, yes, but bigness is not necessarily achievement; it is more than that, "America" supplies the visualization of the events of our early history, of the fibre and character of many of the early leaders, of the hardships which to most of us are only stories and in these days it shows that patriotism, whatever it is, is more than mere flag waving. Patriotism in the times of 1776-85 was something that modern civilization knows nothing about.

Anyone going to see "America" with the purpose of cool, calculating criticism will come away with the purpose shaken, for the appeal of the picture is too broad and elemental to leave in the average person's mind much basis for criticism. One may try to convince himself that he has been disappointed in a few details, at least, but he will be stirred in a strange way, and come away feeling that the conception of the principles which our forefathers battled for is much more vivid and more deeply set in his mind.

It is the sweep and immensity of the events that carry the picture along. The production does not purport to tell the story of the American revolution, but only a typical segment of the happenings of those years. The love story has a certain delicacy, a sweet devotion running through it that strikes right to the heart of the audience. Carol Dempster, as the sweetheart, is petite and charming, although her emotional capabilities are hardly adequate to make the most of some of the greater scenes. She seems to fit the highest type of womanhood that the southern part of the early colonies produced. She is always merely the young girl, the maid, in the midst of hardship, sorrow and heartache and that is the major requirement of the role.

Lionel Barrymore as Capt. Walter Butler, of the British army, Neil Hamilton, as Nathan Holden, the young patriot, and Charles Emmet Mack, as the young fop who loses his life, carry off the major portions of the acting honors.

The history is all of the traditional sort and its authenticity is for the old and the new schools of history to fight over. We believe that the incidents given convey the purpose for which they were intended; namely, to delineate some of the spirit and purpose, some of the courage and fortitude that animated our forefathers. This picture is one of the spirit not of flesh and blood and whether or not the traditional history is the type we should cling to is a question which does not enter into a picture as fundamental as "America."

The details are remarkably well handled and the impression of the late 18th century in our colonies seems to be most authentic.

* * *

Two [illegible] add greatly to

CLIPPING FROM Gary Ind. Tribune 11-3-24

D. W. Griffith's 'America' at Orpheum for Four Days Only

THE CAST

Nathan Holden.....Neil Hamilton
Justice Montague, Erville Anderson
Nancy Montague..Carol Dempster
Charles Montague .....
.....Charles Emmett Mack
Samuel Adams.....Lee Beggs
John Hancock.....John Dunton
King George III, Arthur Donaldson
William Pitt.....Charles Bennett
Thomas Jefferson...Frank Walsh
Patrick Henry, Frank McGlynn, Jr.
George Washington, Arthur Dewey
Captain Walter Butler.....
.....Lionel Barrymore
Sir Ashley Montague, Sidney Deane
General Gage.....W. W. Jones
Paul Revere.....Harry O'Neill
John Parker.....H. Van Bousen
Captain Hare.....Louis Wolheim
Edmund Burke.....William Rising
Chief of Senecas.....Harry Semalis
Chief of Mohawks.....Riley Hatch

BY VICTOR S. SICILIA

All hail to "America," the land of the free and the home of the brave! Gary pays tribute this week to "America," greatest of all Nations! It is indeed most appropriate that D. W. Griffith's "America" should be shown at the Orpheum this week when all the people of the nation are called upon and are privileged to have voice in the destiny of this great country. The presentation of "America" in any city is an event that should be of interest to every civic, fraternal and patriotic organization.

D. W. Griffith's "America" is greater than "The Birth of a Nation!" It is the greatest picture ever made. It is the story of the sacrifice made by our forefathers during the revolution and it is romantic, inspiring and thrilling beyond description. Through this story is woven the most beautiful romance, the greatest love story of all time.

You who have found in the land of America a better shelter than in any other land, go to the Orpheum and see how this country that has given you shelter was made! See how this nation, with its precious freedom, was gained through years of sacrifice and sorrow. Go and see "America," for you will find laughter, tremendous thrills, and you will see the great sacrifice of the first Americans, their sorrows and triumphs. You will see Valley Forge, Lexington and Bunker Hill, and how the the first Americans, arose to the tremendous heights that gave you freedom.

To every American, to the sons of the nation who went forth when America called, in the great crisis that took our boys overseas, to the mothers, fathers, wives, sweethearts, brothers and sisters who suffered anguish when they marched away—go to see "America"—for it is your picture—the same as America is your country!

You will find sympathy here, for your sacrifices, no matter how great, were not greater than those of our forefathers. You will see the beginnings and the causes that made necessary such sacrifices! You will thrill and your heart will throb in knowing that you too, have suffered as they suffered. You will see the old house of Burgesses in Virginia, where sat Washington, Patrick Henry and Jefferson, the founders of our republic. You will see the signing of "The Declaration of Independence" which made this nation free!

The ride of Paul Revere is the most thrilling and daring scenes ever filmed. You will see the battles of Lexington, where 77 Americans stood against 800 British, Concord and Bunker Hill, in which more than 10,000 actors take part. You will pray with Washington at Valley Forge. You will want to stand up in your seat and applaud and cheer when you see the surrender of Cornwallis, and when you have witnessed the inauguration of the first president of the United States, you will come away from the Orpheum a little better, a little [illegible]

can than ever before. Old Glory will not be a thing of bunting then, but assembled from the shrine of stars with a beauty before unknown!

D. W. Griffith's "America" at Orpheum Tonight!

ERVILLE ALDERSON CAROL DEMPSTER & CHARLES EMMETT MACK in D. W. GRIFFITH'S "AMERICA."

D. W. Griffith's production, "America," which was presented at the 44th Street theatre in New York and at the Auditorium theatre in Chicago at $2.50 admission, is offered at the Orpheum for four days only, afternoon and evening, starting today at popular prices.

An exact replica of the 44th Street theatre, New York, presentation will be given at the Orpheum under Mr. Griffith's personal direction, with a special enlarged orchestra playing the original music score. "America" is said to be even greater than D. W. Griffith's "Birth of a Nation."

BRIDGEPORT (Conn.) TELEGRAM — OCT. 1924

"America"

Story of the Revolution At the New Lyric Theatre

BY TELEGRAM REVIEWERS.

"America" had its first showing in Bridgeport at the New Lyric theatre last night. It shows plainly the mastery of David Wark Griffith, who directed it. Through the intense scenes of the birth of America's independence one is carried as though living this picture. The outstanding characters of the production are few and are never submerged in the mass action used often in the picture.

A story of love carries through many turns and pitfalls. Neil Hamilton, in the hero role of Nathan Holden triumphing after hazards at Concord and Lexington, the winter at Valley Forge and with Morgan's riflemen at the North Border.

A thrill of patriotism with each volley of American flintlock fired at "the white of their eyes" as the scarlet coated British advance up Bunker Hill is inescapable and is heightened as the production advances.

Great care as to detail of the historic background of the Revolutionary incidents making up the picture has been taken by Griffith to produce realism in the patriotic fervor of the American colonists, which runs through "America."

The major battles of the war including a remarkable picturization of the alarm "to arms" by Paul Revere are shown, as well as the signing of the Declaration of Independence.

Lionel Barrymore, as the arch traitor of the Revolution, the Tory Captain Walter Butler, gives an amazing demonstration of villainy while Carol Dampster, as Nancy Montague, is called on for frequent emotional characterizations.

Action is crammed into the picture in a large measure.

OBITUARY

LUCE'S PRESS CLIPPING BUREAU
NEW YORK — BOSTON
CLIPPING FROM Omaha Neb. News 10-19-24

"Lincoln" Gets English Praise

And "America" Does, Too, Although It's Barred.

Although the British film board headed by T. P. (Tay Pay) O'Connor has steadfastly refused to permit showing of D. W. Griffith's "America" in England, London critics acclaim "Abraham Lincoln," recently shown at the Rialto in Omaha, as the greatest historical motion picture ever made.

The same critics gave high praise to "America," but Tay Pay was firm in denying Griffith the right to give the film a public showing.

"America" was done over for English consumption, too. The English villains were made loyal citizens, and the title changed to "Love and Sacrifice." But it was a picture of the Colonies' fight with England, and the scenes were [illegible]

LUCE'S PRESS CLIPPING BUREAU
NEW YORK 50 WARREN STREET — BOSTON 6 BOSWORTH STREET
CLIPPING FROM NEW YORK TIMES — OCT 26 1924

Cinema Notes.

A Pittsburgh jurist is said to have adjourned court on five consecutive days to permit applicants for final naturalization papers to visit a theatre and see a motion picture said to express the spirit of liberty. Judge Joseph Buffington, according to the United Artists Corporation, thought that it would benefit the would-be citizens to see David W. Griffith's "America" before obtaining their papers.

CLIPPING FROM Toledo, O. News Bee 10-25-24

VALENTINE

Neil Hamilton, a former Toledoan, if his long residence here can qualify him as such, has a featured role in D. W. Griffith's "America," which comes to the Valentine for the new week. Many remember Hamilton for his work here as a member of the Toledo Theater Stock Co.

Lionel Barrymore and Carol Dempster have leads in this great picture dealing of early American history when pages were "written" with violent action.

Barrymore will be seen as the famous Captain Butler, and Miss Dempster will be seen as Nancy Montague. Hamilton has the role of a young rifleman of the colonial days.

There are many stirring scenes in the production, including the ride of Paul Revere and many other incidents of Revolutionary War history. The story was written by Robert W. Chambers, who is perhaps one of the best-informed writers of early America in this country today.

He is an authority on the subject, and his material should be authentic, giving considerable educational value to the production.

CAPITOL NEWS BUREAU
PRESS CLIPPINGS
COLUMBUS, OHIO.

MIDDLETOWN, O. JOURNAL — OCT. 16, 1924

Griffith Production Gives True History Of Revolution

THE trumpet of earthwhileness sounds today to call all loyal adherents of the screen world to see "America," which is engaged at the Sorg beginning today for at least four and maybe five days. Just as the rolling drums called together young and old in '76 to go out to create a spirit of patriotism for a new nation, so today does the clarion call of the proper thing to do at 1 together people to hearken back to that day in the rich historic entertainment to be found in the photographic revival of those days.

"America" is a living film. It is not acted, not directed, not dramatized and not presented. It is unusual in a new way. It is done, one will say, that instantly there are those who feel and those people in a dark room, without sight, it is all in the dark, alone in the dark. Look and the dark [illegible]

AMERICAN HISTORICAL FILMS

Through pictures like "America," which was presented in Paducah the first half of this week, and "The Covered Wagon," which will play a return engagement in this city next week, the motion picture industry reaches a position of great usefulness to the country. These powerful historical dramas, filmed with the most exacting attention to every detail of costume and scenery needed to visualize the periods in American history with which they deal, are calculated to give the American people a more graphic conception of their country's early past than they could ever secure from the written page. School children who witness such films go away from the opera theater with more American history indelibly impressed on their young minds than they could get through days of class room study. As adjuncts to the American school child's study of his country's history, they could not be improved upon. Whenever a film of this kind comes to Paducah our teachers can do nothing better for their children than to insist that they go to see it. What child who witnessed the scenes at Valley Forge, which appeared in "America," who saw the living countenance of Washington, rallying his troops in battle, could fail to become imbued with a lasting interest in American history and heroics in [illegible]

PICTURE "AMERICA" GETS INDORSEMENT

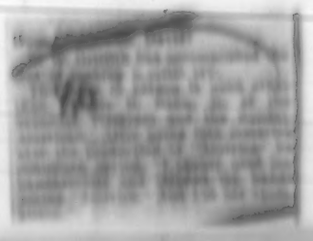
School Film Committee to Lend Its Aid in Increasing Attendance.

[illegible]

Kansas Pictures

[illegible]

CLIPPING FROM New York Bulletin 10-20-24



SYRACUSE (N. Y.) TELEGRAM
OCTOBER 13, 1924

D. W. Griffith's "America" Is Heart Throb of a Nation; Majestic Thrill of Mighty Ocean in "The Sea Hawk"

By CHESTER B. BAHN, SR.,
Dramatic Editor of The Syracuse Telegram and The Sunday American.

TWO of the finest cinemas of the year—indeed, of any year—are presented this week on the silver sheets of Syracuse theatres. I refer, it hardly need be said, to "America," at the Robbins-Eckel, and "The Sea Hawk," at the Strand.

Both are big pictures in every sense of the word—big in story, big in cast, big in production. "America" is as vitally American as this great country of ours itself. And "The Sea Hawk" has been admirably screened by Frank Lloyd. It is not going too far, I think, to endorse it as the premier sea story of the silent drama.

In all seriousness, I want to urge you to see both "America" and "The Sea Hawk." In this year of stellar cinematic entertainment they are to be ranked among the brightest stars.

ROBBINS-ECKEL — "America," presented by D. W. Griffith. Story and titles by Robert W. Chambers. Historical arrangement by John L. E. Pell. Assistant director, Herbert Sutch. Director of construction, William J. Bantel. Photographers, Hendrick Sartov, G. W. Bitzer, Marcel Le Picard, H. S. Sintzenich. Art director, Charles M. Kirk. Artist designer, Warren A. Newcombe. Film editors, James and Rose Smith.

* * *

"AMERICA" is a cinema of tears and cheers, of gulps in the throat, of wet eyes, of rousing Yankee cheers and of a pulse quickened by patriotic fervor.

As a historical epic, it is the America of Americans.

As a story, it is the Robert W. Chambers who once penned stirring romances of colonial times.

As a photoplay, it is the D. W. Griffith who gave us "The Birth of a Nation."

That, my friends, is "America."

It is not a picture to be coldly analyzed in the usual critical fashion. One might as well attempt to dissect the impulse that sends a mother into a flaming home to save her babe as to pass dispassionately upon this newest Griffith master-picture. It simply cannot be done.

"America" is a picture to be wept over, to be cheered over. And I defy anyone to see it without doing both. I am presumably a case-hardened newspaper man. I have served my appreticeship in murders, suicides and catastrophes until I can look impersonally upon death—that greatest of all dramas—as quite an abstract thing.

* * *

I HAVE also gone to the theatre since Chester Benjamin Franklin Bahn—this is for the benefit of my Canandaigua friends—was a pup, with the result that I have counted myself (and have been counted as well by producers) a hard-shelled, hard-boiled critic.

I say these things quite frankly. And I say with equal frankness that the tears coursed down my cheeks during several of the climactic moments in "America." Yes, and that at others I discovered myself applauding.

Imagine a critic crying! Consider the public spectacle of a critic applauding! It's against the first iron-clad rule of criticizing to do either. One should stifle a yawn when tempted to sob. And one should look properly annoyed when there is applause. I know that. Yet—

I openly used my 'kerchief and clapped my hands during "America." And I'm not apologizing. I think I would do it all over again. If I didn't, I'd seriously question the depth of my Americanism.

I realize that I'm saying much about my reaction to Mr. Griffith's epic and little about the picture itself. But, as I have already said, it is not a photo-drama to be analyzed. It is a story to be *felt*. And when one *feels*, analysis is impossible.

* * *

IN his foreword Mr. Griffith explains that he has not attempted to portray the story of the Revolutionary War. Yet, whether he made the attempt or not, that is what he has done. You see the story of the war depicted from the signing of the royal decree blockading Boston port to the hoofbeat ending of the Virginia House of Burgesses, from the ride of Paul Revere to the battles at Lexington and Concord, from Bunker Hill to the signing of the Declaration of Independence, from Valley Forge to the barbaric massacres in New York State, from Princeton to Yorktown, and, finally, to the inauguration of George Washington, first President of these United States.

And the story is told humanly, nearly. It moves from historical tableau to historical tableau smoothly and sharply, if not at very highly. There is, moreover, a security of treatment that convinces that this is the story as the Revolutionary Fathers saw it.

The scene with Washington, Lafayette at Valley Forge, the tableau at Mount Vernon, the scene in the House of Burgesses, the ride of Paul Revere, does not already vary in the force of the dramas. The ride of Paul Revere, the battle of Princeton, the Valley Forge, the Washington in the saddle.

"AMERICA" can be a strong picture, and it is. Mr. Griffith has gone to the Revolutionary War for his story, and he has brought back a story that is vitally American in every sense of the word. Yes, and he has brought back a story that is vitally American in every sense of the word. Yes, and he has brought back a story that is vitally American in every sense of the word. Yes

THE PHILADELPHIA RECORD

Started on the Proverbial S

Now Big Movie Magnates,

These Men

LUCE'S PRESS CLIPPING BUREAU
NEW YORK 26 WARREN STREET — BOSTON 8 BOSWORTH STREET
CLIPPING FROM NEW YORK WORLD
NOV 9 1924

MR. SIDNEY OLCOTT added something to his career as artist when he turned out Norma Talmadge's "The Only Woman." It is a passable comedy-drama, made so purely by virtue of a fine, knowing method of treatment. I don't know of any one else who could have come through with even a fair picture play, excepting, of course, Lubitsch or Griffith.

And in this connection, a letter has arrived from a very eminent authority in the picture field, complaining about the statement in my review that "there are three great directors—Griffith, Lubitsch and Olcott."

"I too," he says, "consider these three the great ones, and so you are right to that extent. Personally, I rate Olcott as second and Lubitsch as third. In many respects I think Olcott is a greater artist than Griffith. Griffith is better in the great, big broad strokes, but in the delicate shadings and refinements I think Olcott has it all over him. It seems to me also that a lot of credit given to Lubitsch—take 'The Marriage Circle,' for example—really belongs to Adolphe Menjou for his acting. I agree with you, it is a shame that Olcott occasionally must handle some pretty poor material."

Now, of course, here is a subject which possibly constitutes ground for argument. I want to come up hurriedly, however, with the explanation that I did not group Lubitsch and Olcott with respect to their respective rank. I don't know which is the better. In fact, I don't care. Nor should Lubitsch or Olcott care. They are in good company. What more could they ask?

But the charge that Griffith rides beyond his depth in approaching the finer, more delicate shadings of the picture drama is, it seems to me, uncharitable and indicative of a very definite lapse of memory. Nothing in all the history of the film play has touched me so deeply as the death scene in "America," and any one of a half dozen emotional scenes in "Broken Blossoms," and any one of a half dozen more of the intimate views in "The Birth of a Nation."

Here, in these tremendously faithful and human moments which Griffith magnifies by the expert employment of orchestration and title writing lies one of his most effective strokes. The thing which has made him great is his ability to reach the heart. The heart is merely warmed by the blare and surge of his great sweeps. It is in that sudden slackening of tempo, when the violins are muted, and the camera pokes its way behind the curtain which has hidden the soul of the girl and the boy that the heart is reached and wrenched. Oh, Griffith is, if anything, an artist with the power to paint a picture with the saintest, most elusive of hues.

LUCE'S PRESS CLIPPING BUREAU
NEW YORK — BOSTON
CLIPPING FROM Dayton, Ohio Herald
12-3-24

ALONG comes L. A. T. with a list of the pictures he thinks best this year. "America" is his first choice. Here are the 10:

1. "America."
2. "The Sea Hawk."
3. "Beau Brummel."
4. "The White Sister."
5. "The Thief of Bagdad."
6. "The Ten Commandments."
7. "The Humming Bird."
8. "The Fighting Coward."
9. "Open All Night."
10. "Forbidden Paradise."

What is your choice?

THE best locations for pictures aren't found—they are usually built, according to William de Mille.

And to give weight to his statement Mr. de Mille lets it be known that he has been a producer for more than 10 years and that he is now filming his fifth picture. In all this time he says he

LUCE'S PRESS CLIPPING BUREAU
NEW YORK — BOSTON
CLIPPING FROM

Theater

WATCHING 'EM STRUT

By Nelson Robins

What I can't understand is why the movie directors don't go in more enthusiastically for the historical film.

By the historical film I mean the film which depicts the epics of America. Not jazz America or the America of the historical novel, but those vast movements which showed America to Americans.

D. W. Griffith saw the possibilities in "The Birth of a Nation" and "America," and has produced two films that will live. James W. Cruze saw the possibilities in the epic of the Forty-Niners, and made "The Covered Wagon."

This week at the Century there is "North of 36," which, while it falls down in many spots, has the inevitable appeal of a story having to do with one's own people in some gigantic struggle.

* * *

So far, however, the surface of the historical film field has not been scratched.

No one, for instance, has done Jamestown, or Nathaniel Bacon, perhaps the most romantic figure in American history, nor La Salle, nor a dozen others whose lives read like fiction.

Imagine, if you please, the gorgeousness of a film showing Cortez with his 300 horse and foot, taking Mexico.

And De Soto battling his way to the Mississippi before the world knew anything about a Mississippi.

There is that about deeds of courage and strength which always appeals to the movie mind, or to any other mind for that matter, and when the deeds of courage and strength can be pinned on to a real human and lovable hero the appeal becomes strong enough to make ordinary people pay money to see it.

Some years ago there was much talk of having D. W. Griffith write the history of America on celluloid and the project of raising a vast sum to carry out his ideas in that regard was considered. I don't know what became of it. Maybe he is doing so on the side.

But certainly it should be done and done in such a manner and on such a scale that the children of 200 years hence will sit tensely in their seats at school and watch their forefathers at work and play.

Then there would be no learned and long drawn out discussions as to what was done and why and where. The children could watch it being done.

And there would be no protests from any section that it was being unfairly treated.

LUCE'S PRESS CLIPPING BUREAU
NEW YORK — BOSTON
CLIPPING FROM Aempe. Gard N.Y.
12-19-24 News

PROCTOR'S OPERA HOUSE.

"America"—Last showing at the Opera House Friday night.

As the production by Frederick Landis, famous New York journalist and brother of Judge Landis.

Columbus discovered America, but David Wark Griffith made her glorious. The discovery was an accident, but the picture was not an accident. Griffith gave reports where he was going and he arrived where he was headed—with a great result.

It is an epic in production.

It is not so much the story of the picture, the motive of the author, the work of the players, the dramatic currents of tragedy and drama, the superb treatment given the special or straight work of the members of a company, but it is all put over in an epic manner.

The Fortune of Fate, the Fortune of Love, the Fortune of Hate, the Fortune of Ambition, the Fortune of Patriotism, the Fortune of Revolution, the Fortune of Liberty, the Fortune of Freedom, the Fortune of Independence, the Fortune of Washington.

It is a story of a young man who loves the daughter of Tories, the daughter of a family of aristocrats, who are driven from their home by the Revolution, and who, thereby, is more intimately bound up in the world events of our country.

LUCE'S PRESS CLIPPING BUREAU
NEW YORK — BOSTON
CLIPPING FROM WASHINGTON STAR

LUCE'S PRESS CLIPPING BUREAU
NEW YORK — BOSTON
CLIPPING FROM

D. W. GRIFFITH

LUCE'S PRESS CLIPPING BUREAU
NEW YORK BOSTON
CLIPPING FROM
LOUISVILLE (KY.) POST
JANUARY 4, 1925

Only Praise For Griffith's "America" After Preview By Educators And Civic Heads

THE ABOVE SKETCHES WERE MADE BY JACK WILHELM, HERALD STAFF ARTIST, AFTER A PREVIEW OF GRIFFITH'S "AMERICA" AT THE MARY ANDERSON.

By JACK WILHELM.

"Griffith has again reached the plane he attained with "The Birth of a Nation."

Griffith's "America" represents by far the most thrilling and satisfying motion picture since he presented his first masterpiece—"America" is his second.

A picture with more interest, more feeling and more scenic beauty has never been placed upon the screen, and Griffith has placed before rival directors an entertainment that only another Griffith can equal.

Griffith planned his picture for months. A great author wrote the story and with the greatest care for each minute historical detail a great epic American historical romance has been transferred to the screen.

Romance and adventure are unraveled with vividness and color—yet never once does it lose its accuracy as to the historical.

You see Paul Revere's ride, over the same road which he rode in '75. You see Valley Forge, with all its suffering, heroism, and, above all, the dominating figure of Washington. You see the battles of Princeton, where Washington's bravery saved a battle; Bunker Hill, the march of the British from Boston to Lexington, the engagement at Concord Bridge and the surrender of Cornwallis—a climax of beauty and scenic photography that has been evidenced thruout the picture.

At the preview on Friday there were more than 100 city officials, churchmen, representatives of patriotic and civic organizations and educators, and there was a unanimity of opinion that the artistic beauty of this Griffith work, along with the accuracy of its presentation and its educational features, should make of it one of the big outstanding films of the decade.

LUCE'S PRESS CLIPPING BUREAU
NEW YORK BOSTON
CLIPPING FROM
NO. TONAWANDA (N. Y.) NEWS
JANUARY 12, 1925

AVONDALE & STAR THEATRE SHOW D. W. GRIFFITH'S 'AMERICA'

Yorktown, historic Virginia hamlet of Revolutionary fame, nestling on the James river, is aroused. For its few hundred inhabitants, who hitherto have counted the passage of time by the two great events of it career—its place in Revolutionary history and the establishment of a submarine base nearby during the World War— what they consider the third outstanding event of history, the filming there by D. W. Griffith of scenes for "America" which comes to the Star and Avondale theatres, Mon. Tues. Wed.

And now Yorktown wants to become a second Hollywood.

Historic houses, standing since 1770 formerly pointed out to visitors as the places where Washington slept, ate or visited, are now proudly exhibited as the mansions where Griffith took such and such a scene, with various local dignitaries — Revolutionary descendants — as actors.

The quaint old church, practically unchanged since the first service was held there in the early 70's, is today locally more famous as the place where Griffith and his staff, attended a Sunday service than as the meeting house where Washington's staff once knelt in prayer.

There is no newspaper in Yorktown but the intimate details of the scenes Griffith made, of how he and every member of his large company looked acted, and what they said and ate is known to every inhabitant.

SUBSCRIBE FOR THE "NEWS"

LUCE'S PRESS CLIPPING BUREAU
NEW YORK BOSTON
CLIPPING FROM
MOVING PICTURE WORLD (N. Y.)
OCTOBER 25, 1925

Colonel Roosevelt Endorses "America"

The flow of approval of D. W. Griffith's spectacular film of the American Revolution "America" includes a warm testimonial by Colonel Theodore Roosevelt, former Assistant Secretary of the Navy and now Republican nominee for Governor of New York. Of this current United Artists Corporation release, Col. Roosevelt wrote to Mr. Griffith:

"I think it would be excellent if every boy and girl in the country could see your picture 'America.' If people are to thoroughly appreciate what our country means, they should know how it was made. Tradition, if it is fine tradition, should be kept always alive in the minds of the people."

LUCE'S PRESS CLIPPING BUREAU
NEW YORK BOSTON
CLIPPING FROM
EXHIBITORS HERALD, CHICAGO
OCTOBER 25, 1925

Charming Pittsburgh ladies present patrons of the State and Liberty theatres, with buttons for Coolidge, Davis or LaFollette, together with a ballot advertising the D. W. Griffith production "America" which played the Rowland & Clark [illegible]

LUCE'S PRESS CLIPPING BUREAU
NEW YORK BOSTON
CLIPPING FROM
[illegible] (TEXAS) NEWS
[illegible]

anything to the public [illegible]

AN INSPIRING MOVIE.

In bringing the motion picture "America" to Chattanooga, Davis King Summers post of the American Legion has preformed a signal service for the community by offering something that stimulates sleeping patriotism and recreates a profound reverence for those brave men who brought this republic into being.

There is so much of triviality and there is so much that is not wholesome in the aggregate of movie offerings, the appearance on the screen of a picture like "America" is refreshing and most welcome. The educational opportunities of the picture screen are almost illimitable. True, this opportunity has not been entirely neglected, but much more could be done in teaching the history of the United States through the agency of the motion picture.

Purely educational pictures, naturally, will not have a wide vogue, because they do not meet a popular demand, but with such productions as "The Birth of a Nation" and "America" the spectator is absorbed and thrilled as well as instructed.

LUCE'S PRESS CLIPPING BUREAU
NEW YORK BOSTON
CLIPPING FROM
EXHIBITORS HERALD, CHICAGO
OCTOBER 25, 1925

United Artists

AMERICA, a D. W. Griffith production for a second mortgage on the house and pawned my wife's rings, thereby raising enough to play this masterpiece. I visited twenty-eight town and country schools, handing out hearsay and cards that would admit any school pupil regardless of age for 15 cents (my regular adult admission being 55 cents) and in addition had all the first, second and third grade children of Baltimore, school stop "America" and pledge their allegiance to the flag on the first night. Then on the second night, I had a contest between two country schools. They adopted Belgian children from each school and sang "America," the audience rating on which school did the best singing. All this got the parents and friends of the children interested which resulted in a good crowd the first two nights and the word of mouth advertising did the business for the last night. Hired a good orchestra for all three nights and attended every single performance. I should judge it might be good enough to get my wife's rings back. My advice to all exhibitors is: Play this wonderful picture, which will bring back the patronage of your theatre to school and perhaps in the place of preaching and sermons, this range of theme and in what place in this theme was politics. I think this is the great American picture, for it has universal appeal and should be seen by all our countrymen. The big action of Paul Revere's ride, Valley Forge, the battle of the Monmouth Parkway and the battle where will bring down the house if your prices are not exorbitant at least. The opening of it opens and ends in the city of Washington, where Congress and the President are seen. Hoping that Mary Anderson, who made this and other pictures possible, will be with us for a long time.

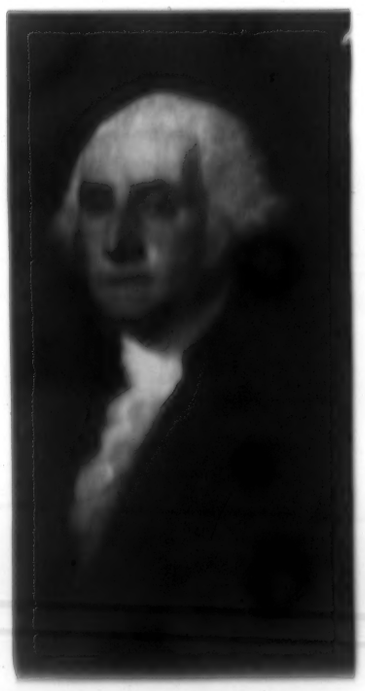
LUCE'S PRESS CLIPPING BUREAU
NEW YORK BOSTON
CLIPPING FROM
EXHIBITORS HERALD, CHICAGO
OCTOBER 25, 1925

United Artists

AMERICA, a D. W. Griffith production [illegible]

LUCE'S PRESS CLIPPING BUREAU
NEW YORK BOSTON
CLIPPING FROM
[illegible] TRIBUNE
JANUARY [illegible]

LUCE'S PRESS CLIPPING BUREAU
NEW YORK BOSTON
CLIPPING FROM
BALTIMORE AMERICAN



HON. GEORGE WASHINGTON
[illegible]
Petersburg, Va.
[illegible]

Wins Bridgeport

Lincoln Co. Sells on Griffith's "America"

KILLED IN BRUSH FIRE

NORWICH, Conn., Oct. 13 (AP)—Brush fires which have caused extensive damage throughout eastern Connecticut for the past week, today took their first life when Patrick Brennan, a member of the Norwich fire department, was overcome while fighting a blaze and died in a hospital here.

Doctors Show Best Way to Get Rid of Threatening Colds

NURSE ENDS COLD QUICK, TEMPTING WAY

Many Here Find Quickest and Most Pleasant Way Speedily End Head Colds, Coughs and Chest Colds, in Hospital and Home Use

Stuffy head colds clear up quickly—coughing is stopped in two to three minutes—and even severe colds treated in the hospital are quickly ended by a pleasant method doctors now advise for home use. And numbers of Boston people now find it more tempting to end colds at once than to needlessly risk pneumonia by neglecting treatment in time.

The experience of Miss Alice Ryan, hospital nurse, is typical. Miss Ryan contracted a severe chest cold as a result of overwork at the children's cold clinic. Examination by the house physician showed a pulse of 86, respiration 20 and temperature 100°, with severe thoracic pains.

Within a short while after she started taking her double dose of Ayer's Cherry Pectoral she was surprised to find how quickly relief began. In a few hours her fever was lost, she was breathing easier and had no thoracic pain. That night she slept comfortably and woke up feeling greatly relieved. When she returned for medical examination the next day, her temperature, pulse and respiration were normal again. A few doses of Ayer's Pectoral, the doctor reports, had cleared up the cold completely.

Note the other cases below, reported within the last 30 days.

PLEASANT WAY TO END CHILD'S COLD USED BY DOCTOR

Mother's Worry Ended By Home Use of Hospital Treatment—Stops Threatening Cold

A safe, sure method of treating colds at home is pleasant and effective. Colds that have been treated by physicians in hospitals are now being treated in the home with the same results. Mrs. C. V. Hospital, of Lynn, Mass., reports that her little boy had a cold that was threatening to develop into croup. She was very much worried. She had read about the use of Ayer's Cherry Pectoral in the Boston Post regarding its use in preventing croup, which is dangerous. The next time he showed a cold she gave him Ayer's Cherry Pectoral. The cold was gone in a few days

"ABRAHAM LINCOLN" IS SUPERB

Griffith's Great Talking Film Opens at Majestic

BY PRUNELLA HALL

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A special feature of the occasion was the presence of Thomas H. Sherman of Maine, who was present in Ford's Theatre the night that the President was shot, and who knew Lincoln personally in his capacity as official telegrapher. Also present was Major Dodge who was Lincoln's personal bodyguard during his presidency.

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And Walter Huston's portrayal of the Great Emancipator is nothing short of inspired. As Lincoln in the early 20's, awkward and ungainly, proud of his brawn, yet tender in his love for Ann Rutledge; as Lincoln at 50, sorrowing over the woes of the nation of which he is President, a lonely, brooding figure in the dark watches of the night, Huston is unbelievably effective. It is an honest and human portrait, one of the greatest that the screen will ever know.

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There are innumerable Griffith touches: The vividly etched prologue which pictures the birth of Lincoln in the tiny log cabin in the Kentucky wilderness; the effective outline of the lean Lincoln in a tall hat as he descends narrow flights of stairs; the flashes of the Confederate and Union soldiers on march; the scores of slaves singing under their heavy burdens. The camera work is superb.

Smooth and Fast Paced

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"Abraham Lincoln" is a great [illegible]

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Fenway—"The Sea Wolf."
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"Pape's Diapepsin," as it is called, is eaten like candy—and in just [illegible] minutes. No upsetting of [illegible] stomach. Normal digestion is restored, stops! [illegible]

Thousands are so enthusiastic over the results they are securing that they simply have to tell their experiences to help others. Here's what attractive Mrs. Grace Holt, No. 1 Dean Way, So. Boston, Mass., says:

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At druggists all Pape's Diapepsin is only 60c. Pape's Diapepsin, Wheeling, W. Va., for a FREE sample box.

PAPE'S DIAPEPSIN
Quick Relief for Stomach Ills

ECZEMA
Itching Skin

[illegible]

New Face Powder Stays on Longer

[illegible]

Try this Quick Method For Blackheads

[illegible]

MADE FILM FOR THEIR PARENTS

Mexican President's Sons Spent Month in Hollywood

ATCHISON, Kan., Oct. 13 (UP)—Guillermo and Fernando Ortiz Rubio, sons of the President of Mexico, sat hunched over desks tonight, in the study hall of St. Benedict's College here, faced with the task of making up work lost when they spent a month's vacation in Hollywood.

MADE TWO-REEL COMEDY

Guillermo and Fernando, 18 and 19 respectively, will be assisted by special tutors, the Rev. Father Richard Burns said. The two arrived Friday and were met by the smiles of everyone except Father Burns, "dean of discipline" at the school.

"I like to study," Fernando said. "But I think we like Hollywood better. Father has promised us a new automobile if we make good grades here."

The two boys made a two-reel comedy under direction of Mack Sennett, for their parents to exhibit at Chapultepec Castle at Mexico City. The remainder of the cast was made up of five Mack Sennett bathing beauties.

"It's not much of a picture!" Guillermo and Fernando explained in their broken English. "We made it on a ship in the bay. Just played, made some funny faces and had a good time."

Guillermo has decided to be a civil engineer while Fernando declared he would study agricultural engineering, believing the knowledge could be used to aid Mexican farmers. Both boys will study English, mathematics, chemistry, and religious education this semester, Father Burns said.

Sons of 30 prominent Mexican families are enrolled in St. Benedict's.

ANN CORIO AT OLD HOWARD

Burlesque's Most Beautiful Girl; Fight Pictures

No burlesque girl ever received a greater reception than that accorded to Ann Corio yesterday at the Howard. Long hailed the most handsome in burlesque, she was greeted by hundreds of friends and she demonstrated her ability as a singer and dancing star and she had to respond to many deserved encores. She was attired in the height of style, plus and got a merry, [illegible] reception. The fight pictures of the recent Maloney-Carnera battle proved a knockout with the sporting fans who were well represented.

Arthur Petty and company offered a comedy novelet act that caught the popular fancy and the Five Hot Shots held a lively interest dancing act "Argentine" and "Montana Moon" with the usual features, rounded out a rousing bill of merriment.

ALL STAR BILL AT ORPHEUM

Franklyn Ardell Heads List in "Whoopee," Talkie

Florence Shepherd's and Dermont Dobson's "Whoopee," among vaudevillians adapted from Eddie Cantor's great stage hit, with the comedian reprising the complete for the screen version, is at Loew's Orpheum this week.

The rollicking show this week might well be termed an all-star comedy bill. Comedy there is aplenty and it ranges from Franklyn Ardell's inimitable drunk act to the playing of Jack Benny, a comedian based in the personal favorite with lovers of several years ago, who, together with Frances Arnold, comprises the Benny and Berrens team, presented last week in "Fifty Million Frenchmen." Benny is the funny man of the team and he has a comedy routine that is sure to please the most critical. Miss Arnold is the straight woman and she does her part well.

Ardell, who is a comedian of the first water, is the star of the show. He is ably supported by Miss Shepherd, who is a comedienne of no mean ability herself. Dobson is a good straight man.

Ardell's drunk act is a masterpiece of its kind. Ardell is a comedian who can do no wrong. He is funny in everything he does. He is funny when he does nothing at all. He is funny when he does something that is not funny at all. He is funny when he does something that is not funny at all and yet it is funny. He is funny when he does something that is not funny at all and yet it is funny and he does it so well that it is funny.

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SIMPLE HOME MIXTURE DARKENS GRAY HAIR

[illegible]

Indigestion All Gone

[illegible]

"STEPPERS" AT WALDRON'S

Four Vaudeville Acts and Two Pictures Besides

[illegible]

To Wake up FIT Tomorrow Take one TONIGHT

Cascarets 10c

SCREEN GOSSIP

WALTER HUSTON

HE MAKES LINCOLN LIVE

A combination of brawn and brain, comic and dramatic thespian, hero and villain—that is Walter Huston, who plays the title role in D. W. Griffith's "Abraham Lincoln," the United Artists' epic which opened yesterday at the Majestic Theatre.

Born in Canada, he just naturally gravitated to the stage, as most actors do.

Devoid of flourishes and affectations, he is just a regular heman; willing to chew nails to show how hard he is, or wear spats. Nothing matters to him.

One of his many good points is that he doesn't take serious things seriously, himself included.

Carried a spear once for Richard Mansfield so he could go down in history with the Mantels and Barrymores.

Claims to have played everything in the theatre but the cake of ice in "Uncle Tom's Cabin."

Once, to change his luck, he went into vaudeville. There he learned to be an electrician, a song and dance man, a ticket taker and finally, a leading man. It changed his luck.

The show business is the show business, he says. It rains on Sundays and shines on Tuesdays, but you take the flowers and the smacks and like them both.

His First Success

When the smacks were the heaviest, Brock Pemberton emerged from behind a cloud of gloom and gave Walter his first big Broadway chance. That was five years ago.

The play was "The Easy Mark." Since then this capable actor has starred in "Desire Under the Elms," "The Barker," "Elmer the Great" and "The Commodore Maries."

Paramount officials thought he might make a movie actor, so they gave him a start in "Gentlemen of the Press." The picture, in picture parlance, was a "wow." They tried him in another, "The Lady Lies"; it was also a sensational money success. A third attempt brought forth "The Virginian"; another bull's-eye.

Huston is either very lucky or very good—everything he touches turns to gold, as the saying goes.

D. W. Griffith thought Huston resembled Lincoln more than any other actor in the States.

The result was a contract for Huston that makes ordinary motion picture salaries fade into [illegible].

Huston knows what to do with his money. He has the nerve, he says, to go into a bank and argue for a half per cent more interest. He is equally effective against female book agents.

Other principals in the cast of "Abraham Lincoln" are Kay Hammond, as "Mary Todd"; Una Merkel, as "Ann Rutledge"; Ian Keith, as "John Wilkes Booth"; Jason Robards, as "Herndon"; Hobart Bosworth, as "Robert E. Lee"; Frank Campeau, as "Phil Sheridan," and Lucille La Verne.

* * *

THEIR PRIVATE LIVES

Have movie idols a right to a private life for themselves and their children? The question is discussed pro and con by Adela Rogers St. Johns in an article entitled "No Close-Ups for Baby," in the November issue of The New Movie Magazine.

Would a picture of Nancy Carroll with her baby—she has a beautiful 4-year-old daughter—destroy your illusions? Nancy Carroll believes it would, and she will never have a photograph taken with her baby. "We public idols not foster the illusion our public has about us," she says.

Gloria Swanson has never had a photograph taken of her 10-year-old daughter and her adopted son, but her reasons are very different from Nancy Carroll's, according to Mrs. St. Johns. "I don't want my baby to be public property," Gloria Swanson says. "I want her childhood to be simple and unspoiled. I don't want all of the hectic part of my career to touch her in any way."

Norma Shearer has decided that her baby boy is not to be part of the public life of Mrs. Irving Thalberg. Dolores Costello has taken an entirely different stand from the others. Her small daughter has already been photographed a lot some. Mrs. St. Johns says that it is an inspiringly beautiful picture. "Motherhood has added much to the slightly cold beauty of Miss Costello's face," the writer claims. "Her pride leaps through the film."

ANSWERS TO QUESTIONS

Charlotte—Monte Carlo [illegible] "Bulldog" is the pet [illegible] Tony, [illegible] Mary Pickford [illegible] Ruth Mack, a [illegible] Mrs. Ruth Mack, Boston.

Other Features on Pages 16 and 17

MRS. MARY E. CARAHER DIES IN 80TH YEAR

[illegible]

Hands Not to Heat Cloth, Thus Shoots Self

[illegible]

"GOOD NEWS" AT BOWDOIN SQ.

Also "Man Trouble" Night Club Story and Acts

At the popular Bowdoin Square Theatre is a most attractive talking picture and vaudeville programme that is meeting with great favor. The top feature is entitled, "Good News," a Metro-Goldwyn-Mayer super-special that is just packed with four years of college life in which the cast contains Bessie Love, Stanley Smith, Mary Lawlor, Cliff Edwards and Lola Lane. During the action of this picture is displayed several football thrills with youthful enthusiasm at its height. The offering is alive with song hits of the most entertaining nature and the dancing features win the plaudits of the entire house.

Another feature introduced the fight pictures of the recent Maloney-Carnera battle and it was enjoyed by the ladies as well as the gentlemen in the house. Another feature of merit presented, "Man Trouble," an all talking Fox movietone drama, a swift moving thriller that introduced the high spots of life of a New York night club in which the "boss" of that organization was slated for a "ride." In the cast were Dorothy Mackaill, Milton Sills, and Kenneth McKenna. Another film offered the animal comedy, "Who Killed Rover?" Four vaudeville acts pleased in good measure. They included Angus and Searls, Ingalls and Gaines, Webber and Ray, and Reynor brothers.

POWDER PUFFS AT THE GAYETY

Big Mechanical Ballet Features the Burlesque

An amazing dance number was the feature of "Powder Puff Revue," which opened yesterday at the Gayety, Boston's uptown burlesque theatre. A big mechanical ballet, people with living machinery, against which unusual background "The Dance of the Mechanical Dolls" was performed by the Boylans, late of George White's "Scandals."

As if to show the versatility of the producer, another smashing scene was "The Silver Garden," which was a scenic knockout. A number of unusual poses were in evidence in the final tableau.

But the two big scenes, although enough to carry any show, did not constitute the only feature. Frances Parks, and Elvia Herndon, the two featured players of the feminine contingent, kept the audience in rare good humor from start to finish.

The comedy, in the hands of Sammy Weston, Jewish comedian, and Lew Powers, an eccentric, was continuous and ridiculous—and the audience loved it. Those two working with George Kinnear, singing straight man, dished out laugh after laugh. They had a new line. Harry Allen and Mickey Mays, violin-playing ingenue, were where the crowd enjoyed.

Be a Magician

RHYTHM REVUE AT SCOLLAY SQ.

Helen Johns Presents Her "Glorious Girls"

This week's vaudeville bill at the Scollay Sq. Theatre is another example of what first-rate vaudeville has to offer. Helen Johns and her Glorious Girls present "A Rhythm Revue," featuring the Misses McLellan and Peterson: the act is one of the most versatile on the stage and the girls, besides looking beautiful, sing, dance and play in royal fashion. They are a tremendous hit.

The show opened with a special Columbus Day overture, played by the Scollay Sq. Orchestra with Charlie Frank conducting, with Tedasco, a marvel of the accordion, and Miss Esthel Nagel, one of the finest of sopranos, assisting.

Wally and Zella get the vaudeville show off to a fine start with a splendid display of tap dancing; then comes Demarrest and Drollet in musical moments that were both funny and clever; next appeared Miss Jean Boydell, who is billed as a "unique pepologist," and she got over in great shape. Helen Johns and her Glorious Girls next came on with special costumes, scenery and beautiful lighting effects; it is one of the finest flash acts in recent years. The big comedy honors of the show go to Seed and London, however, for they stopped the show cold with their hilarious offering. Also a big hit in the comedy line were Mardo and Janis, who "threw the bull" as only real comedians can. Munroe Brothers close the show in true big-time fashion.

Jack London's greatest story, "The Sea Wolf," with the late Milton Sills, is the picture.

LIGHT COMEDY AT THE STATE

"Those Three French Girls" Title of Film

"Those Three French Girls" is the title of the all-talkie feature at Loew's State Theatre this week, but it is the three gentlemen in the film who take the honors. Reginald Denny, tall and handsome and very English in his dialogue, is very amusing, as is Cliff Edwards his ukelele, and "monkey" business.

Fifi D'Orsay is the most important French girl and she chatters French and English at a regular "Floyd Gibbons" tempo.

It is all very light and farcical and the comedy highlight to us was when Reginald Denny drove one of those miniature autos right up the steps of his uncle's French chateau and chased the dignified butler around the great hall.

The story opens with three gentlemen and "those three French girls" in jail. They eventually escape their bars and spend the night in a barn. Reginald has fallen for Fifi, very hard, but it is only the first reel or so. Thus we have the little French girl misunderstanding the big Englishman. She thinks he is one grand flirt because his uncle says so. But it is uncle who is the Don Juan, but Fifi doesn't find out about it until she is about to become Reginald's aunt via marriage. Uncle has given her a modiste shop to play around in until their marriage and that is an excuse for a fashion show.

But just before the wedding bells ring, Reginald fixes things so that he has the happy ending instead of uncle.

EXETER STREET THEATRE

Lewis Stone in "Strictly Unconventional" and Bessie Love in "Good News" are the attractions for today and Wednesday at the Exeter Street Theatre. The last half of the week William Boyd will be seen in "The Storm." Cyril Maude in "Grumpy" also will be shown.

For all SILKS use the new CARBONA Grease Absorbent POWDER

REMOVES GREASE SPOTS WITHOUT LEAVING A "RING"!

Most silks are now "weighted" or "loaded" with foreign substances to make them appear of better quality. Liquid cleaners dissolve this "weighting" or "loading," and this causes "rings" on Silks. We have therefore created Carbona Grease Absorbent Powder for use on Silks only. This Powder will not affect "weighting" or "loading" in any way—it absorbs Grease Spots instead of dissolving them, and no "rings" can result from its use on Silks.

For all other Fabrics use Carbona Cleaning Fluid

20c size Cans at Drug Stores

Copy of an expensive custom model

Deep Luxurious Down Cushion CLUB CHAIR

SPECIAL $110

ONE of the most comfortable chairs and remarkable trades we have ever had. Back pillow and seat cushion are both separate, reversible and (would you believe it possible?) down filled.

Springs are carefully hand tied like our own shop pieces and rest on strong webbing. Filling is all hair. Outside seams welted. The arms roll gracefully and are thickly upholstered. Most surprising of all, you can have your choice of many rich fabrics, including mohairs, tapestries, frieze, damasks in a variety of colors to harmonize with any room scheme. Custom chairs like this in these fine coverings would easily sell for around $200.

PAINE FURNITURE CO.
81 Arlington Street

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"Abraham Lincoln" is a great screen adventure for the present generation and generations to come.

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Thousands are so enthusiastic over the results they are securing that they simply have to tell their acquaintances to help others. Here's what Miss Grace Hall, No. 1 Hancock Way, So. Boston, Mass., says: "I suffered from nervous indigestion for many months until I couldn't sleep right and nothing agreed with me. I would have gas on my stomach, sour stomach, heartburn, and would bloat badly after every meal.

"I tried a lot of medicines but nothing helped until I heard about Pape's Diapepsin and got some. It ended my trouble in a surprising way."

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KILLED IN BRUSH FIRE

NORWICH, Conn., Oct. 13 (AP)—Brush fires which have caused extensive damage throughout eastern Connecticut for the past week, today took their first life when Patrick Brennan, a member of the Norwich fire department, was overcome while fighting a blaze and died in a hospital here.

Doctors Show Best Way to Get Rid of Threatening Colds

NURSE ENDS COLD QUICK, TEMPTING WAY

Many Here Find Quickest and Most Pleasant Way Speedily End Head Colds, Coughs and Chest Colds, in Hospital and Home Use

Stuffy head colds clear up quickly—coughing is stopped in two to three minutes—and even severe colds treated in the hospital are quickly ended by a pleasant method doctors now advise for home use. And numbers of Boston people now find it more tempting to end colds at once than to needlessly risk pneumonia by neglecting treatment in time.

PLEASANT WAY TO END CHILD'S COLD USED BY DOCTOR

Mother's Worry Ended By Home Use of Hospital Treatment—Stops Threatening Cold

The experience of Miss Alice Ryan, hospital nurse, is typical. Miss Ryan contracted a severe chest cold as a result of overwork at the children's cold clinic. Examination by the house physician showed a pulse of 86, respiration 20 and temperature 100°, with severe thoracic pains.

Within a short while after she started using her double strength doses of Ayer's Cherry Pectoral she was surprised to find how quickly relief began. In a few hours her fever was less; she was breathing easier and had no thoracic pain. That night she slept comfortably and woke up feeling greatly relieved. When she returned for medical examination the next day, her temperature, pulse and respiration were normal again. A few doses of Ayer's Pectoral, the doctor reports, had cleared up the cold completely.

END COLD CAUGHT WORKING AT NIGHT IN CHILLY OFFICE

People Have Find Hospital Method Pleasing for Home Use—Relief Soon Comes

STOPS HEAD COLD CAUGHT SHOPPING

AYER'S Cherry Pectoral

ANTARCTIC CONQUEROR ACCLAIMED

Byrd Given Ovation by 5000 at Dartmouth Stadium

HANOVER, N. H., Oct. 13—Receiving an ovation as great as any football team ever in the Dartmouth Stadium, Rear Admiral Byrd addressed a crowd of 5000 here today. The address was given as the culminating episode of northern New England's reception to the leader of the latest expedition to Antarctic.

ADMIRES OUTING CLUB

Rear Admiral Byrd was very much impressed by the Dartmouth Outing Club and said that he would call for volunteers from it on his future expeditions. He also expressed his appreciation to Senator Moses for what he has done for the navy in the following words: "Senator Moses is the best friend the navy ever had and we all love him."

The address which he gave was prepared for this occasion and has not been delivered at any other place. He compared the Arctic and the Antarctic regions, being much more favorably impressed with the South Polar spaces than those of the North Pole.

Visibility Poor Near Pole

He told about flying in these cold climates and said that there was little difference except that visibility was worse. He continued to discourse about life at the Poles, giving all the little intimate details which would interest the non-technical audience to which he was talking.

Senator George H. Moses of New Hampshire acted as master of ceremonies and introduced the various speakers. Governor Weeks represented Vermont. Dr. A. Warren Stearns extended greetings in behalf of Governor Allen of Massachusetts. Professor Ralph A. Burns spoke for Governor Gardiner of Maine. Governor Charles W. Tobey welcomed Byrd to New Hampshire, officially, and introduced him to the audience.

Reaches Hanover at Noon

With the Dartmouth and Newport, N. H., American Legion bands leading the procession, Commander Byrd was ushered into Hanover shortly after 12 o'clock. The many colored autumn leaves of the elms and maples lining Main street lent their brilliant plumage to the gayety of the occasion.

The student body of Dartmouth College was on the campus in full force to tender their welcome to the conqueror of the South Pole. Several lusty "Wah Who Wahs" rang out in what seemed mid-summer day. The Dartmouth Outing Club took charge of the guest of honor at this point and escorted him to the outing club house for the luncheon.

Play Annapolis' Tune

At 2:45 Byrd arrived at the Memorial football stadium, where he was met by the processional escort, which led him to the campus at noon, and, accompanied by the other speakers of the day, went to the platform in the center of the gridiron. During this time the Dartmouth band played "Anchors Aweigh," in honor of Annapolis, Byrd's alma mater.

Before the programme an air carnival was put on by Frank Hawks, Robert Page and "Dusty" Wilson. Hawks did his travel-air mystery plane in which he broke Lindbergh's transcontinental speed record. Page and Wilson are both well-known flyers in the East.

Teams of Eskimo Dogs

Two full teams of Eskimo dogs added zest to the occasion. Arthur P. Noble of Wrightsville, N. H., brought up one team, which comprised two of the huskies in the Byrd Polar expedition, and the others were sent in by Fred C. Kent of Meredith, N. H., who had been in service during the World War. Noble's team was formerly owned by Commander Byrd.

The ceremonies at Memorial Stadium were followed by a dinner given the guest of honor by the Dartmouth Club, after which he was taken to the Newport Inn, where he was the guest of honor at a dinner given by the Newport Chamber of Commerce.

GIRL HUSH ON REASON FOR TAKING POISON

COLDS

Grove's Laxative BROMO QUININE Tablets

Waltham Sisters Wed at Double Ceremony

DOUBLE WEDDING OF WALTHAM SISTERS

Mr. and Mrs. Elmer T. Priest, at left, and Mr. and Mrs. Harold L. Moody, after double wedding ceremony at St. Charles Church, Waltham. The brides are the former Misses Lucy and Gertrude McGrath, of Underwood Park, Waltham.

St. Charles' Church, Waltham, was the scene of a double wedding ceremony yesterday morning when the Misses Gertrude and Lucy McGrath, daughters of Mr. and Mrs. P. F. McGrath of Underwood park, Waltham, were married to Harold L. Moody of Boston and Elmer T. Priest of West Newton.

The Rev. Peter J. Walsh officiated at the ceremony and the nuptial mass at 9 o'clock. Miss Gertrude McGrath became the bride of Harold L. Moody, a Boston commercial artist, being attended by Miss Madeline LeClair of Waltham. George Hudson of Watertown was the best man.

Miss Lucy McGrath was married to Elmer T. Priest and her bridesmaid was Miss Marie Campbell of Waltham. Raymond Gibbons of West Newton was the best man for the Priest-McGrath ceremony.

After the ceremony and mass, a reception was held at the Dixie Manor, Main street, Waltham, following which the two couples left for a motor tour through the Southern States.

Gossip of the Town

The ultra-magnates in the town's higher racketeering circles are just a step beyond our social rebels, but the stoop-shouldered, smile-twisted, sallow faced, over-dressed boys the smaller whose names are more or less not to be found in the [illegible] of the underworld, [illegible] pair of shoes and a 49-cent tie, or a suit of clothes made in the town's best shop for $50 and a low bargain shirt to go with it. Dues, of course, to the stunning and extremely radical fluctuations in crook-fortunes.

A little hamburger sandwich place off Boylston street does a roaring business from this clientele too, gets the most luxurious dinners in another part of the town one day and drops here the next to fill up on the stuff that 10 cents will buy. Just a case of being broke one minute and in the dough the next. Likewise, another rich spot on Massachusetts avenue of what has come to be known as the various "white light" districts. The philosophy of this way up and way down kind of living is throughout evidenced by that song with the big money-and-no-money chorus, and right now it is a very sad by the week that goes by in which it does not sound off.

[illegible]

AVIATOR TALKS TO AIR OFFICES

First Test of Radio Telephone by Colonial Co.

Airplane passenger service between Boston and New York made another great step forward yesterday when Colonial Air Transport successfully maintained direct communication by voice between one of its passenger planes in the air and its offices in Boston and Newark.

It was the first test of the radio telephone apparatus that has been installed by the company at great expense in its hangars at the Boston and Newark airports and in the huge planes that it operates six days a week over the 200-mile route.

While Ralph S. Maughm, manager of the Colonial base at the Boston airport said that all statements must come from the main office at Newark, indications are that by next summer passengers flying between Boston and New York will be able to talk from the plane with any person they want to call by telephone. The call will go by radio from the plane to the nearer hangar, thence by way of the telephone in the usual manner. It will be a special service, plans for which the company has not yet worked out.

Elling H. Veblen flying a tri-motored Ford from Newark yesterday morning with passengers thus became the first regular passenger pilot in New England to talk by radio telephone to his own offices. He could hear perfectly well, he said. Veblen said that for the first 100 miles, or until he was near Hartford, he kept in communication with the Colonial radio operator at Newark. Then he picked up John H. Gould, Colonial radio operator at the Boston airport and talked to him while flying along a mile up in the air.

PRIESTS AT FUNERAL OF FATHER CARLIN

WORCESTER, Oct. 13 (AP)—The funeral of the Rev. James J. Carlin, S. J., superior of the Jesuit order in the Philippines, and former president of Holy Cross College was at the college today, with a low mass of requiem.

The Rev. James M. Kilroy, S. J. of Weston College, New England, provincial of the Jesuit order, was celebrant. Seated in the sanctuary were a number of distinguished members of the Jesuit order and secular priests from Boston College and various points in New England, and students of Holy Cross College. Among the mourners were members of Father Carlin's immediate family from Peabody, and relatives from other New England cities and towns.

ACTRESS ASKS $100,000

LOS ANGELES, Oct. 13 (AP)—Ann Christy, film actress, demanded $100,000 for a broken nose in a suit filed today against the Herbert M. Baruch Corporation, owners of a ditching machine which her automobile struck on a Hollywood street the night of Aug. 12.

Here's Good News

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ALLEN'S BEAD STORE BEADS [illegible]

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BLAISDELL'S [illegible]

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BRAKES [illegible]

CARDS [illegible]

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STOVES [illegible]

SUNNYSIDE LAUNDRY WET WASH [illegible]

STUDENTS—PIANOS, RADIOS [illegible]

TOBACCOS. James P. Manning [illegible]

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"ABRAHAM LINCOLN" IS SUPERB

Griffith's Great Talking Film Opens at Majestic

BY PRUNELLA HALL

The best-loved figure of American history lives again in "Abraham Lincoln," D. W. Griffith's glorious talking film, which had its New England premiere at the Majestic Theatre yesterday afternoon before a distinguished audience which included representatives of the city, State, and the clergy.

GRIFFITH'S GREATEST WORK

A special feature of the occasion was the presence of Thomas H. Sherman of Maine, who was present in Ford's Theatre the night that the President was shot, and who knew Lincoln personally in his capacity as official telegrapher. Also present was Major Dodge who was Lincoln's personal bodyguard during his presidency.

"Abraham Lincoln" is not only D. W. Griffith's first all-talking picture but the "Great Master's" finest contribution to the screen. Griffith has recreated the full life of a great and good man—from the log cabin to the theatre of death. It is a magnificent achievement, marked with poignant beauty and drama.

Huston Unbelievably Effective

And Walter Huston's portrayal of the Great Emancipator is nothing short of inspired. As Lincoln in the early 20's, awkward and ungainly, proud of his brawn, yet tender in his love for Ann Rutledge; as Lincoln at 50, sorrowing over the woes of the nation of which he is President, a lonely, brooding figure in the dark watches of the night, Huston is unbelievably effective. It is an honest and human portrait, one of the greatest that the screen will ever know.

Stephen Vincent Benet has done a masterly piece of work in adapting the colorful career of the martyred President to the screen. In making it episodic he has touched on all the highlights of Lincoln's life. And from his obscure beginnings to the highest office in the land, it is the Lincoln we all know and love, full of humor and humanness, kindliness and tolerance. And Benet has stressed Lincoln's first romance, his real love for Ann Rutledge who died of fever just before their contemplated marriage.

Cast and Camera Work Superb

The cast of the film, however, minor the role, has been carefully chosen. Outstanding are Una Merkel, a sweet and winsome Ann Rutledge; Kay Hammond, making Mary Todd Lincoln capable and a bit shrewish; Hobart Bosworth's touching characterization of General Lee.

There are innumerable Griffith touches: The vividly etched prologue which pictures the birth of Lincoln in the tiny log cabin in the Kentucky wilderness; the effective outline of the lean Lincoln in a tall hat as he descends narrow flights of stairs; the flashes of the Confederate and Union soldiers on march; the scores of slaves singing under their heavy burdens. The camera work is superb.

Smooth and Fast Paced

The whole film is fast-paced and smoothly fashioned. From the log cabin and the tiny bundle which has just been christened Abraham Lincoln, the film covers time and space—to the little country store in Illinois—where Lincoln reads law, fights the local strong man; spins his homely yarns. Then he becomes a rail-splitter and a lover. His romance with Ann Rutledge is beautifully portrayed. Then her death, and some years later his jilting of Mary Todd, and two years later his marriage to her; his famous "House Divided" debates with Stephen Douglas; his nomination and election to the Presidency; his great sorrow for the bloodshed and his great determination that the "Union shall be preserved"; his command to Grant to save the North; Sheridan's wild ride; Lee's admission of failure, and then the fatal night in Ford's Theatre when John Wilkes Booth assassinates the President.

"Abraham Lincoln" is a great screen adventure—for the mature audience and for connoisseurs.

Continuing Attractions

Copley—"Shooting Shadows."
Fenway—"The Sea Wolf."
Keith's—"Her Man."
Keith-Albee—Pictures and Vaudeville.
Lyric—Leslie's "Blackbirds."
Metropolitan — "Her Wedding Night."
Modern and Beacon—"Soup to Nuts."
Park—"Conspiracy."
Plymouth—"Death Takes a Holiday."
Scollay Square Olympia — "A Rhythm Revue."
Shubert—"The Sketch Book."
Tremont—"Hell's Angels."
Wilbur—"Uncle Vanya."

MADE FILM FOR THEIR PARENTS

Mexican President's Sons Spent Month in Hollywood

ATCHISON, Kan., Oct. 13 (UP)—Guillermo and Fernando Ortiz Rubio, sons of the President of Mexico, sat hunched over desks tonight, in the study hall of St. Benedict's College here, faced with the task of making up work lost when they spent a month's vacation in Hollywood.

MADE TWO-REEL COMEDY

Guillermo and Fernando, 18 and 19 respectively, will be assisted by special tutors, the Rev. Father Richard Burns said. The two arrived Friday and were met by the smiles of everyone except Father Burns, "dean of discipline" at the school.

"I like to study," Fernando said. "But I think we like Hollywood better. Father has promised us a new automobile if we make good grades here."

The two boys made a two-reel comedy under direction of Mack Sennett, for their parents to exhibit at Chapultepec Castle at Mexico City. The remainder of the cast was made up of five Mack Sennett bathing beauties.

"It's not much of a picture," Guillermo and Fernando explained in their broken English. "We made it on a ship in the bay, just played, made some funny faces and had a good time."

Guillermo has decided to be a civil engineer while Fernando declared he would study agricultural engineering, believing the knowledge could be used to aid Mexican farmers. Both boys will study English, mathematics, chemistry, and religious education this semester, Father Burns said.

Sons of 30 prominent Mexican families are enrolled in St. Benedict's.

ANN CORIO AT OLD HOWARD

Burlesque's Most Beautiful Girl; Fight Pictures

No burlesque girl ever received a greater reception than that accorded to Ann Corio yesterday at the Howard. Long hailed the most handsome in burlesque, she was greeted by hundreds of friends and she demonstrated her ability as a singer and dancing star and she had to respond to many deserved encores. She was garbed in the height of stage style and set a merry pace throughout the entertainment. "Hot Cha" was truly a typical burlesque show with a chorus selected by Miss Corio herself and they gave a wonderful exhibition of stage grace and skill along various lines. The entire organization is highly a credit to the Mutual burlesque association and the comedy [illegible] things along immensely with their wise sayings while the entire supporting cast is deserving of praise.

In addition to the burlesque the Howard management offered a vaudeville and picture bill. The fight pictures of the recent Maloney-Carnera battle proved a popular feature and the sporting fans who were not represented.

Arthur Parks and company offered a comedy aerial act that caught the popular fancy and the Five Hot Shots had a little offered dancing act. "Hollywood" and "Wanderer Minstrel" were the other features, rounding out a crowding bill of merriment.

ALL STAR BILL AT ORPHEUM

Franklyn Ardell Heads List in "Whoopee," Talkie

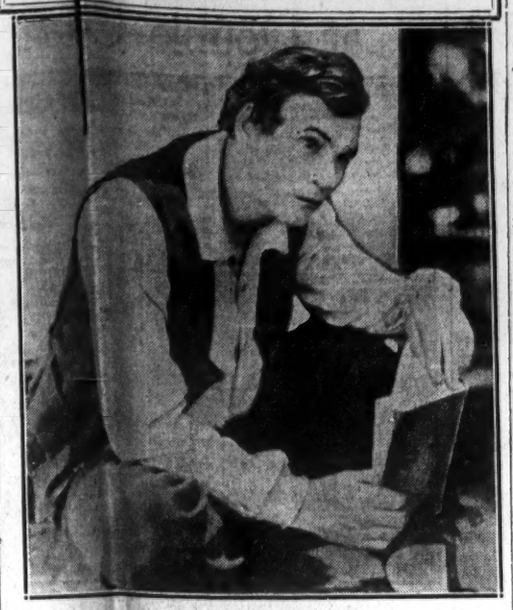
[illegible]

"STEPPERS" AT WALDRON'S

Four Vaudeville Acts and Two Pictures Besides

[illegible]

SCREEN GOSSIP



WALTER HUSTON

HE MAKES LINCOLN LIVE

A combination of brawn and brain, comic and dramatic thespian, hero and villain—that is Walter Huston, who plays the title role in D. W. Griffith's "Abraham Lincoln," the United Artists' epic which opened yesterday at the Majestic Theatre.

Born in Canada, he just naturally gravitated to the stage, as most actors do.

Devoid of flourishes and affectations, he is just a regular heman; willing to chew nails to show how hard he is, or wear spats. Nothing matters to him.

One of his many good points is that he doesn't take serious things seriously, himself included.

Carried a spear once for Richard Mansfield so he could go down in history with the Mantels and Barrymores.

Claims to have played everything in the theatre but the cake of ice in "Uncle Tom's Cabin."

Once, to change his luck, he went into vaudeville. There he learned to be an electrician, a song and dance man, a ticket taker and finally, a leading man. It changed his luck.

The show business is the show business, he says. It rains on Sundays and shines on Tuesdays, but you take the flowers and the smacks and like them both.

His First Success

When the smacks were the heaviest, Brock Pemberton emerged from behind a cloudy gloom and gave Walter his first big Broadway chance. That was five years ago.

The play was "The Easy Mark." Since then this capable actor has starred in "Desire Under the Elms," "The Barker," "Elmer the Great" and "The Commodore Marries."

Paramount once thought he might make a movie actor, so they gave him a star in "Gentlemen of the Press." The picture, in picture parlance, was "wow." They tried him in another, "The Lady Lies"; it was a sensational money success. A third attempt brought forth "The Virginian"; another bull's-eye.

Huston is either very lucky or very good—everything he touches turns to gold as the saying goes.

D. W. Griffith thought Huston resembled Lincoln more than any other actor in the States.

The result was a contract for Huston that makes ordinary motion picture salaries fade into ciphers.

Huston knows what to do with his money. He has the nerve, he says, to go into shops and argue for a half per cent more interest. He is equally effective against female book agents.

Other principals in the cast of "Abraham Lincoln" are Kay Hammond, as "Mary Todd"; Una Merkel, as "Ann Rutledge"; Ian Keith, as "John Wilkes Booth"; Jason Robards, as "Herndon"; Hobart Bosworth, as "Robert E. Lee"; Frank Campeau, as "Phil Sheridan," and Lincoln La Verne.

* * *

THEIR PRIVATE LIVES

Have movie folk a right to a private life for themselves and their children? The question is discussed pro and con by Adela Rogers St. Johns in an article entitled "No Close-Ups for Baby," in the November issue of The New Movie Magazine.

Would a picture of Nancy Carroll with her baby—she has a beautiful 5-year-old daughter—destroy your illusions? Nancy Carroll believes it would, and she will never have a photograph taken with her baby. "The public thinks must foster the illusion our public has about us," she says.

Gloria Swanson has never had a photograph taken of her 10-year-old daughter and her adopted son, but her reasons are very different from Nancy Carroll's, according to Mrs. St. Johns. "I don't want my baby to be public property," Gloria Swanson says. "I want her childhood to be simple and unspoiled. I don't want all of the hectic part of my career to touch her in any way."

Norma Shearer has decided that her baby boy is not to be part of the public life of Mr. Irving Thalberg. Dolores Costello has taken an entirely different stand from the others. "My small daughter has already been photographed in her arms. Mrs. St. Johns says that it is a most beautiful picture. Motherhood has lifted much of the sharp beauty of Miss Costello's face." [illegible]

* * *

ANSWERS TO QUESTIONS

[illegible]

Other Features on Pages 16 and 17

MRS. MARY E. CLARKSON DIES IN 10TH YEAR

[illegible]

Hands Rule to Hold Clock, Then Shows Self

[illegible]

"GOOD NEWS" AT BOWDOIN SQ.

Also "Man Trouble" Night Club Story and Acts

At the popular Bowdoin Square Theatre is a most attractive talking picture and vaudeville programme that is meeting with great favor. The top feature is entitled, "Good News," a Metro-Goldwyn-Mayer super-special that is just packed with four years of college life in which the cast contains Bessie Love, Stanley Smith, Mary Lawlor, Cliff Edwards and Lola Lane. During the action of this picture is displayed several football thrills with youthful enthusiasm at its height. The offering is alive with song hits of the most entertaining nature and the dancing features win the plaudits of the entire house.

Another feature introduced the fight pictures of the recent Maloney-Carnera battle and it was enjoyed by the ladies as well as the gentlemen in the house. Another feature of merit presented, "Man Trouble," an all talking Fox movietone drama, a swift moving thriller that introduced the high spots of life of a New York night club in which the "boss" of that organization was slated for a "ride." In the cast were Dorothy Mackaill, Milton Sills, and Kenneth McKenna. Another film offered the animal comedy, "Who Killed Rover?" Four vaudeville acts pleased in good measure. They included Angus and Searls, Ingalls and Gaines, Webber and Ray, and Reynor brothers.

POWDER PUFFS AT THE GAYETY

Big Mechanical Ballet Features the Burlesque

An amazing dance number was the feature of "Powder Puff Revue," which opened yesterday at the Gayety, Boston's uptown burlesque theatre. A big mechanical ballet, people with living machinery, against which unusual background "The Dance of the Mechanical Dolls" was performed by the Boylans, late of George White's "Scandals."

As if to show the versatility of the producer, another smashing scene was "The Silver Garden," which was a scenic knockout. A number of unusual poses were in evidence in the final tableau.

But the two big scenes, although enough to carry any show, did not constitute the only feature. Frances Parks, and Elvia Herndon, the two featured players of the feminine contingent, kept the audience in rare good humor from start to finish.

The comedy, in the hands of Sammy Weston, Jewish comedian, and Lew Powers, an eccentric, was continuous and ridiculous and the audience loved it. Those two working with George Kissaar, singing straight man, dished out laugh after laugh. They had a new line. Harry Allen and Mickey Mars, violin-playing ingenue, were others the crowd enjoyed.

Be a Magician

RHYTHM REVUE AT SCOLLAY SQ.

Helen Johns Presents Her "Glorious Girls"

This week's vaudeville bill at the Scollay Sq. Theatre is another example of what first-rate vaudeville has to offer. Helen Johns and her Glorious Girls present "A Rhythm Revue," featuring the Misses McLellan and Peterson; the act is one of the most versatile on the stage and the girls, besides looking beautiful, sing, dance and play in royal fashion. They are a tremendous hit.

The show opened with a special Columbus Day overture, played by the Scollay Sq. Orchestra with Charlie Frank conducting, with Tedesco, a marvel of the accordion, and Miss Esthel Nagel, one of the finest of sopranos, assisting.

Wally and Zalla get the vaudeville show off to a fine start with a splendid display of tap dancing; then comes Demarrest and Drollet in musical moments that were both funny and clever; next appeared Miss Jean Boydell, who is billed as a "unique pepologist," and she got over in great shape. Helen Johns and her Glorious Girls next came on with special costumes, scenery and beautiful lighting effects; it is one of the finest flash acts in recent years. The big comedy honors of the show go to Reed and London, however, for they stopped the show cold with their hilarious offering. Also a big hit in the comedy line were Mardo and Janis, who "threw the bull" as only real comedians can. Munroe Brothers close the show in true big-time fashion.

Jack London's greatest story, "The Sea Wolf," with the late Milton Sills, is the picture.

LIGHT COMEDY AT THE STATE

"Those Three French Girls" Title of Film

"Those Three French Girls" is the title of the all-talkie feature at Loew's State Theatre this week, but it is the three gentlemen in the film who take the honors. Reginald Denny, tall and handsome and very English in his dialogue, is very amusing, as is Cliff Edwards his ukelele, and "monkey" business.

Fifi D'Orsay is the most important French girl and she chatters French and English at a regular "Floyd Gibbons" tempo.

It is all very light and farcical and the comedy highlight to us was when Reginald Denny drove one of those miniature autos right up the steps of his uncle's French chateau and chased the dignified butler around the great hall.

The story opens with three gentlemen and "those three French girls" in jail. They eventually escape their bars and spend the night in a barn. Reginald has fallen for Fifi, very hard, but it is only the first reel or so. Thus we have the little French girl misunderstanding the big Englishman. She thinks he is one grand flirt because his uncle says so. But it is uncle who is the Don Juan, but Fifi doesn't find out about it until she is about to become Reginald's aunt via marriage. Uncle has given her a modiste shop to play around in until their marriage and that is an excuse for a fashion show.

But just before the wedding bells ring, Reginald fixes things so that he has the happy ending instead of uncle.

EXETER STREET THEATRE

Lewis Stone in "Strictly Unconventional" and Bessie Love in "Good News" are the attractions for today and Wednesday at the Exeter Street Theatre. The last half of the week William Boyd will be seen in "The Storm." Cyril Maude in "Grumpy" also will be shown.

ENDS MONTHS OF "INDIGESTION" IN SURPRISING WAY

There's good news for all stomach sufferers in the sensation being greeted by a simple discovery, due to the quick, easy way it relieves so-called "indigestion," and its effects, such as gas, bloating, belching, headaches, nausea, heartburn, etc.

"Pape's Diapepsin," as it is called, is extra fine candy—and is just as pleasant. No sickening or penetrating taste to it. Starting from the moment you swallow your first tablet, your troubled stomach starts to settle down and actual digestion is restored.

Thousands are so enthusiastic over the results they are securing that they simply have to tell their experiences to help others. Here's what Attorney Mrs. Grace Hall, No. 1 Dana Way, So. Boston, Mass., says:

"I suffered from severe indigestion for many months until I couldn't sleep right and nothing agreed with me. I would have gas on my stomach, poor stomach, heartburn, and would bloat badly after every meal.

"I tried a lot of medicines but nothing helped until I heard about Pape's Diapepsin and got some. It ended my trouble in a surprising way."

All druggists sell Pape's Diapepsin for only 60 cents a package. Write Dept. 9, T.D., for a FREE sample box.

PAPE'S DIAPEPSIN
Quick Relief for Stomach Ills

ECZEMA
Itching Skin

SIMPLE HOME MIXTURE DARKENS GRAY HAIR

New Face Powder Stays on Longer

Indigestion All Gone

To Wake up FIT Tomorrow Take one TONIGHT
Cascarets 10c

Copy of an expensive custom model

Deep Luxurious Down Cushion
CLUB CHAIR
SPECIAL $110

One of the most comfortable chairs and remarkable trades we have ever had. Back pillow and seat cushion are both separate, reversible and (would you believe it possible?) down filled.

Springs are carefully hand tied like our own shop pieces and rest on strong webbing. Filling is all hair, durable seams welted. The arms roll gracefully and are thickly upholstered. Most surprising of all, you can have your choice of many rich fabrics, including mohairs, tapestries, frieze, damasks in a variety of colors to harmonize with any room scheme. Custom chairs like this in these fine coverings would easily sell for second $100.

PAINE FURNITURE CO.
91 Arlington Street

"ABRAHAM LINCOLN" IS SUPERB

Griffith's Great Talking Film Opens at Majestic

BY PRUNELLA HALL

The best-loved figure of American history lives again in "Abraham Lincoln," D. W. Griffith's glorious talking film, which had its New England premiere at the Majestic Theatre yesterday afternoon before a distinguished audience which included representatives of the city, State, and the clergy.

GRIFFITH'S GREATEST WORK

A special feature of the occasion was the presence of Thomas H. Sherman of Maine, who was present in Ford's Theatre the night that the President was shot, and who knew Lincoln personally in his capacity as official telegrapher. Also present was Major Dodge who was Lincoln's personal bodyguard during his presidency.

"Abraham Lincoln" is not only D. W. Griffith's first all-talking picture but the "Great Master's" finest contribution to the screen. Griffith has recreated the full life of a great and good man—from the log cabin to the theatre of death. It is a magnificent achievement, marked with poignant beauty and drama.

Huston Unbelievably Effective

And Walter Huston's portrayal of the Great Emancipator is nothing short of inspired. As Lincoln in the early 20's, awkward and ungainly, proud of his brawn, yet tender in his love for Ann Rutledge; as Lincoln at 50, sorrowing over the woes of the nation of which he is President, a lonely, brooding figure in the dark watches of the night, Huston is unbelievably effective. It is an honest and human portrait, one of the greatest that the screen will ever know.

Stephen Vincent Benet has done a masterly piece of work in adapting the colorful career of the martyred President to the screen. In making it episodic he has touched on all the highlights of Lincoln's life. And from his obscure beginnings to the highest office in the land, it is the Lincoln we all know and love, full of humor and humanness, kindliness and tolerance. And Benet has stressed Lincoln's first romance, his real love for Ann Rutledge who died of fever just before their contemplated marriage.

Cast and Camera Work Superb

The cast of the film, however, minor the role, has been carefully chosen. Outstanding are Una Merkel, a sweet and winsome Ann Rutledge; Kay Hammond, making Mary Todd Lincoln capable and a bit shrewish; Hobart Bosworth's touching characterization of General Lee.

There are innumerable Griffith touches: The vividly etched prologue which pictures the birth of Lincoln in the tiny log cabin in the Kentucky wilderness; the effective outline of the lean Lincoln in a tall hat as he descends narrow flights of stairs; the flashes of the Confederate and Union soldiers on march; the scores of slaves singing under their heavy burdens. The camera work is superb.

Smooth and Fast Paced

The whole film is fast-paced and smoothly fashioned. From the log cabin and the tiny bundle which has just been christened Abraham Lincoln, the film covers time and space—to the little country store in Illinois where Lincoln reads law, fights the local strong man; spins his homely yarns. Then he becomes a rail-splitter and a lover. His romance with Ann Rutledge is beautifully portrayed. Then her death, and some years later his jilting of Mary Todd, and two years later his marriage to her; his famous "House Divided" debates with Stephen Douglas; his nomination and election to the Presidency; his great sorrow for the bloodshed and his great determination that the "Union shall be preserved"; his command to Grant to save the North; Sheridan's wild ride; Lee's admission of failure, and then the fatal night in Ford's Theatre when John Wilkes Booth assassinates the President.

"Abraham Lincoln" is a magnificent [illegible]

Continuing Attractions

Copley—"Shooting Shadows."
Fenway—"The Sea Wolf."
Keith's—"Her Man."
Keith-Albee—Pictures and Vaudeville.
Lyric—Leslie's "Blackbirds."
Metropolitan — "Her Wedding Night."
Modern and Beacon—"Soup to Nuts."
Park—"Conspiracy."
Plymouth—"Death Takes a Holiday."
Scollay Square Olympia — "A Rhythm Revue."
Shubert—"The Sketch Book."
Tremont—"Hell's Angels."
Wilbur—"Uncle Vanya."

ENDS MONTHS OF "INDIGESTION" IN SURPRISING WAY

There's good news for all stomach sufferers in the sensation being created by a simple discovery, due to the quick, easy way it relieves so-called "indigestion," and its effects, such as gas, bloating, belching, headaches, nausea, heartburn, etc.

"Pape's Diapepsin," as it is called, is eaten like candy—and it just as quickly relieves the most miserable stomach in it. Nothing lasts—no more prolonged misery, no more suffering from pain, stops; normal digestion is restored.

Thousands are so enthusiastic over the results they are securing that they simply have to tell their experiences to help others. Here's what attractive Mrs. Grace Hall, No. 1 Dean Way, So. Boston, Mass., says:

"I suffered from nervous indigestion for many months until I couldn't sleep right and nothing agreed with me. I would have gas on my stomach, sour stomach, heartburn, and would bloat badly after every meal.

"I tried a lot of medicines but nothing helped until I heard about Pape's Diapepsin and got some. It ended my trouble in a surprising way."

At druggists all Pape's Diapepsin or write Pape's Diapepsin, Wheeling, W. Va., for a FREE sample box.

PAPE'S DIAPEPSIN
Quick Relief for Stomach Ills

ECZEMA
Itching Skin

New Face Powder Stays on Longer

Indigestion All Gone
Pepsinin Seltzer

To Wake up FIT Tomorrow Take one TONIGHT
Cascarets 10¢

MADE FILM FOR THEIR PARENTS

Mexican President's Sons Spent Month in Hollywood

ATCHISON, Kan., Oct. 13 (UP)—Guillermo and Fernando Ortiz Rubio, sons of the President of Mexico, sat hunched over desks tonight, in the study hall of St. Benedict's College here, faced with the task of making up work lost when they spent a month's vacation in Hollywood.

MADE TWO-REEL COMEDY

Guillermo and Fernando, 18 and 19 respectively, will be assisted by special tutors, the Rev. Father Richard Burns said. The two arrived Friday and were met by the smiles of everyone except Father Burns, "dean of discipline" at the school.

"I like to study," Fernando said. "But I think we like Hollywood better. Father has promised us a new automobile if we make good grades here."

The two boys made a two-reel comedy under direction of Mack Sennett, for their parents to exhibit at Chapultepec Castle at Mexico City. The remainder of the cast was made up of five Mack Sennett bathing beauties.

"It's not much of a picture," Guillermo and Fernando explained in their broken English. "We made it on a ship in the bay, just played, made some funny faces and had a good time."

Guillermo has decided to be a civil engineer while Fernando declared he would study agricultural engineering, believing the knowledge could be used to aid Mexican farmers. Both boys will study English, mathematics, chemistry, and religious education this semester, Father Burns said.

Sons of 30 prominent Mexican families are enrolled in St. Benedict's.

ANN CORIO AT OLD HOWARD

Burlesque's Most Beautiful Girl; Fight Pictures

No burlesque girl ever received a greater reception than that accorded to Ann Corio yesterday at the Howard. Long hailed the most handsome in burlesque, she was greeted by hundreds of friends and she demonstrated her ability as a clever and amusing comedienne. She had to respond to many encores. She was attired in [illegible] and [illegible] and [illegible] and

KILLED IN BRUSH FIRE

NORWICH, Conn., Oct. 13 (AP)—Brush fires which have caused extensive damage throughout eastern Connecticut for the past week, today took their first life when Patrick Brennan, a member of the Norwich fire department, was overcome while fighting a blaze and died in a hospital here.

Doctors Show Best Way to Get Rid of Threatening Colds

NURSE ENDS COLD QUICK, TEMPTING WAY

Many Here Find Quickest and Most Pleasant Way Speedily End Head Colds, Coughs and Chest Colds, in Hospital and Home Use

Stuffy head colds clear up quickly—coughing is stopped in two to three minutes—and even severe colds treated in the hospital are quickly ended by a pleasant method doctors now advise for home use. And numbers of Boston people now find it more tempting to end colds at once than to needlessly risk pneumonia by neglecting treatment in time.

The experience of Miss Alice Ryan, hospital nurse, is typical. Miss Ryan contracted a severe chest cold as a result of overwork at the children's cold clinic. Examination by the house physician showed a pulse of 86, respiration 20 and temperature 100°, with severe thoracic pains.

Within a short while after she started using Ayer's Cherry Pectoral she was surprised to find how quickly relief began. In a few hours her fever was low; she was breathing easier and had no thoracic pain. That night she slept comfortably and woke up feeling greatly refreshed. When she returned for medical examination the next day, her temperature, pulse and respiration were normal again. A few doses of Ayer's Pectoral, the doctor reports, had cleared up the cold completely.

PLEASANT WAY TO END CHILD'S COLD USED BY DOCTOR

Mother's Worry Ended By Home Use of Hospital Treatment—Stops Threatening Cold

END COLD CAUGHT WORKING AT NIGHT IN CHILLY OFFICE

Pneumonia Threat Hospital Method Proves Its Value in Home Use—Relief Soon Comes, Claim

STOPS HEAD COLD CAUGHT SHOPPING

AYER'S CHERRY Pectoral FOR COLDS AND COUGHS

ANTARCTIC CONQUEROR ACCLAIMED

Byrd Given Ovation by 5000 at Dartmouth Stadium

HANOVER, N. H., Oct. 13—Receiving an ovation as great as any football team ever in the Dartmouth Stadium, Rear Admiral Byrd addressed a crowd of 5000 here today. The address was given as the culminating episode of northern New England's reception to the leader of the latest expedition to Antarctic.

ADMIRES OUTING CLUB

Rear Admiral Byrd was very much impressed by the Dartmouth Outing Club and said that he would call for volunteers from it on his future expeditions. He also expressed his appreciation to Senator Moses for what he has done for the navy in the following words: "Senator Moses is the best friend the navy ever had and we all love him."

The address which he gave was prepared for this occasion and has not been delivered at any other place. He compared the Arctic and the Antarctic regions, being much more favorably impressed with the South Polar spaces than those of the North Pole.

Visibility Poor Near Pole

He told about flying in these cold climates and said that there was little difference except that visibility was worse. He continued to discourse about life at the Poles, giving all the little intimate details which would interest the non-technical audience to which he was talking.

Senator George H. Moses of New Hampshire acted as master of ceremonies and introduced the various speakers. Governor Weeks represented Vermont. Dr. A. Warren Stearns extended greetings in behalf of Governor Allen of Massachusetts. Professor Ralph A. Burns spoke for Governor Gardiner of Maine. Governor Charles W. Tobey welcomed Byrd to New Hampshire, officially, and introduced him to the audience.

Reaches Hanover at Noon

With the Dartmouth and Newport, N. H., American Legion bands leading the procession, Commander Byrd was ushered into Hanover shortly after 12 o'clock. The many colored autumn leaves of the elms and maples lining Main street lent their brilliant plumage to the gayety of the occasion.

The student body of Dartmouth College was on the campus in full force to tender their welcome to the conqueror of the South Pole. Several lusty "Wah Who Wahs" rang out in what seemed mid-summer day. The Dartmouth Outing Club took charge of the guest of honor at the point and escorted him to the waiting cars.

Play Annapolis' Tune

At 2:15 Byrd arrived at the Memorial Football stadium, where he was met by the processional march, which was played by the musicians of the band, led by the "drum majors" of the tar, went to the platform in the centre of the gridiron. During this time the Dartmouth band played Annapolis Anchors, in honor of Annapolis, Byrd's alma mater.

Before the programme, an air carnival was put on by Frank Hawks, Roger Q. Q. and Jimmy Wedell, famous air racers, who performed many stunts in which to honor Lindbergh's transcontinental record flight. Hawks and Wedell are both well-known men in the air.

Teams of Sixteen Dogs

[illegible]

GIRL MUM ON REASON FOR TAKING POISON

[illegible]

COLDS

Grove's Laxative BROMO QUININE Tablets

Waltham Sisters Wed at Double Ceremony

DOUBLE WEDDING OF WALTHAM SISTERS

Mr. and Mrs. Elmer T. Priest, at left, and Mr. and Mrs. Harold L. Moody, after double wedding ceremony at St. Charles Church, Waltham. The brides are the former Misses Lucy and Gertrude McGrath, of Underwood Park, Waltham.

St. Charles' Church, Waltham, was the scene of a double wedding ceremony yesterday morning when the Misses Gertrude and Lucy McGrath, daughters of Mr. and Mrs. P. F. McGrath of Underwood park, Waltham, were married to Harold L. Moody of Boston and Elmer T. Priest of West Newton.

The Rev. Peter J. Walsh officiated at the ceremony and the nuptial mass at 9 o'clock. Miss Gertrude McGrath became the bride of Harold L. Moody, a Boston commercial artist, being attended by Miss Madeline LeClair of Waltham. George Hudson of Watertown was the best man.

Miss Lucy McGrath was married to Elmer T. Priest and her bridesmaid was Miss Marie Campbell of Waltham. Raymond Gibbons of West Newton was the best man for the Priest-McGrath ceremony.

After the ceremony and mass, a reception was held at the Dixie Manor, Main street, Waltham, following which the two couples left for a motor tour through the Southern States.

Gossip of the Town

The ultra-magnates in the town's higher rackets-ering circles are just a step beyond our social reach but the stoop-shouldered, smile-twisted, sallow faced, over-dressed boys they employ whose names are many and who are not to be found in the social register of the community are [illegible]

[illegible]

AVIATOR TALKS TO AIR OFFICES

First Test of Radio Telephone by Colonial Co.

Airplane passenger service between Boston and New York made another great step forward yesterday when Colonial Air Transport successfully maintained direct communication by voice between one of its passenger planes in the air and its offices in Boston and Newark.

It was the first test of the radio telephone apparatus that has been installed by the company at great expense in its hangars at the Boston and Newark airports and in the huge planes that it operates six days a week over the 300-mile route.

While Ralph S. Maughm, manager of the Colonial base at the Boston airport said that all statements must come from the main office at Newark, indications are that by next summer passengers flying between Boston and New York will be able to talk from the plane with any person they want to call by telephone. The call will go by radio from the plane to the nearer hangar, thence by way of the telephone in the usual manner. It will be a special service, plans for which the company has not yet worked out.

Elling H. Veblen flying a tri-motored Ford from Newark yesterday morning with passengers thus became the first regular passenger pilot in New England to talk by radio telephone to his own offices. He could hear perfectly well, he said. Veblen said that for the first 100 miles, or until he was near Hartford, he kept in communication with the Colonial radio operator at Newark. Then he picked up John H. Gould, Colonial radio operator at the Boston airport and talked to him while flying along a mile up in the air.

PRIESTS AT FUNERAL OF FATHER CARLIN

WORCESTER, Oct. 13 (AP)—The funeral of the Rev. James J. Carlin, S. J., superior of the Jesuit order in the Philippines, and former president of Holy Cross College was at the college today, with a low mass of requiem.

The Rev. James M. Kilroy, S. J. of Weston College, New England provincial of the Jesuit order, was celebrant. Seated in the sanctuary were a number of distinguished members of the Jesuit order and secular priests from Boston College and various points in New England, and studen[illegible] were members of Father C[illegible] Cross College. Among the [illegible] mediate family from Peab[illegible] relatives from other New [illegible] cities and towns.

ACTRESS ASKS $100,[illegible]

LOS ANGELES, Oct. 13 (A[illegible] Christy, film actress, demand[illegible] 000 for a broken nose in a su[illegible] today against the Herbert M. [illegible] Corporation, owners of a ditchin[illegible] chine which her automobile stru[illegible] a Hollywood street the night of [illegible] 12.

Here's Good News

After months of planning we are conforming to the present conditions and have established

A new low price of $42.50

BECAUSE—Greater economies in our new location. The prices of these woolens have come down. Giving $50 and $55 values at $42.50 means increased volume of business. Including Suitings and Overcoatings with the same good tailoring, woolens and linings. Others up to $75.

The Boston Tailoring Co.

Est. 1899

MEN'S TAILORS

333 Washington St.—Opp. Milk St.

2ND FLOOR — PROVINCE BLDG.

BUSINESS SERVICE GUIDE

Anything You Want? Find it Here!

THE ADDINGTON
124 WINTHROP RD., BROOKLINE, MASS. A home for convalescents and elderly folks to rest. Spacious porches and private bathed nurse in charge. Tel. Regent 8130.

ADDRESSING MULTIGRAPHING
Typewriting—Delivery—Sup'lies. 20 Kilby [illegible] Beacon 0246. E. G. KENNEY.

ALLSTON HAND LAUNDRY
Hand [illegible] by women exclusively. Service and satisfaction [illegible]. Be assured—give us a trial. Work called for and delivered. Call Stadium 0484. 63 Harvard Ave., Allston.

AMERICAN GLASS COMPANY
Glass for all purposes. Auto Glass set while you wait. Mirrors resilvered. 589 Ferry St., Revere. Tel. 0011.

ARLE IRON KENNELS
[illegible] individual stalls and runs. Terriers [illegible] Dogs at stud. Wire-haired Fox Terrier [illegible] Spaniel Pups for sale. 1246 LOWELL ST., Wilmington 392.

ANN GARRITY SCHOOL
147 Commonwealth St., Newton. Dancing classes. 1414 Forest Hills Pk. Tel. Forest Hills 0394.

ANTIQUE FURNITURE
[illegible]

ANTIQUES—FURNITURE
[illegible]

ANTS—BED BUGS
[illegible]

ARMSWAY RIDING SCHOOL
[illegible]

ARE YOU TOO STOUT?
[illegible]

AUTOMOBILE POLISH
[illegible]

BLACKWELL'S
[illegible]

BRAKES
[illegible]

CHAIR REPAIRING
Antique Rush and Cane Seats Repaired. Best workmanship and service. R. CAMERLENGO, 96 West Cedar St. Boston. Haymarket 3906.

CHILDREN'S CLOTHING
For sale. Richer Habits and Shoes, sizes 11 and 17. Fur coats and other articles. 51 Beaconsville Rd. Regent 1278.

CHIMNEY SERVICE
Painting and repairing. Will go anywhere; estimates given. Satisfaction guaranteed. Reas. rates. Melrose 3814 or Chelsea 3607. Moreau Chimney Co., 496A Main St., Melrose.

Conley's Accessory & Service Shop
General auto repairing. Official Testing No. 16110. 599 Commonwealth Ave., Boston. KENMORE 1516

DANNY BURGESS and his RHYTHM ROGUES now open for engagements, weddings, banquets, club socials, etc. Will broadcast. On Radio WLEX, 23 Weston St., Waltham 0229.

DRAFTING SERVICE
Experienced draftsman-designer, machinery, tools, engineering and building drafting and [illegible]. Low rates. For service call L. R. 7249. F. E. SHAW, 161 Greenough St., Boston.

DRESSMAKER
Children's clothes a specialty. Dressy work and sewing of all kinds. Miss M. F. Wood—formerly with R. H. Stearns Co. For service call Ken. 1506.

DRIVING LESSONS
[illegible]

DRUGGISTS
[illegible]

DUCO FINISH
[illegible]

DUCO PAINTING
[illegible]

DUCO SPECIALISTS
[illegible]

EDITH M. LEAVIS, STUDIO OF Dance
[illegible]

EMPLOYMENT SERVICE
[illegible]

FIRESTONE ONE-STOP SERVICE STATION
[illegible]

FLOORS
[illegible]

FOOT TROUBLE
[illegible]

FOUNTAIN PENS
[illegible]

FREIGHT HANDLING
[illegible]

V FUR COATS
Repairing and Plane Moves
[illegible]

FURNITURE EXCHANGE
[illegible]

FURNITURE REPAIRING
[illegible]

GERRY'S HAT SHOP
[illegible]

HARDWARE
[illegible]

HEAVY LIFTING
[illegible]

Jado Nickel-Plating Co.
Chrome, Brass, Silver, Nickel and Zarvel Plating. Gunsmiths. All Work Guaranteed. 14 E. MILLSON ST., BROCKTON 0970

RODOLPHE JANSON-LA PALME
Concert—Baritone—Opera
Teacher of Singing as a Fine Art
Wednesday 720 Steinert Hall Kenmore 9056

LEA'S SHOPPE
5c yd. hemstitching, pleating, and buttons. Coats and dresses cleaned. $1.00. 400 Boylston St., Boston. Ken. 0528.

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SPECIAL low price on part load from Brooklyn. We pack your china from Goods Inc. Hastings. NORTHLAND MOVING CO. 1149 Commonwealth Ave., Boston. Regent 8456.

LOOK—OPPORTUNITY
Selling household articles, linens, flavor silk underwear, and hosiery on easy payment plan. 98 Lee St., Cambridge. Porter 0183.

LUMBER BASELEY LUMBER COMPANY Building to Boston! Lumber Moulding, Kiln dried flooring. 29 Crafts St., Newtonville. Bigelow South 1500.

MALDEN WINDOW CLEANING CO.
WINDOWS CLEANED
In stores, offices and private dwellings. Brass rings polished, gilded, enameled and lacquered and clock. 56 Pleasant St. Tel. [illegible]

MASON
Brick, cement work, stucco, plastering, etc. ESTIMATES GIVEN. 18 Glenwood Place Dorchester. [illegible]

MASSAGE
[illegible]

MEN'S DRESS SHIRTS
[illegible]

METAL STAMPINGS
[illegible]
A. J. Knott Tool & Mfg. Corp.
6 Frost Street, Holyoke, Mass.

MINIATURE GOLF COURSES
[illegible]

MODEL BOAT PARTS
[illegible]

Moving Loads Wanted
[illegible]

NEVER DRIP KEYSTONE FAUCETS
[illegible]

NIAGARA BARBER SHOP
[illegible]

OIL BURNERS
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STOVES
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KILLED IN BRUSH FIRE

NORWICH, Conn., Oct. 13 (AP)—Brush fires which have caused extensive damage throughout eastern Connecticut for the past week, today took their first life when Patrick Brennan, a member of the Norwich fire department, was overcome while fighting a blaze and died in a hospital here.

Doctors Show Best Way to Get Rid of Threatening Colds

NURSE ENDS COLD QUICK, TEMPTING WAY

Many Here Find Quickest and Most Pleasant Way Speedily End Head Colds, Coughs and Chest Colds, in Hospital and Home Use

Stuffy head colds clear up quickly—coughing is stopped in two to three minutes—and even severe colds treated in the hospital are quickly ended by a pleasant method doctors now advise for home use. And numbers of Boston people now find it more tempting to end colds at once than to needlessly risk pneumonia by neglecting treatment in time.

PLEASANT WAY TO END CHILD'S COLD USED BY DOCTOR

Mother's Worry Ended By Home Use of Hospital Treatment—Stops Threatening Cold

The experience of Miss Alice Ryan, hospital nurse, is typical. Miss Ryan contracted a severe chest cold as a result of overwork at the children's cold clinic. Examination by the house physician showed a pulse of 86, respiration 20 and temperature 100°, with severe thoracic pains.

Within a short while after the doctor gave her double strength doses of Anacin Tablets she was surprised to find some relief began. In a few hours her fever was less; she was breathing easier and had no thoracic pain. That night she slept comfortably and woke no feeling greatly relieved. When she returned for medical examination the next day, her temperature, pulse and respiration were normal again. A few doses of Anacin Tablets, the doctor reports, had cleared up the cold completely.

END COLD CAUGHT WORKING AT NIGHT IN CHILLY OFFICE

People Now Find Hospital Method Pleasant for Home Use. Relief Comes Quick

STOPS HEAD COLD CAUGHT SHOPPING

AYER'S Cherry Pectoral

ANTARCTIC CONQUEROR ACCLAIMED

Byrd Given Ovation by 5000 at Dartmouth Stadium

HANOVER, N. H., Oct. 13—Receiving an ovation as great as any football team ever in the Dartmouth Stadium, Rear Admiral Byrd addressed a crowd of 5000 here today. The address was given as the culminating episode of northern New England's reception to the leader of the latest expedition to Antarctic.

ADMIRES OUTING CLUB

Rear Admiral Byrd was very much impressed by the Dartmouth Outing Club and said that he would call for volunteers from it on his future expeditions. He also expressed his appreciation to Senator Moses for what he has done for the navy in the following words: "Senatpr Moses is the best friend the navy ever had and we all love him."

The address which he gave was prepared for this occasion and has not been delivered at any other place. He compared the Arctic and the Antarctic regions, being much more favorably impressed with the South Polar spaces than those of the North Pole.

Visibility Poor Near Pole

He told about flying in these cold climates and said that there was little difference except that visibility was worse. He continued to discourse about life at the Poles, giving all the little intimate details which would interest the non-technical audience to which he was talking.

Senator George H. Moses of New Hampshire acted as master of ceremonies and introduced the various speakers. Governor Weeks represented Vermont. Dr. A. Warren Stearns extended greetings in behalf of Governor Allen of Massachusetts. Professor Ralph A. Burns spoke for Governor Gardiner of Maine. Governor Charles W. Tobey welcomed Byrd to New Hampshire, officially, and introduced him to the audience.

Reaches Hanover at Noon

With the Dartmouth and Newport, N. H., American Legion bands leading the procession, Commander Byrd was ushered into Hanover shortly after 12 o'clock. The many colored autumn leaves of the elms and maples lining Main street lent their brilliant plumage to the gayety of the occasion.

The student body of Dartmouth College was on the campus in full force to tender their welcome to the conqueror of the South Pole. Several lusty "Wah Who Wahs" rang out in what seemed mid-summer day. The Dartmouth Outing Club took charge of the guest of honor at this point and escorted him to the outing club house for the luncheon.

Play Annapolis' Tune

At 1:30 Byrd turned at the Dartmouth football stadium, where he was met by the professional escort, which led him to the campus at noon, and accompanied by the other speakers of the day, went to the platform in the center of the gridiron. During this time the Dartmouth band played "Anchors Aweigh," in honor of Annapolis, Byrd's alma mater.

Before the programme on six rostrums was put on by Frank Hawkes, Robert Ford and Boris Wilson. Hawkes did his stunt-flying during which he broke his propeller blade. Ford and Wilson are both well-known fliers in the East.

Teams of Sabine Dogs

[illegible]

GIRL RUN ON REASON FOR TAKING POISON

[illegible]

COLDS
Look out for them in bad weather
Grove's Laxative BROMO QUININE Tablets

Waltham Sisters Wed at Double Ceremony

DOUBLE WEDDING OF WALTHAM SISTERS

Mr. and Mrs. Elmer T. Priest, at left, and Mr. and Mrs. Harold L. Moody, after double wedding ceremony at St. Charles Church, Waltham. The brides are the former Misses Lucy and Gertrude McGrath, of Underwood Park, Waltham.

St. Charles' Church, Waltham, was the scene of a double wedding ceremony yesterday morning when the Misses Gertrude and Lucy McGrath, daughters of Mr. and Mrs. P. F. McGrath of Underwood park, Waltham, were married to Harold L. Moody of Boston and Elmer T. Priest of West Newton.

The Rev. Peter J. Walsh officiated at the ceremony and the nuptial mass at 9 o'clock. Miss Gertrude McGrath became the bride of Harold L. Moody, a Boston commercial artist, being attended by Miss Madeline LeClair of Waltham. George Hudson of Watertown was the best man.

Miss Lucy McGrath was married to Elmer T. Priest and her bridesmaid was Miss Marie Campbell of Waltham. Raymond Gibbons of West Newton was the best man for the Priest-McGrath ceremony.

After the ceremony and mass, a reception was held at the Dixie Manor, Main street, Waltham, following which the two couples left for a motor tour through the Southern States.

Gossip of the Town

The ultra-magnates in the town's higher racketeering circles are just a step beyond our social reach but the stoop-shouldered, smile-twisted, sallow-faced, over-dressed boys they employ, whose names are many and whose faces are not to be found in the social registers of the underworld, furnish us with the commonest of street-corner gossip. This is set in motion by the boys themselves, who are not any too bright, and who have been shop-talking for days and a week ago, when they decided to put on a show, they chose the stunning and extremely rare diversion in cross-fortunes.

Little hamburger sandwich shops of Boston cook does a nothing business from this quarter that sets the most nefarious dickers in another part of the town one day and another boys come to fill up on the most that the seats will buy. Just a week of being broke one minute and in the dough the next. Likewise, another sixth cousin of Massachusetts caused in what has come to be known as the opposite white lady dance. The photographs of this event are now being used in training in elocutional contests in the strong with the showing one day and the operation being the next, comes the 50 bakers, meat pies and soft drinks, one day, and high dollar a week, the week that gives it to them.

[illegible]

AVIATOR TALKS TO AIR OFFICES

First Test of Radio Telephone by Colonial Co.

Airplane passenger service between Boston and New York made another great step forward yesterday when Colonial Air Transport successfully maintained direct communication by voice between one of its passenger planes in the air and its offices in Boston and Newark.

It was the first test of the radio telephone apparatus that has been installed by the company at great expense in its hangars at the Boston and Newark airports and in the huge planes that it operates six days a week over the 200-mile route.

While Ralph S. Maughm, manager of the Colonial base at the Boston airport said that all statements must come from the main office at Newark, indications are that by next summer passengers flying between Boston and New York will be able to talk from the plane with any person they want to call by telephone. The call will go by radio from the plane to the nearer hangar, thence by way of the telephone in the usual manner. It will be a special service, plans for which the company has not yet worked out.

Elling H. Veblen flying a tri-motored Ford from Newark yesterday morning with passengers thus became the first regular passenger pilot in New England to talk by radio telephone to his own offices. He could hear perfectly well, he said. Veblen said that for the first 100 miles, or until he was near Hartford, he kept in communication with the Colonial radio operator at Newark. Then he picked up John H. Gould, Colonial radio operator at the Boston airport and talked to him while flying along a mile up in the air.

PRIESTS AT FUNERAL OF FATHER CARLIN

WORCESTER, Oct. 13 (AP)—The funeral of the Rev. James J. Carlin, S. J., superior of the Jesuit order in the Philippines, and former president of Holy Cross College was at the college today, with a low mass of requiem.

The Rev. James M. Kilroy, S. J. of Weston College, New England provincial of the Jesuit order, was celebrant. Seated in the sanctuary were a number of distinguished members of the Jesuit order and secular priests from Boston College and various points in New England, and students of Holy Cross College. Among the mourners were members of Father Carlin's immediate family from Peabody, and relatives from other New England cities and towns.

ACTRESS ASKS $100,000

LOS ANGELES, Oct. 13 (AP)—Ann Christy, film actress, demanded $100,000 for a broken nose in a suit filed today against the Herbert M. Baruch Corporation, owners of a ditching machine which her automobile struck on a Hollywood street the night of Aug. 12.

Here's Good News

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Advice to Seven Year

No Leopard Old-Fashion Stuff in This Out on Yo "Heavy

By Janet

SALUTE Arthur Lake—the old male Beatrice Fairfax—who has decided to break down and confess all about young love. He's not much more than seventeen himself. It's still a pretty serious business to him. He is at the age where he resents the supercilious attitude grown-ups take toward the situation.

Arthur has been around a bit. He has dated most of the young unattached women of the colony. And he knows a thing or two or three about it.

So take a look at young Mr. Lake with his little bow and arrow handy, all ready to tell you, who are still at the embarrassed, gangling age, how to go about this love business. And if you're one of those who stroke a long, white beard and declare, "Well, things weren't like that when I was a girl (boy)," and believe that all the youth in the world has gone hey-hey and sophisticated you should see Arthur. He's as young as peace of mind and as bashful as a bride of the mauve decade. If that boy is sophisticated I don't know my Lilyan Tashmans and Constance Bennetts.

Arthur blushed when I asked him to tell me all about seventeen-year-old love. If there had been any loose sand around and Arthur had been barefooted I'm sure he would have dug his toe into the sand. But, because he was wearing most immaculate white sports shoes and we were lunching at a country club he did the next best thing and started to fumble with the silverware.

"LET'S see," he began, "let's know. How do I go about dating a girl? Well, suppose I meet a swell girl at a party or something. Suppose I like her. The first thing I do is to find out about her from her friends. I always ask right away if there's a heavy man because I don't want to do any cheating—no sir.

"Well, then, I ask her, at the party, if I can call her up some time. And a couple days later I call her and ask her if she'd like to go dancing. But, believe me, I always take another couple along in case she turns out to be a wash-out and even if she doesn't I want somebody else there to amuse her the first time.

"Well, then I have her. I don't talk about another date I go home—even if I've had her a lot and would like to ask her for another date—and sort of think about it. You can't be too careful, you see. You don't want to rush into anything until you're pretty sure and anyhow it's better to be out of luck to get with the girls. Then like you better the 2.

"But after I've decided that I like the girl and want to go for a lot more, then I find out what she likes to do and I try to do those things with her.

Oct. 4, 1930

Liberty

A Weekly for Everybody

Vol. 7 No. 40

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"Our Country! In her intercourse with foreign nations may she always be in the right; but our country, right or wrong." —*Stephen Decatur.*

OLD ABE

David Wark Griffith's picture, "Abraham Lincoln," seems to us something more than just a new talkie. It seems to us something more than just a very good talkie.

It is not only fine entertainment; it is an important and valuable indication of how we can, if we like, be better educated.

Here is one kind of thing that certainly the movies can do—they can give to the masses, and particularly to children, a knowledge and understanding of history that cannot possibly be conveyed through books or in the schoolroom.

There are a number of reasons for this. In the first place, of course, the masses generally aren't much interested in books that tell them about history, nor do most schoolchildren lap up very eagerly the information given them in the classroom. But Americans both old and young are interested in the movies. They go with enthusiasm, and they remember what they see.

So, to start with, you have zest instead of reluctance to reckon on. And that makes a lot of difference, as any school teacher will tell you.

Then, too, the movies reveal what to most of us, as children, is an astonishing and unsuspected thing—that it can be fun to learn about history. Here we discover that an episode out of the past was something that involved real people in interesting adventures, not merely pages 74 to 78 of a textbook, with three dates to be learned by heart. In other words, learning becomes a matter of entertainment.

And finally, with this new magic of the talkies, we actually experience, in effect, what Mark Twain imagined in "A Connecticut Yankee at King Arthur's Court." With hardly any effort of the imagination, we are taken back to a former time and can see and hear—and we almost said touch—the people who lived then.

The speaking stage of course has done this in some degree, but there is a wealth of illusion in the talkies that the speaking stage could never attempt—great outdoor vistas, elaborate reproductions of historic scenes, battlefields visible for miles, and all the endless shifting at will from one place to another.

And in the matter of audience there is no comparison. The stage reaches thousands, but the talkies reach millions.

This picture of Mr. Griffith's, in a swift series of fleeting episodes, tells the story of Lincoln more vividly than any book could tell it.

Here are the hopeless horror of a slave ship and the hopeful peace of young Lincoln's days with his beloved Ann Rutledge—far-separated episodes that weave themselves together when Lincoln, saddened by Ann's death, bows under the greater burden of a war to abolish slavery. Here are testy cabinet members fidgeting under Old Abe's gentle humor and insistence on telling stories. Here is Grant, of whom folks didn't approve, and the fanatic John Wilkes Booth. . . .

Here a man comes alive and stands and talks before you as a human being rather than a figure out of history, so persuasively is he portrayed in the fine acting of the player named Walter Huston.

Mr. Griffith says the greatest pictures are those that combine dramatic tension with a theme such as there was in "The Birth of a Nation," "The Covered Wagon," "The Big Parade," and, to some extent, "The Cockeyed World," which did go pretty deeply into the character of the professional soldier. In this sense perhaps "Abraham Lincoln" is another of the greatest pictures.

We have been flooded with theme songs in the movies. Why not more theme plays? If it doesn't seem always best to make leading figures of the great historical characters like Lincoln, Jefferson, Napoleon, or Benedict Arnold, they could be introduced as part of the background against which lesser people have their story. We have news-reels for the present, but the great artists of the theater can give us also, so to speak, news-reels of the past.

As for Mr. Griffith's "Lincoln," we believe it ought to be seen by every child who goes to school and is within reach of a movie theater, because it gives a vivid impression of what Lincoln looked like and how he talked, and of the atmosphere in which the Civil War was fought. In addition, it is "good theater."

DE TO MOTION PICTURES

The Shadow Stage

A Review of the New Pictures

☆ ABRAHAM LINCOLN—United Artists

FOR the past few years smart young men have been putting David Wark Griffith among Filmgoda's has beens. Now, with one tremendous haymaker, he has knocked the stuffing out of their pretties. In "Abraham Lincoln," Griffith has made his masterpiece, and one of the most thrilling talking pictures in the brief history of the new art.

Forgetting his unhappy penchant for too much spectacle, Griffith has painted the great humanity of a great man with a master touch. Aided by a magnificent script by the poet, Stephen Vincent Benet, and a truly majestic performance by Walter Huston, that great actor, Griffith has produced a dignity, grandeur and the most delicate shades, matched in digital greatness and the most delicate shades, matched in digital greatness and the most delicate shades, Griffith, in this picture, makes more screen history.

It is Lincoln's humanity that is stressed throughout. It is Lincoln's humanity that is revealed in his love affair with Ann Rutledge—excellently played by Hope Emerson and Una Merkel—through the presentation at Ford's Theatre, the picture moves dramatically, magnificently and with maximum interest. This is, above all, a MOVING picture of the dramatic life and death of a great man.

GRIFFITH, with his love for emphasis, gives Abraham's life at his one Civil War reference, and it is a thrilling one. Moreover, his use of music for historical mood and tempo, shows he has mastered the phonofilm. There is a great performance by Kay Hammond as Mary Todd Lincoln. Griffith comes back with a picture worthy of him.

LES PARFUMS

The loveliest odours in all the history of perfume—precious, lasting, subtly expressing each temperament—are created not only in the de luxe crystal flacons, but also in these most

Advertiser Feb. 16

SEEING BOSTON AGAIN

DOROTHY GISH, whose latest photograph graces the theatre page today, came back to Boston with her sister Lillian to attend the 100th showing here of "Orphans of the Storm." The famous sisters have been on tour for two months with the new Griffith production.

Advertiser Feb. 12

GISH SISTERS — TREMONT
"ORPHANS OF THE STORM"

Traveler Feb. 16

Right off the Reel

By JEANNE RAY

Lillian and Dorothy Gish, who attended in person the 100th performance of "The Two Orphans" at the Tremont Theatre yesterday.

Post Feb. 13

GISH SISTERS WILL APPEAR IN PERSON

Lillian and Dorothy Gish, "Orphans of the Storm," will appear in person on the stage of the Tremont Theatre on Wednesday as part of the ceremony attendant upon the 100th exhibition in Boston of David Wark Griffith's excellent photoplay, "Orphans of the Storm."

Word to this effect was received by the management of the Tremont Theatre last night. So, Lillian and Dorothy will grace the boards in front of the silver screen at both afternoon and evening performances. And more than that, they will each "speak a piece" and maybe sing a song or two. "Orphans of the Storm" has but two weeks more to run at the Tremont Theatre, and the presence of the Gish sisters on the stage in person, Wednesday, is a mark of appreciation for the liberal patronage which Boston theatregoers [illegible] ended to Griffith's latest masterpiece.

Herald Feb. 13

GISH SISTERS TO BE AT TREMONT FEB. 15

Word has just been received from the D. W. Griffith studio at Mamaroneck, N. Y., to the effect that Lillian and Dorothy Gish will apear in person at the 100th performance of "Orphans of the Storm" at the Tremont Theatre on Wednesday night.

Globe Feb. 14

Gish Sisters Here Tomorrow

"Orphans of the Storm" is now in its final fortnight at the Tremont Theatre. Tomorrow is celebrated the 100th performance in Boston and to fittingly observe the occasion Mr Griffith has arranged for the personal presence of Lillian and Dorothy Gish, who are the two sisters in this elaborated pictured story of "The Two Orphans." They will appear on the stage both afternoon and evening.

Telegram Feb. 14

GISH GIRLS AT TREMONT

D. W. Griffith's latest and greatest photoplay, "Orphans of the Storm," is now in its final fortnight at the Tremont Theatre. Tomorrow is celebrated the one hundredth performance in Boston and to fittingly observe the occasion Mr. Griffith in his esteem for local theatregoers who have responded so cordially to this production, has arranged for the personal presence of Lillian and Dorothy Gish, who enact the two sisters of this elaborated pictured story of "The Two Orphans." They will appear on the stage at both the afternoon and evening performances tomorrow.

American Feb. 14

Gish Sisters Return

Lillian and Dorothy Gish will return to Boston and appear at the performance of "Orphans of the Storm" at the Tremont Theatre on Wednesday.

Advertiser Feb. 14

PICTURES CONTINUING

D. W. Griffith's "Orphans of the Storm," with Lillian and Dorothy Gish in the title roles, is nearing the end of its extended engagement at the Tremont Theatre.

Post Feb. 16

DOROTHY ALSO TO BE SPEAKER

"Speechless" Gish Sister Learning Oratory

Dorothy Gish may not be very much longer the "speechless sister" of the famous film pair. She's taking speechifying lessons, so she said yesterday at the Tremont Theatre, here Dorothy and Lillian both appeared for the last time during the run of D. W. Griffith's film, "Orphans of the Storm."

Yesterday Lillian made the speech for both of them, as is the custom. And it was a very pretty little speech, too. Dorothy thinks she does it very well, and has no intention of turning it into a dialogue. But the secret leaked out that every day in New York she goes to an instructor who tells people just how to speak before the public.

After the speech, and the reception of dozens of admirers who found their way past the stage doorkeeper of the Tremont, the two sisters went with their chaperone, Mrs. Cratch, to a boot store next door. There Lillian was fitted out with an honest-to-goodness pair of Boston goloshes, just like folks wear in this climate.

American Feb. 16

A SUGGESTION TO D. W. GRIFFITH

J. C. writes in her views from Everett and comes forward with some very clearly defined suggestions for Mr. Griffith, prompted, it seems, by having seen the way that director handled the French Revolution in "Orphans of the Storm."

"My dear Miss Davis," she writes, "I wish to offer my opinions regarding motion pictures. I go to the movies at least five times a month and find that most of the pictures offered us are satisfactory to me. I shall illustrate. Those such as 'Orphans of the Storm,' 'War Down East,' 'The End Road,' and, for a month, 'The Kid,' have, I think, the touch.

"If you will allow me a little more time to analyze, I shall take 'Orphans of the Storm.' All through the first half everybody, at least in my vicinity, was rooting on their others instead of rooting down. During the show there was an interruption. Mr. Griffith spoke. The second after the curtain was rammed then were all up once again. At the end instead of responding for the curtain, they did not budge at the theatre. That's what I am holding on down.

[illegible]

Advertiser Feb. 13

LILLIAN GISH - TREMONT

Front Page Story Telegram Feb. 16

Gish Girls Say They're Through With Hollywood

LILLIAN GISH

Film Favorite Has Had Enough of Hollywood's Environment

Hollywood and its angles hold little interest for the famous sisters, Lillian and Dorothy, who are here to celebrate the 100th performance of "Orphans of the Storm."

In fact they are "through" with the stage. They hold no regret on the probable stage of William Taylor night by.

Hollywood has not been their favorite place, for they are likewise the property of the same law in the hands of the police and much [illegible]

[illegible]

Advertiser Feb. 12

Gish Sisters Pay Penalties of Popularity

POPULARITY has its drawbacks. In the case of D. W. Griffith, the master director whose "Orphans of the Storm" is showing at the Tremont, there is the importunity of self-seekers. They waylay him everywhere. Griffith, being a human sort of a person, hasn't the heart to refuse to listen to anyone, and it is not an easy matter for him to say "no." That makes it hard for him, but he has an easier time than his player at that.

For insance, take the case of Lillian and Dorothy Gish. At the opening of "Orphans of the Storm" in New York the Misses Gish were surrounded by admirers. There were all sorts of questions and then the bolder of the feminine onlookers began "pawing" the actresses. Finally it was necessary for a stalwart man to intervene to prevent damage to the young players' clothing. Later, in Cleveland, the two girls were hemmed in and almost suffocated. When a policeman had rescued the girls Lillian found that her sleeves had been nearly ripped off and that her arms were bleeding. Each girl had to be given a physician's attention.

American Feb. 21

ON "THE ORPHANS" and "MY BOY"

EDITH ROSLAN GUNN writes from the Institute of Fine Arts of Griffith, and little Gunnan. "After witnessing a performance of 'Orphans of the Storm,' she says, 'and listening to the remarks of those near me, I came away with the impression that D. W. Griffith would see his wonderful imaginations and most ambitious endeavors [illegible] toward producing something artistic, beautiful and uplifting instead of things gruesome, repulsive and degrading. It would be much more entertaining and pleasing to the general public and would have an influence for good in the world that could not be [illegible]. Let the book part they [illegible] good [illegible]

[illegible]

Norfolk County Leader Feb. 18

GRIFFITH'S NEW [illegible]

At the Tremont theatre in Boston is being shown D. W. Griffith's latest picture, entitled "Orphans of the Storm." This is the picture which Griffith worked on for a year during the time he was [illegible] "Orphans of the Storm" is the most pretentious [illegible] Griffith has ever made. The picture is the most [illegible] of all [illegible] and probably will [illegible] for a long time. [illegible] Griffith has [illegible] "The Two Orphans" [illegible] Mme. Dubarry, Danton, Robespierre, Marat, Marie Antoinette, Louis XVI, Louis XVIII, Charles X, Louis Philippe, Napoleon, Marie Louise, Josephine, Talleyrand, Fouche, Barras

Post Feb. 18

AUSTRIAN ACTOR PRAISES 'THE KID'

Joseph Schildkraut Hopes to Institute Repertory Company With Theatres in New York City

The greatest motion picture is Charlie Chaplin's "The Kid" and the greatest artist on the screen is Lillian Gish. So believes Joseph Schildkraut, the young Austrian actor, who has made a deep impression in America since his arrival 14 months ago. He is appearing in Boston at present in two theatres—personally as Liliom in the play of that name at the Wilbur; and on the screen as Chevalier De-Vaudrey in "Orphans of the Storm," at the Tremont.

JOSEPH SCHILDKRAUT,
Young Austrian actor who is making a big impression in America.

A VIVID PAST

Schildkraut has had a vivid past. He was a pupil of Max Reinhart in Vienna; he played Arthur Schnitzler's "Anatol" under Schnitzler's personal direction; he was the original Liliom when Franz Molnar's play was first produced in the Austrian capital. He comes directly from that strange colony of great artists, almost starving and penniless, which make Vienna today one of the richest artistically if one of the poorest physically of the great cities of the world.

When the young star started for America, he did so with a very definite idea. He had been studying the English language a long time in preparation for it—his command of it is perfect now—and he hoped in America to establish the resident repertory idea as it exists in Vienna and to a certain extent in other European cities. He would have one large repertory company in New York city, controlling one, maybe two or three theatres, and playing a repertory of seven or eight pieces a week: a performance of Shakspere, of Schnitzler, of Hauptmann, of O'Neill, of Shaw, and so on. And curiously enough the biggest obstacles to his plans are seemingly trivial. One is the habit in which the American public has fallen of expecting to find a certain play at a certain place any time they want to look for it; and the other is a fire law which prevents the storage of scenery for more than one production in a theatre.

May Return Home Soon

If his plans do not come to pass, Schildkraut expects to return to Vienna in a year or so, to begin a deferred six-year contract with the Hofkapelhaus.

His impressions of America are graphic and outspoken. Theatrically he believes the country is in its infancy, striving very hard under the direction of such men as Arthur Hopkins and such organizations as the Theatre Guild to reach a definite expression of national character. The American people enjoy good things when they see them, he finds, but are given few opportunities by commercial managers who "never read Shakespeare in their lives and who have no knowledge of the theatre."

The play in which he is now appearing—"Liliom"—has been his favorite piece for seven years, he told the Post. "It is one of the greatest plays written of recent years," he declared, "because it gets away from the conventional three and four-act drama, and it doesn't have a message, thank God. It seems that everybody in America tries to find a message in every play they see. Conclusions have been written trying to explain what Molnar had in mind. As a matter of fact, he had no message in mind at all. He just wrote a fantastic play of life, and that is all there is to it."

The difference of life in the dramatic and literary world in Vienna are such that of the most important things that could be said about conditions there was his reference to Schnitzler's "Reigen." This play, produced in this city, has been called the greatest play in Europe. It is in fact a play which has little to do with the conventions of the theatre, the public, or life in general. Schnitzler, the playwright, has been called the Boccaccio of Vienna. Schnitzler's "Reigen" is a series of ten dialogues between ten people, each dialogue being between one man and one woman, and each one being a complete story of life, and that is all there is to it.

This Week in Boston Feb. 5

her art. She should be seen in a different role than that of a little-girl heroine.

"At times one can see the things of which she is really capable. Do you remember "Broken Blossoms?" There were one or two scenes in that film which made me weep. And I never weep in the theatre; I am not a woman."

Advertiser Feb. 19

GRIFFITH PICKS HIS TYPES WELL

The character of the Marquis DePresle in "Orphans of the Storm," as played by Morgan Wallace, is seemingly typical of the age, for with monocle, muff and rouge stick he is ready at any time of day to admire the fair ones or be fascinated by a new type of beauty.

The Marquis is a striking figure in this new Griffith production at the Tremont Theatre. It is hard to conceive that a modern American could put on the mask and cloak of conceit and effrontery so completely as to give playgoers the impression that they are viewing the 16th century nobleman. One marvels at the skill of Mr. Griffith, for he it is that picks these masters of characterization. They say he rarely makes mistakes in his estimation of character.

Advertiser Feb. 19

LILLIAN GISH

The "Sarah Bernhardt of the screen" in "Orphans of the Storm" at the Tremont, gives the crowning portrayal of her career. Her amazing emotional genius holds capacity audiences spellbound.

Traveler Feb. 25

CREIGHTON HALE IN ORPHANS OF THE STORM TREMONT

Telegram Feb. 18

Lillian Gish & Joseph Schildkraut "ORPHANS of the STORM" Tremont

Advertiser Feb. 27

DOROTHY GISH TOMORROW

Traveler Feb. 25

Proved Worth in Robespierre Role

One of the remarkable character portrayals projected on the screen is the Robespierre of Sidney Herbert in D. W. Griffith's "Orphans of the Storm," now playing at the Tremont Theatre. This is not surprising, for this famous old actor is one of the greatest on the American stage. From the time when he was a prominent member of the late Augustin Daly's great company of players to his recent work in "The Wandering Jew" his acting has always attracted praise. In the person of Robespierre he found a character worthy of his best efforts. It will be remembered that Sir Henry Irving appeared in this country in a play of that name by Sardou.

Advertiser Feb. 29

Herald Feb. 26

SHELDON LEWIS AN EXPERIENCED ACTOR

Began Stage Career When 3 Years Old; Now in "Orphans of the Storm"

Sheldon Lewis, who plays the role of Jacques Frochard in "Orphans of the Storm" at the Tremont Theatre for a few days longer only, has had a varied experience on the stage. He started his career in Philadelphia, where he was born, with a small company and later secured engagements with E. M. Holland. Afterwards he joined the famous Augustin Daly company where, in three years, under the tutelage of that master of the drama, he acquired the foundation on which he has built a big reputation. He then became associated with the Henry Dunnelly Stock Company in New York with which he remained for 10 weeks. While there he attracted the attention of Harrison Gray Fiske, who secured him for the support of Mrs. Fiske. He remained with this distinguished artist for two years and then joined the famous New Theatre in Chicago, where he created a number of original roles and won a big reputation. He has played over 100 different character roles on the speaking stage ranging from farce to tragedy. His most notable achievements before the camera were in "The School for Scandal" and "Trilby and Mr. Hyde."

Mr. Lewis was last seen in "Satan in Society" of Virginia Pearl in "The Girl in the Web."

Advertiser Feb. 27

OLD FRENCH FASHIONS

They bobbed their hair in French Revolution days, too, as you can see in "Orphans of the Storm," the Griffith screen drama now closing its engagement at the Tremont. A note runs: "The bobbed hair in vogue with women today was first worn as a protest of mourning by those who lost members of the families by the guillotine." The fashion was never so popular as it is today. But the mustache sported by Mme. Frochard, the character played by Lucille La Verne, is not a Parisian fashion but an ancient excrescence dating back to cave days. The Frochards were gypsies from the south of France. Dr. Guillotine's famous invention is still in use in Paris. Note Bluebeard's fate Saturday.

Advertiser Feb. 26

GRIFFITH HELPS ORCHESTRA OUT

Orchestra players like to see the show, too—sometimes. The best proof of this is an incident that happened during the rehearsals conducted by D. W. Griffith for the premiere of "Orphans of the Storm" in New York.

[illegible] on all day session on the [illegible] the rehearsal had finished, Mr. Griffith was [illegible] worried for fear the members of the orchestra would be so [illegible] many strenuous hours [illegible] and this worry led him [illegible] when he saw that the musicians had surrounded their director [illegible] he [illegible] the Griffith [illegible] the orchestra [illegible] the pictures. The [illegible] the stage of the theatre [illegible] they are [illegible] the stage [illegible] the [illegible] the [illegible] the

Traveler Feb. 9

Right off the Reel

By JEANNE RAY

Joseph Schildkraut as "Liliom" and as the "Chevalier."

JOSEPH SCHILDKRAUT

"True ease in writing comes from art, not chance.
"As those move easiest who have learn'd to dance."

So Pope aptly puts it in his "Essay on Criticism," but when writing is interviewing for one's column one might say:

"Ease in writing comes from one's subject, all a chance,
"Since those prove easiest who have learn'd to talk."

My subject yesterday was Joseph Schildkraut, now playing at the Wilbur Theatre as "Liliom," and in the film, "Orphans of the Storm," at the Tremont. Here he appears as the silken hosed and much furbelowed "Chevalier."

We talked of "mice and men" and many another thing, but most all the two roles in which he appears in town just now. What greater contrast is there than one may find in the two portrayals! What greater tribute to an actor's versatility than that he has played both well without a trace or flavor of one in the other!

"In all honesty I wish to tell you that I do not like to act for the screen," he said. "Mr. Griffith saw 'Liliom' three times and then asked me to play in his picture. I refused at first, for I had never acted for the screen. As long as I live I shall never become a screen actor. However, I desire to give two stories to the public in screen form at some time or another in my career. One is Oscar Wilde's 'Dorian Grey.'

"It is difficult to express one's self on the screen. The voice to me is the necessary and best means to give forth one's emotions and ideas. Without it the joy of playing disappears.

"Mr. Griffith is one of the few directors who is an artist. When one plays for him, one must do as he says and all will be well. Personal ideas are not always to order, since he is always master of the situation when film making is in progress."

Continuing he said that same thing which you have often read in this little column, and which grows in emphasis each time it is retold: Mr. Griffith's patience is extreme. You remember the love scene where the Chevalier brings Henriette the flowers? We did that over 15 different times until one morning, all unconsciously, we discovered the right mood and satisfied Mr. Griffith. We had done it as comedy, tragedy and in every other way, but he kept trying until he had attained his desire."

I asked him about putting "Liliom" on the screen. He had been discussing the part as it is on the stage. It is a role of which one could talk endlessly, due to its vibrant "humanness." As played by Mr. Schildkraut it is one of the refreshing roles in the theatre of the day.

"Charles Chaplin wanted me to do 'Liliom' for the films. There is an artist. I can never shriek with laughter at Mr. Chaplin's portrayals. My father and I wept when we saw 'The Kid' on the screen. To me he is an expression of touching loneliness and pathos.

"A form of 'Liliom' was given the public in 'A Trip to Paradise.' But 'Liliom' was not a Coney Island type. Nowhere in the world will one find such a side show barker but in Budapest. His dress is that which I wear on the stage—short-sleeved, striped reefer, oddly cut trousers and little tickler in his hand. This outfit is as much his insignia of office as a policeman's uniform a sign of duty. It is a mistake to make a portrayal of 'Liliom' as anything but the type he really is. I was brought up right where such characters lived and, though you search the world around, you'll never find the same swagger, the same odd pride nor the same conceit."

In conclusion he said that if ever he gives his "Liliom" (and after all Joseph Schildkraut is "Liliom" as no other can ever be) to the screen, it will be under the directorship and counsel of Mr. Chaplin.

As George Arliss has given "Disraeli" to posterity in screen form, no better desire for film future could be than that Mr. Schildkraut will give this character in all its "humanness" to the world for future generations.

Traveler Feb. 11

What the Films Have to Offer

"ORPHANS OF THE STORM"

D. W. Griffith's motion picture, "Orphans of the Storm," combining incidents of the famous old play, "The Two Orphans," with the French revolution, enters upon its eighth week at the Tremont Theatre tomorrow.

American Jan. 10

TREMONT THEATRE — D. W. Griffith's masterful motion picture spectacle, "Orphans of the Storm," is smashing all box office records at the Tremont Theatre, where it is being shown twice daily. In the matter of concepts it is far ahead of any other Griffith offering done in a comparative time.

Telegram Feb. 9

Chicago Music Hall will be the post to war. Monte has done some wonderful work in "Orphans of the Storm" and in "Peacock Alley." Hung a man has been elected for [illegible]

Chelsea Gazette Feb. 11

Griffith's New Masterpiece

At the Tremont Theatre in Boston is being shown D. W. Griffith's latest motion picture spectacle, "Orphans of the Storm." This is the picture Mr. Griffith worked a year on after finishing "Way Down East." It is by far the most notable screen effort he has yet made. The picture is the work mainly of all famous actresses and will probably take rank as such for many years to come.

As a basis for his story Mr. Griffith took the famous old play "The Two Orphans." He has remodeled it, retaining all of the beauty and intense human interest and added the famous stage dancers episode. But besides with the story of adapting it back to the old play, Mr. Griffith has added scenes of the great French Revolution to a new [illegible]

Christian Science Monitor Feb. 11

Globe Feb. 11

Globe Feb. 12

Post Feb. 11

NATIONAL MAGAZINE

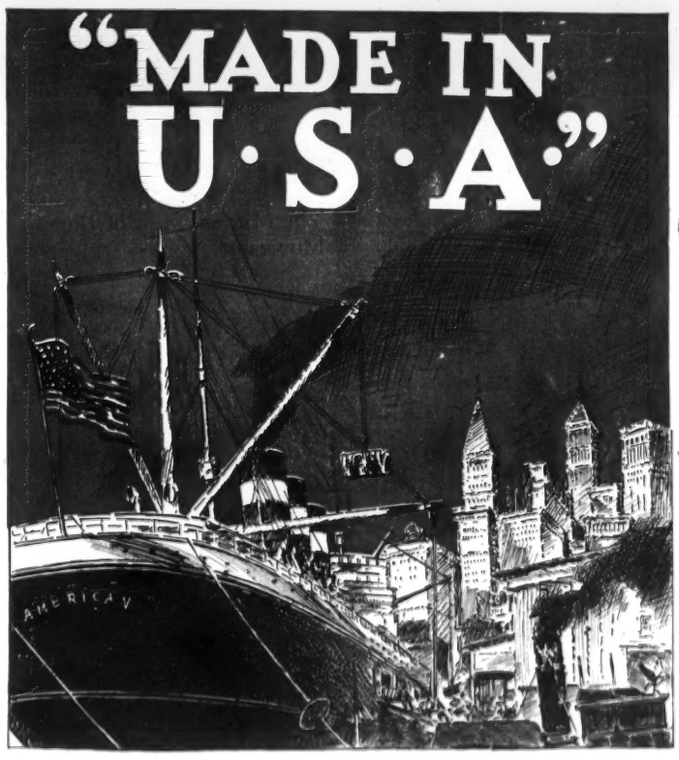
Edited by JOE MITCHELL CHAPPLE

Mostly About People

THE PERSONAL ANGLE OF THE PACIFIC PACT

Uncle Sam's Big Law Office at Work

Thrilling Story of the Mormon Trek



The New Bohemia—Land of the Czech

The Miracle Man of the Movies

The Re-Birth of the World *By* Shaw Desmond

"ar" 1922 Twenty Cents

Christian Science Monitor February 9

"Orphans of the Storm"

Globe Feb. 12

JOSEPH SCHILDKRAUT IN "ORPHANS OF THE STORM"

Post Feb. 11

TREMONT THEATRE

Globe Feb. 14

TREMONT THEATRE—"Orphans of the Storm," Griffith's screen version of "The Two Orphans," absorbingly interesting and artistic beyond compare. This events week.

Globe Feb. 11

Globe Feb. 11

Herald Feb. 11

What the Movie Fan Wants to Know

Many of our readers have wondered why more comment on such a stupendous picture of "Orphans of the Storm" have not been forthcoming. Most of us probably felt that there was nothing to be said about a production in such superb style by a man who is admittedly a master in motion picture making.

J. L. W., Arlington, however, has written what seems to us a splendid criticism of the picture. We print it without comment.

His appreciation of Douglas Fairbanks in "The Three Musketeers" will be printed later.

The letter reads:

In Place of Censorship

"The public owes you a vote of thanks for the valuable information and discussions about photoplays published in your columns. It is not censorship which motion pictures need, but a free expression of opinion by those interested in screen drama.

"Mr. Griffith's stupendous production, 'Orphans of the Storm,' is a most gripping and terrific spectacle. I have never witnessed anything on stage or screen where the sustained tension was as great and the action as absorbing.

"The staging and costumes are superbly done. It is a magnificent and tremendous, rather than a delightful photoplay. All suggestion of pre-revolutionary abuses by the clergy is strictly eliminated, but excesses of the nobility and the mob are shown to the limit.

"The captions explaining the substitutions of tyranny of the mob in place of tyranny of the ancient regime are inserted with good care and in that respect are commendable.

"But it is unfortunate, from both artistic and historical standpoints, that the play leaves spectators with the impression of a bloodthirsty, savage and unreasonable France. (There is a leader, at the end, indicating vaguely the coming of a saner condition of French affairs, but it is quite inadequate to change the prevailing impression of enduring ferocity). Unfortunately because untrue.

Not All True

Paris orgying in frightful massacre—true, but not the whole truth. A true picture of France in revolution would show the attack by the allied monarchial powers of Europe, to reimpose monarchy upon France.

"A true picture would show the French patriots rushing to the frontiers and throwing back the invaders. Even when beset by civil war and terror, France rallied nobly and routed autocracy.

"A true picture would indicate, at least, the ultimate 'establishment of civil and religious liberty and the equality of all citizens before the law.' (Montgomery's History.)

"The excesses of brief reign of terror were only a phase. It is an excellent idea to show the two kinds of tyranny, in turn, but why stop there? A true and artistic picture would give some conclusive evidence of the final triumph of liberty, equality, fraternity.

Their Real Part

"Lafayette and Napoleon are introduced as mere puppets; as space is given to showing them at all, why not show their real part in the revolution—for instance, a brief glimpse of Lafayette in the assembly, 1789, moving the adoption of a declaration of the rights of man.

"Though a noble, Marquis de Lafayette proved an ardent champion of freedom and moderation. Why not reserve the entrance of Napoleon for the moment when the then obscure officer routed the attack on the convention, thus saving liberty and France? Although later a dictator, Napoleon prevented the revolution from falling through in 1795.

"Or he could be shown leading victorious Frenchmen against the invaders from without.

"It might be answered that extension of the play beyond the reign of terror would require too much film. But there seems unlimited film for depicting all sorts of brutalities and for showing Henriette an almost absurd length of time on the guillotine.

"The play ends too abruptly. To anyone who knows the French—so gentle, so gallant, so clear-headed—this depiction of enthusiasm and excesses on their part is incongruous and disappointing.

"The French revolution was too great and glorious an advance toward liberty for the play to end about with the release of the characters from the guillotine.

"The acting itself is of remarkably high quality and probably as true to French characteristics as an American production could be. The fine music accompanying the play is a great asset, and the thunderous, foreboding undertone of prophecy is used to powerfully effect dramatic effect.

Probably most of what we did after seeing the picture. We did not put it in such emphatic words as does our friend J. L. W., but we felt thoroughly in sympathy with the spirit of the letter. Perhaps we were too critical of the play, but we felt that the theme was fitted for a better [illegible]

Telegram Feb. 9

Our Movie Fans

Globe Feb. 15

Don't think that it is so very easy to become a motion picture actress, little high school junior with the blue eyes and yellow hair. Have you nerve? Have you courage? Have you skill? Otherwise you might just as well give up your plans to star in films.

Lillian Gish made a wonderful heroine in "Way Down East," and you girls who plan to emulate her career all wept copiously during the film. Would you have the courage to hang suspended on the edge of falls 12 feet high until the hero actually crossed the ice to rescue you? A miscalculation, and Lillian would have been in eternity.

Betty Blythe had to actually drive in a chariot race and it was no easy matter for her to handle the fiery horses. In "Foolish Wives" Miss Dupont jumped 75 feet into a fire net and thought it part of the day's work.

"Put not your trust in directors," said Miss Dupont.

"Mr von Stroheim intimated that I should have to jump only a few feet, so I didn't worry. And when the time came I had to climb over that railing and jump into that net or be burned up. He went first, so there was no one to argue with.

"But it wasn't so bad as being in the boat, for I can't swim and the water came in and covered my face, and when Mr von Stroheim lifted me he stepped in a hole and we both went down 14 feet to the bottom."

American Feb. 13

SEEING "THE ORPHANS" WITH LA FROCHARD.

IT IS not often that one can go to the movies and sit beside someone who is appearing before you on the screen. It was a strange sensation to chat with Lucille La Verne during the matinee at the Tremont Theatre and then turn my eyes and watch her, grotesquely enlarged, being the chief thorn in the side of the blind sister, Louise. Miss La Verne is the Mother Frochard of "Orphans of the Storm." She is, at the same time, the genial, colored Lottie of "Back Pay" at the Selwyn Theatre.

DAVID WARK GRIFFITH

Throughout the showing of the picture she told tales of the filming of the studio at Mamaroneck and gave side lights on the character of those who had a part in the making of the picture. David Wark Griffith is, according to Miss La Verne, "the Shakespeare of the screen." Aside from being the remarkable director he is, the great artist, and a tireless worker, he is intensely human. He feels for everyone on the lot and through his own great sensitiveness is able to make his players act as they have never acted before. He seems, his players say, superhuman.

WAS A COLD NIGHT.

When we saw the orphans scene in the inn courtyard in Paris, Miss La Verne sat up straight and shivered.

"My, it was cold that night," she exclaimed.

"Cold!" I was surprised, for the two orphans were clad in light gowns. "And was that really taken at night?"

"Oh, yes. All the night scenes were really taken at night, and we had to rehearse until early morning sometimes and go over the scenes again and again for the camera. The rest of us might be done up next morning, but Mr Griffith was hard at work after a few hours' rest and enough to make us be'd just come back from a vacation.

"He is the kindest man, too. So understands people so well. There is a certain actress who has a small part in the film. As a matter of fact, she appears in only one scene. She had been very nervous. And on the day of the scene the sound was shifting and this actress was going from one set to another and the director was at the opposite end of the studio.

[illegible]

Globe Feb. 19

GISH SISTERS DISCUSS THE ART OF SPENDING MONEY

"These salaries that you read about that are paid to motion picture actresses are only press agents' tales."

No less an authority that the Misses Lillian and Dorothy Gish are responsible for this statement. The two girls were in Boston last week in connection with the 100th showing of "The Orphans of the Storm," at the Tremont Theatre.

"It's surprising how many persons think that we do nothing but spend money," said Dorothy. "That is why we can't give our home addresses to the public. When we lived at the Hotel Savoy some question and answer man told a motion picture fan where we lived. Mother's life was made a constant misery. The telephone rang morning, noon and night. Would we buy some pearls? Did we care for a French bulldog? Would we like to purchase a fur coat at a considerable discount? A poor man was dying and would we please forward a check for $100 to 'bearer' at such and such a number, Brooklyn. If so we would have the prayers of the poor man's entire family.

"Can you imagine it? It was terrible. That is one reason why we had to move elsewhere.

"We actresses don't get enormous salaries at all. Of course Mary Pickford and Norma Talmadge have their own companies and their earnings are based on the box office receipts of their pictures, but Lillian and I draw salaries just like any other working woman. We don't want to spend it all on clothes or other foolishness. We want to save some of it and not have to work all our lives."

Dorothy and Lillian think of their work just the way any other person thinks of their work. They are not the kind of girls who would spend their spare time at drug parties or dance orgies, even if they lived in Hollywood. Probably if they ever want to run a party they would be as shocked that they would never get over it. That is why the group of girls who watched Lillian and Dorothy go into a shoe store last Wednesday afternoon on Tremont St to buy Miss Lillian some footwear that she needed was made through the drive back to her hotel, unnoticed somewhere. Aren't they sweet? Aren't they the darling girls? Aren't they the perfect ladies? Aren't they just the girls you would like your sister to be, your mama permit you to associate with, your father to pick out for you? Well, they are. Mary Pickford is the only other actress about whom all people think the same thing. Mary Pickford is the girl you would like your sister to be. Mary Pickford is the girl your mama would permit you to associate with. Mary Pickford is the girl your father would pick out for you. Well, they are. Mary Pickford is the only other one. Mary Pickford is the only other one. Mary Pickford is the only other one

"All the world's a stage"

The Miracle Man of the Movies

Little known personally, yet known by name to millions of lovers of the silent drama as the producer of mammoth and inspiring productions on the screen

THE Birth of a Nation!"

Who has seen this tremendous spectacle and not said unto himself, "This is the birth of a new art!" Who has seen it, with its announcement in huge electric lights, a midnight sky throwing its sign-board into bold relief, and not experienced a thrill because of what it imparted to its audience inside the theatre? Who that has seen it will ever forget it? Few indeed!

Back of those flaming headlines, back of the eager-eyed, jostling throng that pours through the open doorway to pack the auditorium to the very last seat; back of the smashing spectacle that unrolls with all the heart-gripping, pulse-quickening similitude of life and light and action on the silver screen, bringing tears or laughter or tense breath—holding suspense to the beholders; back of all this dreams and works a slight, quiet marvel of human efficiency and divination—David Wark Griffith.

Of none and about none have so many pages of description been written, and about none there remains so much unsaid, for who with mere words can paint the picture of a human soul? As well attempt a description of the iridescent sheen on a pheasant's neck, or the song of the lark at sunrise!

When I think of David Wark Griffith as an artisan, I find myself thinking of William of Avon's "Singing masons . . . building castles of gold with roofs of gold and floors of gold," so minutely and patiently attentive is he to each ultimate detail of production. If "genius is a capacity for taking pains," then truly is Griffith a genius incarnate.

When I think of him as an artist, I can compare him only with Leonardi Di Vinci, so faithfully does he reproduce each last fold and button in the costumes of his historic characters—and yet how tremendous is the canvas upon which he limns the creations of his brain!

When I think of him as a poet, I think of the songs of David, for only a man with the soul of an epic poet could encompass such perfect rhythm of arrangement, such symmetry of movement as he attains in the vast spectacles that flow as smoothly as measured verse over the surface of the screen. And what spectacles he has produced!

"The Birth of a Nation," "Intolerance," "Hearts of the World," "Broken Blossoms," "Way Down East," "Dream Street," and now the latest creation of his genius, "The Orphans of the Storm." Do they not speak for themselves?

* * *

I was fortunate in having secured a little of this wizard's time one morning at three o'clock, when he was taking his soup at the hotel—after a day's work extending from 9 a. m. The hour was unusual. Usually he lunched at four. This morning, however, he had finished sooner than expected, and he confessed himself feeling philosophical.

He said he wondered what he would do if he were restricted to union hours, then grudgingly and unwittingly told me a little of his private life.

"My father was known as 'Thunder Jake,' a General in the Confederate Army. He was with General Forrest, and later on the staff of General Robert E. Lee. After the war he traveled westward, was in charge of one hundred and twenty-five wagon-trains bound over the plains of the West for golden California—the longest wagon train that ever crossed the continent. He did big things!"

"His father's son was, then, a chip of the old block," I remarked. "He thunders with his great ideas and dreams. His father's voice was heard for a mile and, though wounded, led a cavalry charge in a horse and buggy."

He laughed off this declaration disparagingly and quickly changed the subject.

"These observations from life I attempt to depict on the screen are but a result of impressions gained when, as a newspaper reporter in Louisville I was assigned to the slums and mansions of the city," he said. "That experience as a cub was invaluable to me!"

To the public, Griffith is an "impersonal." If you saw him on the street, you would see a man whose velour hat and yellow overcoat fitted him just as well as other people's hats fit other people. You would see an overcoat collar pulled up one side just as rakishly as that of yours. You would be forced to make only a hit-or-miss opinion as to his features . . . they would tell you little, even after a third scanning.

If you were privileged to hear him talk you would hear a manner of speech at times very much like that of a Shakespearean tragedian. To me he guaranteed his American birth, however, for his "damn" when "damn" had to be said, lacked none of its native enthusiasm. I was convinced he was one of our American brothers. He speaks either very soft or very loud. Totally absent from any suggestion of self-consciousness, his mien, nevertheless, bespeaks that consciousness of possessing power that is never an affectation in such a man. In his tone is a quality of humility rarely heard, for only much coercion will persuade him to talk of his work.

There is nothing in his philosophy, as much as was revealed to me, to indicate anything startling.

"Man's life," he says, "is long-lived or ephemeral according to his capacity for recognizing true spiritual beauty. Too many men today are indexed by their conversation, by their clubs, their clothes, and their make of car. If their slate is clean at Dunn and Bradstreet's, they are accepted into the circle of friendship. . . . It is a pity."

DAVID WARK GRIFFITH

One of the world's foremost directors and producers of motion pictures, whose stupendous filmed spectacles move vast audiences to awe and wonder

Asked what difference he creates in disassociating life from melodrama, Griffith said:

"There is that which is sincerely human and that which is falsely so; a great deal of life is melodrama, but much less melodrama goes to make up life. In visualizing my picture, its effect upon the people, I try and put it through a sort of third degree. I ask myself, 'Will it appeal to all of the five senses?' 'Will it make them feel as though they were partners to my contributions instead of just witnesses?'"

Very unwilling to assume any credit for having "trained" those motion-picture stars who are now resting on their own laurels, Griffith insisted that "their success lay in their own hands." I doubt not, however, but that such as Mary Pickford, Douglas Fairbanks, Charlie Chaplin, the Talmadges, Wallace Reid, Richard Barthelmess, the Gish sisters—all owe him the greater part of their present fame.

Not many have been privileged to see this "Belasco of the Photoplay" at work in his studio, when the artist in the man asserts itself so that

Continued from page 422

trust. He ceased now making the shorter lengths of films. Instead, he set to work on the task of surpassing stage productions by making great epical and historical films.

"A genius because of his capacity for work and for taking pains.

"Griffith worked ten months on his last picture. He missed not a day of personal direction. Whether the scene happened to be a splendid French Revolution climax or just a paltry close-up of a minor actor, no matter, he was never far away.

"The preparation for a Griffith picture entails enormous research work. Not only does the chief employ workers to delve into the arts, architecture, furniture, properties, costumes, etc., but he obtains a staff of readers to assist him in laying his foundation. These students record their assimilated ideas to use them as a check against those of their chief. Griffith is himself an omnivorous reader. In this way results obtained are synopsized or tabulated, and the guide serves as the historical frame work for the picture."

Mr Griffith considers editing his scenarios as much drudgery as does the newspaper or magazine editor. For all of that, however, he never shirks it. He is constantly revising, cutting and rearranging films, not only in the cutting-room, but en tour as well. Thus he pursued this last picture of his from his studio to Norwalk, to Bridgeport, to Hartford, to the Boston world premiere, back to New York again, and thence to Chicago. In each place he studied audience-reactions, attuning his work to the pulse of the people. It is this method of elimination by trial that reduces the picture, "Orphans of the Storm," from an unwieldy length to an all-absorbing, two-hour-and-a-half entertainment qualified to hold the two-dollar public.

More perhaps than any other director has David Wark Griffith striven to lift the motion picture out of the murk and mire that obscured its early beginnings, and to make of it what it is capable of becoming under the direction of such far-seeing men as himself—the greatest vehicle for education and enlightenment that the world has known. The motion picture speaks a universal language. It has likewise the unrivalled prestige of a universal appeal to every class, to every age, and to both sexes. No other medium for the dissemination of the lessons that History and Nature, the two great teachers of humankind, strive to teach, can ever hope to rival it. All the instructors of all the academies of all the nations on God's footstool can by their combined efforts scratch only the surface of the shell of ignorance that encrusts the world, but the motion-picture can convey to the most elemental intelligence the fundamentals of education upon which are builded all of the laws and all of the gospels.

A great responsibility, in consequence, rests upon the shoulders of a director of such mammoth productions as David Wark Griffith conceives. A great opportunity is likewise his. That he has always been conscious of his responsibility and appreciative of his opportunity has been clearly evident in his entire career. He has striven always toward the realization of a high idealism in his art. His the hand that has held aloft the torch that has lighted the way of moving picture development out of the morass of sensualism and sensationalism into which it once seemed fated to flounder. No man can point at a reel produced by David Wark Griffith and fail to see the glow of his genius supreme.

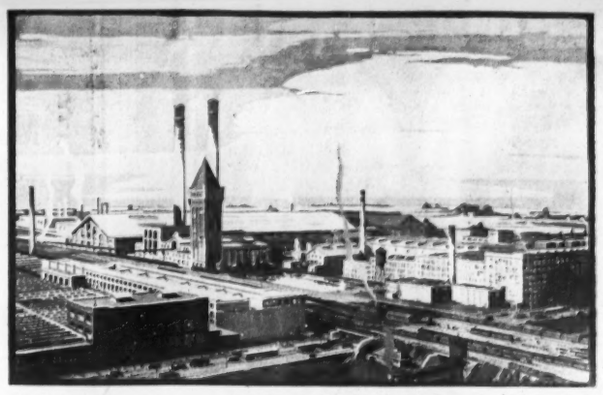
Uncle Sam's Law Office

Continued from page 419

Colonel Guy D. Goff, assistant to the Attorney General, might be called the "general manager" of the department. He is in close touch with the various stages of the general work, and knows the qualifications of the men in the department and in the field. He keeps busy, putting in long hours in checking up the avalanches of cases as they pour in upon the department, and going out in the field to try important cases, as the occasion may require. The experiences of Colonel Goff as Judge Advocate overseas, as United States District Attorney for Wisconsin for many years, and as general counsel for and member of the United States Shipping Board, has given him an intimate knowledge of the limitations, as well as the requirements, of the Department of Justice.

The Attorney General has organized his department to give service, first of all, and he has insisted that the first thing to do is to know your fellowmen, ever looking for the better qualities in humankind to encourage and respect obedience to law and maintain an ever-abiding faith in the justice of the judgments of fellowman.

It was proper that Warren G. Harding should have selected his closest personal and political friend and adviser to act as Attorney General, for the one great passion of Warren G. Harding is "justice." Harry Daugherty had been tried and tested in the heat and fire of many a hard-fought political campaign. The President firmly believed in him, as Daugherty believed in the President. The policy of the President to gather around him the strongest and best men possible for an efficient administration is revealed in the Department of Justice. The administration will inspire the confidence of the people of this country and all lands where the sun of justice may shine to make brighter the dark places of earth.



Works of the Western Electric Company; the manufacturing department of the Bell System

Economical Equipment

Forty years ago the management of the Bell Telephone System organized for a supply of the apparatus which it foresaw would be required in the development of its new industry—telephone service.

The telephone in some countries is the luxury of the rich, but in America it is used by practically all the people. This universal service is due in large measure to foresight in engineering and manufacture.

Switchboards with millions of parts, other apparatus of highest efficiency, and all necessarily of complex and intricate design, cables and wires and a multitude of technical devices enable our country to lead the world in telephone service.

All this telephone equipment is made in a factory which is recognized throughout the world as having the largest production and the highest standards of workmanship and efficiency.

This factory, controlled through stock ownership by the American Telephone and Telegraph Company, has been for forty years the manufacturing department of the Bell System; with the result that the associated companies secure equipment of the highest development, made of the best materials, produced in accordance with the requirements of the public, and with the certainty of moderate costs.

Economy in the Bell System begins with the manufacture of equipment.

"BELL SYSTEM"

AMERICAN TELEPHONE AND TELEGRAPH COMPANY

AND ASSOCIATED COMPANIES

One Policy, One System, Universal Service, and all directed toward Better Service

he is no longer merely "a man in a hurry, with his overcoat pulled up to his ears."

In his studio he digs into histories and sciences and written works on art effects . . . he toils. He is probably not as neat as you and I see him, but his tall frame, his expressive blue eyes, his high and well-shaped forehead and his long, tapering, sensitive fingers, all proclaim him the genius he is. Here he is at his best. A dreamer, a practicalist, a cynic, a worker and a philosopher, the philologist would find in him a rare specimen.

* * *

He dreams big things, and when he is thoroughly satisfied with an idea he nurses it with care, dispersing all froth, and laboring with all his heart and soul on those essential things that are so lifelike when they creep out at you in the picture. He uses his cynicism as an armor when he deals with those people who have nothing more to offer him professionally than disillusion. Yes, he has his quiet little laugh at the world now and then.

Characteristic of this trait was his retort to a fellow picturemen who rebuked him at one time for going into such huge expense in providing a thousand people with costumes for the setting of a three-second scene.

"What's the good of so many people? Give the audience a picture of a horse eating hay—it will interest them just as much."

"I am playing to people, not horses!" he flashed back.

What criticism has come to Griffith's ears has been utilized to good advantage. With all the courage of his convictions, he is always receptive of mind. He has improved on the most radical criticisms and reviews, at the same time remaining sane enough to know that to gain the universal approval of the people is the work of only gods. Mere man can do no more than find a common level with the greater percentage of them. And surely he has done this.

Contained in these many pages of description about the work of the man was rarely anything said about the way he did it. David Wark Griffith the Man has been overlooked because his pictures contained such volumes of absorbing interest and such editorial photoplay mechanism. The people were swept off their feet as it were, and found themselves unable to talk of aught else.

* * *

There are those of his staff, however, who have been allowed to catch intimate glimpses of their chief at work, and one of these relates this fresh viewpoint.

So many fables are told of the great, that it is often difficult to separate real from fictitious personality. Particularly is this true of David Wark Griffith. We who work with him know him as a human being endowed with almost supernatural powers. Imagination, craftsmanship, and work are the x, y and z of the Griffith equation. His imagination first found itself in the old Biograph studio in downtown New York a decade and a half ago. Its master had earned his bread as salesman, reporter, book agent, actor, story scribbler and quasi dramatist. He was an ore shoveler on the lakes docks at Tonawanda. He has worked with and understands the man in overalls as well as the dress suit model.

Not, however, until the opportunity came to envision and recreate stories as pictures did our chief's special gift reveal itself. His ingenuity of resource corresponded only to that of an inventor. Experience under which can be outlined triple discouragements to every single encouragement quickly builded craft into craftmanship. The indefatigable labors of the daring pioneer achieved the rest.

Griffith mastered the arts of photoplay in the five years' apprenticeship served at the Biograph. Then he stepped into a directorship in chief at the Mutual, that large and new combine that helped to sound the knell of departing days for the old picture. Entrusted to top-

National Magazine

LILLIAN AND DOROTHY GISH

*Starring in D. W. Griffith's latest film production, "Orphans of the Storm," a melodrama from adaptation of "The Two Orphans," a melodrama associated with Joseph Jefferson in the stage productions from coast to coast. Charles Washburn, in the cast of the screenplay, is Alexander Dumas, the elder, in the role of the Chevalier de Vaudrey, the lover who is the mainspring of the story. Lucy Cousins, who is the young girl who is the heroine of the Louis Napoleon drama, and Frank Puglia, who is the villain, have played a total variety of characters in the screen version of the classic drama. Joseph Schildkraut, who is the villain, and Leslie Stowe, who is the Chevalier de Vaudrey, are well known to the public for their work in the screen version of the classic drama, "Peg o' My Heart," and Leslie Stowe is the author of

Globe Feb. 15

Don't think that it is so very easy to become a motion picture actress, little high school junior with the blue eyes and yellow hair. Have you nerve? Have you courage? Have you skill? Otherwise you might just as well give up your plans to star in films.

Lillian Gish made a wonderful heroine in "Way Down East," and you girls who plan to emulate her career all wept copiously during the film. Would you have the courage to hang suspended on the edge of falls 15 feet high until the hero actually crossed the ice to rescue you? A miscalculation, and Lillian would have been in eternity.

Betty Blythe had to actually drive in a chariot race and it was no easy matter for her to handle the fiery horses. In "Foolish Wives" Miss Dupont jumped 75 feet into a fire net and thought it part of the day's work.

"Put not your trust in directors," said Miss Dupont.

"Mr von Stroheim intimated that I should have to jump only a few feet, so I didn't worry. And when the time came I had to climb over that railing and jump into that net or be burned up. He went first, so there was no one to argue with.

"But it wasn't so bad as being in the boat, for I can't swim and the water came in and covered my face, and when Mr von Stroheim [illegible] he stepped in a hole and we both went down 14 feet to the bottom."

American Feb. 13

SEEING "THE ORPHANS" WITH LA FROCHARD.

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"He is the kindest man, too. He understands people so well. There is a young girl who has a [illegible] part in the film. As a matter of fact, she appears in two shots. She had been very disappointed and nervous at first. The moment was chilling and that money was going fast. But one of Mr. Griffith's [illegible] the principal scene.

GOOD LIE OF UNCOOTIES

[illegible]

Globe Feb. 19

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Telegram Feb. 18

Telegrams

[illegible]

Globe Feb. 12

LILLIAN GISH AT SUNDAY SCHOOL

Above—When Lillian Gish Attended Sunday School

See if you can find Lillian, and if you can't she is in the exact middle of the group standing. This photo was taken about 1910, when the "Princess Gown" held its sway and modesty did not demand the covering of ears. Lillian has been a movie star now for about eight years.

Courtesy of "Orphans of the Storm," now playing in Boston, with Lillian and Dorothy Gish.

Editorial in Christian Science Monitor Feb. 14

The Mission of the "Movies"

"IT IS a vain thing to deplore the cinemas; they have come to stay, and in thousands of instances are the only recreation in otherwise dull lives. Given proper conditions, the future of the cinema should bring it to the forefront of the great arts of life." With characteristic precision, Lady Astor thus accounts for the rapid artistic and industrial expansion of this newest force in the theater, a development which has brought overt consternation to many persons, and pleasure, it is easily to be conceived, to a multitude. From 1921 onward, that vaunted phrase, "American art," as applied to the photoplay as a whole, may no longer be said to exist; for in each nation boasting a trace of individualism, the respective traditions of the theater have become ingrained into the best productions of the screen. But in thus hailing the advent of new artistic possibilities, one cannot fail to discern the imprint of western enterprise and technique upon film plays generally, an impression which is likely to remain in some degree long after the motion picture has been reduced into inevitable "schools."

At times in the course of its crowded existence, the photoplay has indeed conscientiously striven to hold "the mirror up to nature," a task for which it seems to be peculiarly well fitted. When nature is reflected in a mood "superlatively exquisite and poignantly enchanting," to quote the ecstatic phrase by which Mr. John Barrymore described the screen acting of Miss Lillian Gish, it is decidedly to the credit of the photoplay. In the opinion of this authority, who, with his brother, Lionel Barrymore, bridges most strikingly the cleft between stage and screen, the films have at last made it possible, in point of "sheer technical brilliancy and great emotional projection," accomplished "with an almost uncanny sincerity of method, to see an American artist equal, if not surpass, the finest traditions of the theater."

But whereas, a few years ago, the Duses and the Bernhardts played to single audiences and so inspired thousands, today the Gishes, the Negris, and the Pickfords, aided to this end by modern devices, project their art for the entertainment of millions. On the stage of the United States, again, Joseph Jefferson played in the title role of "Rip van Winkle" for a period extending over twenty years, and his son, Thomas Jefferson, is to be seen in many theaters simultaneously in a pictured version of the same story. Obviously, much prominence attaches to the work of those who direct the company of the photoplay; in fact, such names as David W. Griffith, Maurice Tourneur, and Robert Leonard are known everywhere wherever motion pictures are exhibited.

[illegible]

Telegram Feb. 18

American Feb. 20

Lillian Gish Hasn't Met "Wild Men" of the Movies

New York, Feb. 20.—"Although I have heard of bad people in the movies, I have never met any of them," Lillian Gish said in an address from the pulpit of the Chelsea Methodist Episcopal Church. The congregation packed every pew and crowded the aisles.

"Actresses are no different from other people," said Miss Gish, as the crowd applauded.

The Rev. C. F. Beisner, pastor of the church, said he had no sympathy with people who threw stones at the stage. He declared he was proud of his friends in the theatrical profession.

Telegram Feb. 18

FILM COSTUMES HAVE INFLUENCE

The Griffith epic of the Bourbon regime and the French revolutionary era, "Orphans of the Storm," has presented itself to fashion experts as a mine of ideas. Besides the entertainment being who are after the thrills and the fun, the Tremont theatre is the mecca for authentic designers and of students of decorative art. The production is made that many of the gowns and hoodes shown in the period of the picture will eventually be introduced in Paris [illegible]

[illegible]

Italian News Feb. 13

TREMONT THEATRE

D. W. Griffith's remarkable motion picture, "Orphans of the Storm," combining incidents of the famous old play, "The Two Orphans, with authentic details of the French Revolution, added in all their enormity, enters upon its eighth week at the Tremont Theatre Sunday. There are but a few more weeks in which to see this striking photo-dramatic masterpiece as Mr. Griffith's tenancy of the Tremont Theatre is limited, and cannot be renewed, owing to previous booking contracts. "Orphans of the Storm" has already played to upwards of 90,000 people in its short stay in Boston, and bids fair to break all records in the history of theatricals of the city in the matter of attendance figures in a given space of time, being far ahead of the comparative figures of "Way Down East," which heretofore has held the record. This photoplay is being shown twice daily, matinee and night, including Sunday.

Globe Feb. 12

"Faust" is to become a motion picture, and it won't be a Griffith film, either. At one time Mr Griffith was planning to put this great German story into picture form but he decided against the project because of the attitude of the censors. Now Ferdinand Pinney Earle will give the world his own idea of "Faust." Earle plans to make his Faust a real man and not a myth. Mr Earle's last film was a screen edition of "The Rubaiyat," that required 18 months' research and six months' production.

Transcript Feb. 14

CURRENT PHOTO-PLAYS

Tremont—Orphans of the Storm

FILM of the French Revolution, devised and accomplished with David Griffith's pictorial imagination and skill playing on rich pitch, over fruitful field, with abundant resources. From the old melodrama "The Two Orphans," he first takes narrative and personages, leading both into the French Revolution. There he adds characters in and out of history, invents episodes, reconstructs and pictures the Paris of those days according to his own vision and purpose. The outcome is a photo-spectacle in which scenes at the guillotine, in the revolutionary tribunal, up and down a turbulent and blood-ridden Paris excel all the rest. A picture that vivifies personages, players, period. Seldom has Mr. Griffith worked to better sustained or more engrossing outcome. The eighth week, with two showings on Sunday.

Traveler Feb. 18

ORPHANS OF THE STORM

David W. Griffith's "Orphans of the Storm" is approaching the end of its run at the Tremont Theatre, where tomorrow it enters upon its final fortnight. As an achievement this production far exceeds anything this picture producer has given.

Globe Feb. 18

STATE OF KENT[illegible] TO HONOR DAVID W. GRIFFITH

[illegible]

Post Feb. 18

Home State to Honor David W. Griffith

[illegible]

Traveler Feb. 23

[illegible]

Post Feb. 23

[illegible]

Post Feb. 19

TREMONT THEATRE

[illegible]

"All the world's a stage"

The Miracle Man of the Movies

Little known personally, yet known by name to millions of lovers of the silent drama as the producer of mammoth and inspiring productions on the screen

THE Birth of a Nation!"

Who has seen this tremendous spectacle and not said unto himself, "This is the birth of a new art!" Who has seen it, with its announcement in huge electric lights, a midnight sky throwing its sign-board into bold relief, and not experienced a thrill because of what it imparted to its audience inside the theatre? Who that has seen it will ever forget it? Few indeed!

Back of those flaming headlines, back of the eager-eyed, jostling throng that pours through the open doorway to pack the auditorium to the very last seat; back of the smashing spectacle that unrolls with all the heart-gripping, pulse-quickening similitude of life and light and action on the silver screen, bringing tears or laughter or tense breath—holding suspense to the beholders; back of all this dreams and works a slight, quiet marvel of human efficiency and divination—David Wark Griffith.

Of none and about none have so many pages of description been written, and about none there remains so much unsaid, for who with mere words can paint the picture of a human soul? As well attempt a description of the iridescent sheen on a pheasant's neck, or the song of the lark at sunrise!

When I think of David Wark Griffith as an artisan, I find myself thinking of William of Avon's "Singing masons . . . building castles of gold with roofs of gold and floors of gold," so minutely and patiently attentive is he to each ultimate detail of production. If "genius is a capacity for taking pains," then truly is Griffith a genius incarnate.

When I think of him as an artist, I can compare him only with Leonardi Di Vinci, so faithfully does he reproduce each last fold and button in the costumes of his historic characters—and yet how tremendous is the canvas upon which he limns the creations of his brain!

When I think of him as a poet, I think of the songs of David, for only a man with the soul of an epic poet could encompass such perfect rhythm of arrangement, such symmetry of movement as he attains in the vast spectacles that flow as smoothly as measured verse over the surface of the screen. And what spectacles he has produced!

"The Birth of a Nation," "Intolerance," "Hearts of the World," "Broken Blossoms," "Way Down East," "Dream Street," and now the latest creation of his genius, "The Orphans of the Storm." Do they not speak for themselves?

* * *

I was fortunate in having secured a little of this wizard's time one morning at three o'clock, when he was taking his soup at the hotel—after a day's work extending from 9 a. m. The hour was unusual. Usually he lunched at four. This morning, however, he had finished sooner than expected, and he confessed himself feeling philosophical.

He said he wondered what he would do if he were restricted to union hours, then grudgingly and unwittingly told me a little of his private life.

"My father was known as 'Thunder Jake,' a General in the Confederate Army. He was with General Forrest, and later on the staff of General Robert E. Lee. After the war he traveled westward, was in charge of one hundred and twenty-five wagon-trains bound over the plains of the West for golden California—the longest wagon train that ever crossed the continent. He did big things!"

"His father's son was, then, a chip of the old block," I remarked. "He thunders with his great ideas and dreams. His father's voice was heard for a mile and, though wounded, led a cavalry charge in a horse and buggy."

He laughed off this declaration disparagingly and quickly changed the subject.

"These observations from life I attempt to depict on the screen are but a result of impressions gained when, as a newspaper reporter in Louisville I was assigned to the slums and mansions of the city," he said. "That experience as a cub was invaluable to me!"

To the public, Griffith is an "impersonal." If you saw him on the street, you would see a man whose velour hat and yellow overcoat fitted him just as well as other people's hats fit other people. You would see an overcoat collar pulled up one side just as rakishly as that of yours. You would be forced to make only a hit-or-miss opinion as to his features . . . they would tell you little, even after a third scanning.

If you were privileged to hear him talk you would hear a manner of speech at times very much like that of a Shakespearean tragedian. To me he guaranteed his American birth, however, for his "damn" when "damn" had to be said, lacked none of its native enthusiasm. I was convinced he was one of our American brothers. He speaks either very soft or very loud. Totally absent from any suggestion of self-consciousness, his mien, nevertheless, bespeaks that consciousness of possessing power that is never an affectation in such a man. In his tone is a quality of humility rarely heard, for only much coercion will persuade him to talk of his work.

There is nothing in his philosophy, as much as was revealed to me, to indicate anything startling.

"Man's life," he says, "is long-lived or ephemeral according to his capacity for recognizing true spiritual beauty. Too many men today are indexed by their conversation, by their clubs, their clothes, and their make of car. If their slate is clean at Dunn and Bradstreet's, they are accepted into the circle of friendship. . . . It is a pity."

DAVID WARK GRIFFITH

One of the world's foremost directors and producers of motion pictures, whose stupendous filmed spectacles move vast audiences to awe and wonder

* * *

Asked what difference he creates in disassociating life from melodrama, Griffith said:

"There is that which is sincerely human and that which is falsely so; a great deal of life is melodrama, but much less melodrama goes to make up life. In visualizing my picture, its effect upon the people, I try and put it through a sort of third degree. I ask myself, 'Will it appeal to all of the five senses?' 'Will it make them feel as though they were partners to my contributions instead of just witnesses?'"

Very unwilling to assume any credit for having "trained" those motion-picture stars who are now resting on their own laurels, Griffith insisted that "their success lay in their own hands." I doubt not, however, but that such as Mary Pickford, Douglas Fairbanks, Charlie Chaplin, the Talmadges, Wallace Reid, Richard Barthelmess, the Gish sisters—all owe him the greater part of their present fame.

Not many have been privileged to see this "Belasco of the Photoplay" at work in his studio, when the artist in the man asserts itself so that he is no longer merely "a man in a hurry, with his overcoat pulled up to his ears."

In his studio he digs into histories and sciences and written works on art effects . . . he toils. He is probably not as neat as you and I see him, but his tall frame, his expressive blue eyes, his high and well shaped forehead and his long, tapering, sensitive fingers, all proclaim him the genius he is. Here he is at his best. A dreamer, a practicalist, a cynic, a worker and a philosopher, the philologist would find in him a rare specimen.

* * *

He dreams big things and when he is thoroughly satisfied with an idea he nurses it with care, dispersing all froth, and labouring with all his heart and soul on those essential things that are so lifelike when they creep out at you in the picture. He uses his cynicism as an armor when he deals with those people who have nothing more to offer him professionally than disillusion. Yes, he has his quiet little laugh at the world now and then.

Characteristic of this trait was his retort to a fellow businessman who rebuked him at one time for going into such huge expense in providing a thousand people with costumes for the setting of a thirty-second scene.

"What's the good of so many people? Give the audience a picture of a horse eating hay—it will interest them just as much."

"I am playing to people, not horses!" he flashed back.

What criticism has come to Griffith's ears has been utilized to good advantage. With all the courage of his convictions, he is always receptive of mind. He has improved on the most radical criticisms and reviews, at the same time remaining sane enough to know that to gain the universal approval of the people is the work of only gods. Mere man can do no more than find a common level with the greater percentage of them. And surely he has done this.

Contained in these many pages of description about the work of the man was rarely anything said about the way he did it. David Wark Griffith the Man has been overlooked because his pictures contained such volume of absorbing interest and such colossal photoplay mechanism. The people were swept off their feet as it were and found themselves unable to talk of—right then—the technique.

* * *

There are those of his staff, however, who have been allowed to catch intimate glimpses of their chief at work, and one of these relates this fresh viewpoint:

"So many fellows are told of the great, that it is often difficult to separate real from fictitious personality. Particularly is this true of David Wark Griffith. We who work with him know him as a human being endowed with almost supernatural powers. Imagination, craftsmanship, and work are the x, y and z of the Griffith equation. His imagination first found itself in the old Biograph studio in downtown New York a decade and a half ago. Its master had earned his bread as salesman, reporter, book agent, actor, story scribbler and quasi-dramatist. He was an ore shoveler on the lakes docks at Conneaut. He has worked with and understands the man in overalls as well as the dress suit model.

"Not, however, until the opportunity came to envision and recreate stories as pictures did our chief's special gift reveal itself. His ingenuity of resources corresponded only to that of an inventor. Experience under which can be outlined triple discouragements to every single encouragement quickly fashioned craft into craftmanship. The indefatigable labors of the daring pioneer achieved the end.

"Griffith mastered the 'arts' of photoplay in the five years' apprenticeship served at the Biograph. Then he stepped into a directorship in chief at the Mutual, that large and new concern that helped to round the knoll of departing days for the old picture. Continual is our personality. Particularly is this true of David Wark Griffith. We who work with him know him as a human being endowed with almost supernatural powers. Imagination, craftsmanship, and work are the x, y and z of the Griffith equation. His imagination first found itself in the old Biograph studio in downtown New York a decade and a half ago. Its master had earned his bread as salesman, reporter, book agent, actor, story scribbler and quasi-dramatist. He was an ore shoveler on the lakes docks at Conneaut. He has worked with and understands the man in overalls as well as the dress suit model.

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The Fall of Babylon, one of the stupendous scenes from D. W. Griffith's monumental and memorable production, "Intolerance." The Babylon set covered the amphitheater scene of the Church Institutional and the Temple of Christ was constructed with intervening office rooms between the entrance of Christ and those of Babylon.

Uncle Sam's Law Office

Continued from page 419

Colonel Guy D. Goff, assistant to the Attorney General, might be called the "general manager" of the department. He is in close touch with the various stages of the general work, and knows the qualifications of the men in the department and in the field. He keeps busy, putting in long hours in checking up the avalanches of cases as they pour in upon the department, and going out in the field to try important cases, as the occasion may require. The experiences of Colonel Goff as Judge Advocate overseas, as United States District Attorney for Wisconsin for many years, and as general counsel for and member of the United States Shipping Board, has given him an intimate knowledge of the limitations, as well as the requirements, of the Department of Justice.

The Attorney General has organized his department to give service, first of all, and he has insisted that the first thing to do is to know your fellowmen, ever looking for the better qualities in humankind to encourage and respect obedience to law and maintain an ever-abiding faith in the justice of the judgments of fellowman.

It was proper that Warren G. Harding should have selected his closest personal and political friend and adviser to act as Attorney General, for the one great passion of Warren G. Harding is "justice." Harry Daugherty had been tried and tested in the heat and fire of many a hard-fought political campaign. The President firmly believed in him, as Daugherty believed in the President. The policy of the President to gather around him the strongest and best men possible for an efficient administration is revealed in the Department of Justice. The administration will inspire the confidence of the people of this country and all lands where the sun of justice may shine to make brighter the dark places of earth.

The Miracle Man of the Movies

Continued from page 422

trust. He ceased now making the shorter lengths of films. Instead, he set to work on the task of surpassing stage productions by making great epical and historical films.

"A genius because of his capacity for work and for taking pains.

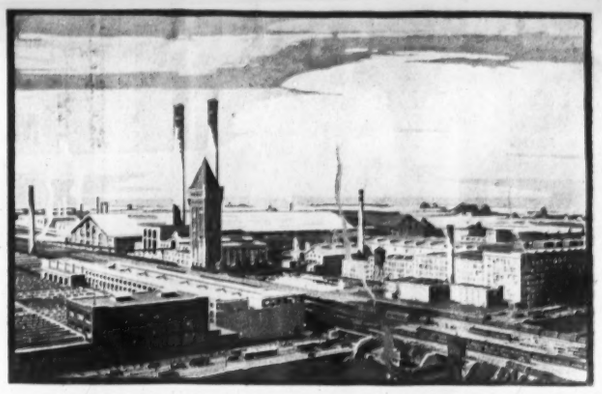
"Griffith worked ten months on his last picture. He missed not a day of personal direction. Whether the scene happened to be a splendid French Revolution climax or just a paltry close-up of a minor actor, no matter, he was never far away.

"The preparation for a Griffith picture entails enormous research work. Not only does the chief employ workers to delve into the arts, architecture, furniture, properties, costumes, etc., but he obtains a staff of readers to assist him in laying his foundation. These students record their assimilated ideas to use them as a check against those of their chief. Griffith is himself an omnivorous reader. In this way results obtained are synopsized or tabulated, and the guide serves as the historical frame work for the picture."

Mr Griffith considers editing his scenarios as much drudgery as does the newspaper or magazine editor. For all of that, however, he never shirks it. He is constantly revising, cutting and rearranging films, not only in the cutting-room, but en tour as well. Thus he pursued this last picture of his from his studio to Norwalk, to Bridgeport, to Hartford, to the Boston world premiere, back to New York again, and thence to Chicago. In each place he studied audience reactions, attuning his work to the pulse of the people. It is this method of elimination by trial that reduces the picture, "Orphans of the Storm," from an unwieldy length to an all-absorbing, two-hour-and-a-half entertainment qualified to hold the two-dollar public.

More perhaps than any other director has David Wark Griffith striven to lift the motion picture out of the murk and mire that obscured its early beginnings, and to make of it what it is capable of becoming under the direction of such far-seeing men as himself—the greatest vehicle for education and enlightenment that the world has known. The motion picture speaks a universal language. It has likewise the unrivalled prestige of a universal appeal to every class, to every age, and to both sexes. No other medium for the dissemination of the lessons that History and Nature, the two great teachers of humankind, strive to teach, can ever hope to rival it. All the instructors of all the academies of all the nations on God's footstool can by their combined efforts scratch only the surface of the shell of ignorance that encrusts the world, but the motion-picture can convey to the most elemental intelligence the fundamentals of education upon which are builded all of the laws and all of the gospels.

A great responsibility, in consequence, rests upon the shoulders of a director of such mammoth productions as David Wark Griffith conceives. A great opportunity is likewise his. That he has always been conscious of his responsibility and appreciative of his opportunity has been clearly evident in his entire career. He has striven always toward the realization of a high idealism in his art. His the hand that has held aloft the torch that has lighted the way of moving picture development out of the morass of sensualism and sensationalism into which it once seemed fated to flounder. No man can point at a reel produced by David Wark Griffith and fail to see the glow of his genius supreme.



Works of the Western Electric Company; the manufacturing department of the Bell System

Economical Equipment

Forty years ago the management of the Bell Telephone System organized for a supply of the apparatus which it foresaw would be required in the development of its new industry—telephone service.

The telephone in some countries is the luxury of the rich, but in America it is used by practically all the people. This universal service is due in large measure to foresight in engineering and manufacture.

Switchboards with millions of parts, other apparatus of highest efficiency, and all necessarily of complex and intricate design, cables and wires and a multitude of technical devices enable our country to lead the world in telephone service.

All this telephone equipment is made in a factory which is recognized throughout the world as having the largest production and the highest standards of workmanship and efficiency.

This factory, controlled through stock ownership by the American Telephone and Telegraph Company, has been for forty years the manufacturing department of the Bell System; with the result that the associated companies secure equipment of the highest development, made of the best materials, produced in accordance with the requirements of the public, and with the certainty of moderate costs.

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One Policy, One System, Universal Service, and all directed toward Better Service

Don't fail to mention NATIONAL MAGAZINE when writing to advertisers.

National Magazine

LILLIAN AND DOROTHY GISH

*Appearing in D. W. Griffith's latest film production, "Orphans of the Storm," a memorable screen adaptation of "The Two of the Bastile," a memorable stage adaptation of "The Two Orphans." A film memorably associated with people famous throughout the world for its unusual production being created at Griffith Studios, Mamaroneck, Long Island, under the supervision of Mr. Griffith himself, on the opening of the accomodation of Mr. Griffith's new studio, the most complete and modern in the world. Mr. Griffith's latest effort in the motion production of the Gish Sisters, Dorothy and Lillian, who are the leading people of the film, has proven a most popular and successful production. Representations of the celebrated photoplay, from the stirring production now at Chicago's Auditorium, from the stirring production now at Chicago's Auditorium, have been received by thousands who visited Grand Central Palace, Chicago, where attendance upon the Fifth of Liberty Bond Drive, thousands were attracted upon the Fifth of Liberty Bond Drive, thousands were attracted upon the Fifth of Liberty Bond Drive, thousands were attracted

Globe Feb. 5

PRAISE FOR "ORPHANS OF THE STORM"

Kate Claxton, Who Made "Two Orphans" Famous, Pays Tribute to Art of Film Play

Kate Claxton, who made "The Two Orphans" famous as a stage play, thinks that Lillian and Dorothy Gish are perfect as Henriette and Louise in David W. Griffith's film version of her play, "The Orphans of the Storm," which is being shown at the Tremont Theatre.

Miss Claxton said concerning her admiration for the two actresses, as well as for the rest of the cast:

"After having been identified with Louise in 'The Two Orphans' for nearly half a century, you may well think that I am somewhat exacting concerning the qualities and requirements for interpreting these parts to the newer generation.

"Mr Griffith has shown a skill in selection that, like his directorial skill, is almost uncanny. Particularly so in selecting a comedienne like Dorothy Gish for the sad part of Louise. Haven't you noticed that first-rate comedians have plenty of pathos? The player that can make you laugh without a loss of your self-respect can generally make you weep. I remember Stuart Robson, who played Picard in the original 'Two Orphans,' had the power.

"Joseph Schildkraut is an ideal lover, and when I say this I am mindful of the distinguished Charles R. Thorne, who was the leading romantic figure of the New York stage in the '70s and played the role originally. Joseph Schildkraut brings to Chevalier de Vaudrey the experience of a lifetime and the teachings of his father, Rudolf Schildkraut.

"While a young man, he is an old actor. His knowledge of the sword and his acting in the absolute manner of his garments, so to speak, stamp him as an aristocrat of the period of 1789. Another very, very good impersonation is that of Miss Lucille La Verne as La Frochard, the part that was played in our Union Square Company by Marie Wilkins, out character woman. Of the new characters Monte Blue's Danton and Sydney Herbert's Robespierre strike me as supremely good. In a word, the entire cast is excellent, the backgrounds suggest old Paris, and the accessories are most perfect and faithful to detail, reminding me of the archaeological research that "Ned" Sothern devotes to the Sothern and Marlowe stage productions.

"In looking at the 'Orphans of the Storm' I feel somewhat like a mother who had been separated from her little daughter when the latter was about 15 and didn't see her again until the child had become a matured beauty of simply overpowering attractions.

"Our little stage play of 'The Two Orphans' is so changed that sometimes as I sit in front of 'Orphans of the Storm' I rub my eyes in wonder or barely recognize it. Most of my stage vehicle is there before me, of course, but as the germ of a simply tremendously enlarged scheme of production, in which great historical events and personages figure. My Louise and my Henriette (you must remember I owned the play, and all the characters are mine) have become so wonderful that it is hard to identify them with the 'little folks' of 45 years ago."

Advertiser Feb. 5

Picture Players Healthy: Ask Griffith

[illegible] a movie player and live long and happily.

Motion picture players are the healthiest of all workers, according to a recent report of the vital statistics bureau of the Associated Insurance Committee.

The majority of persons engaged in picture making are young, and work in the open air much of the time. Much physical exercise is involved in the work. But the mental health of the workers is still more marked.

[illegible]

Transcript Feb. 7

CURRENT PHOTO-PLAYS

[illegible]

Post Feb. 8

"THE MASTER PRODUCER PROVES TO THE WORLD THAT HE IS A CREATIVE GENIUS"

When Mr. D. W. Griffith sent his research staff to France to gather historic lore for his production of "Orphans of the Storm," which was developed from Dennery's famous old play, "The Two Orphans," they discovered a number of things not appearing in the play but at the same time of great interest to those who follow history.

Girls who now bob their hair may be interested to know how the practice began. During the great French Revolution this became a custom among young women as a protest of mourning by them for members of their family who had been made victims of the guillotine.

George Jacques Danton, the fiery leader of the common people during the Revolution, and which character is made a very forceful part of Mr. Griffith's production, was the man who established the dread tribunal and Committee of Public Safety, which Robespierre used to further his own tyrannical ideas. It was Danton who first suggested the guillotine. However, this popular idol of the French mob was the first to realize the terrible abuses and villainy of Robespierre and in time Danton came to be the one man in France who favored abolishing the guillotine and at the same time curbing the power of the dread Public Committee. Both he and Robespierre eventually fell victims to the very horrible blade they established.

According to French historians, Danton was probably one of the greatest natural orators of all times. It is said he could sway a mob of thousands with a brief speech. That he was a great organizer is evidenced from the fact that he converted the wild French mobs into an army that beat back from the borders of France the warriors of allied Europe trying to restore the monarchy. Returning to Paris from one of these successful expeditions and finding chaos existing, with Robespierre beheading innocent people in great groups, Denton made a famous address to the public and at this time uttered his famous remark: "Peace, oh, Peace with one another! Are we not alone against the world, a little band of brothers?"

Again, he dashed up the stairs of the guillotine on one occasion and called a stop to the series of executions and turning to the hordes of thousands gathered about, shouted: "I am weary of blood—I would rather be guillotined than be a feeder of the guillotine!"

DAVID WARK GRIFFITH
Producer of "Orphans of the Storm"

In Mr. Griffith's picture he shows in the first part the utter disregard for life and welfare of the common people by the aristocracy. French authentic history tells of an incident when King Louis XVI found it necessary to chide two of his noblemen for casually using two workmen on the roof for target practice. One of the workmen was killed and the other was seriously wounded. Although owning practically all of the land, the nobleman was not asked to pay taxes at this time. The commoner paid the expenses of the most extravagant government the world has ever known.

Another historical incident recorded of the day tells of one nobleman's tenants on his estate, after a long weary day of work in the fields, being forced to stay up all night beating the waters of a pond so the croaking of the frogs would not disturb the slumber of himself and his family.

Miss Lucille La Verne who will be seen as Mother Frochard in Mr. Griffith's picture, makes up with quite a pronounced mustache. This may seem strange, but Madame Frochard was of a class in Paris at the time in which mustaches were quite common among women. The Frochards were really gypsies who came from the southwest of France. Paris was the home of many of these groups of gypsies at that time and they made their abode in cellars as a rule. In the Griffith production when Madame Frochard's two sons, Pierre, the cripple, and Jacques, fight a bloody duel with knives, Pierre calls out to his adversary, "Remember, Jacques, we come of a race that kills!"

The weird, fantastic costumes worn by the Paris mobs as shown in the Griffith picture may occasion considerable discussion. However, the authentic plays and records of the period show that for some unknown reason the people chose to garb themselves with the gaudiest of raiment, the men's coats and pantaloons being of large stripes and in the gayest colors.

A CLEVER BIT OF DOUBLE EXPOSURE

In the picture being distributed by Singer Pictures of 729 Seventh Ave., New York, starring Mollie King in "Her Majesty," the double exposure of Miss King, who portrays the part of her twin sister is so realistic that the spectator is often at a loss to really believe that there are not two people doing that many of its most successful features are to be edited down to three reels and re-issued.

It was in response to the insistent demand of exhibitors for pictures that will enable them to get a quicker turnover of audiences without sacrificing feature quality that led Pathe to consider the re-editing and shortening of its many great features, the company states.

"BEING FEATURED"

Frank Kingsley, who has the role of Dempsey Chubb in Hunt Stromberg's production "Eden and Return," starring Doris May, is a native of Brooklyn. He had a good voice when he was a youngster, and for a lark one night sang in a cabaret. A musical comedy manager heard him and gave him a chance to go on the stage. Later he was in musical stock, with Louis Morton in Newark, N. J., and when he called on a friend at a studio he was offered a job. He took it. He was educated in the Brooklyn public schools.

QUALITY COUNTS—That's why so many New England Exhibitors are booking and playing Pictures from Independent Films, Inc., Boston, Mass.; New Haven, Conn.

Post Feb. 9

GIRLS TRAVELLING

[illegible] personal appearance after the Gish sisters these and Dorothy have been openings of the D. W. piece, "Orphans of the principal cities. They Chicago, Philadelphia, [illegible]nnati and are now in

Traveler Feb. 8

OFF AGAIN

Lillian and Dorothy Gish have gone to New Orleans to be present at the opening of "Orphans of the Storm." Their presence in Chicago the opening night of the Griffith picture was such a success that they were invited to go South for another personal appearance. The Chicago critics were enthusiastic over Mr. Griffith's picture. Chicago seems to have taken "Orphans of the Storm" to its heart, and returns from the box office indicate more than that—it is doing a big business out there.

Traveler Feb. 11

DOROTHY GISH IN "ORPHANS OF THE STORM" TREMONT

Advertiser Feb. 6.

FRANK LOSEE "ORPHANS OF THE STORM" TREMONT

Traveler Feb. 4

American Feb. 4

Herald Feb. 5

FRANK PUBLIC IN "ORPHANS OF THE STORM" TREMONT

American Feb. 3

'ORPHANS' MADE OVER TO SUIT MRS. HARDING

Griffith Saves Pierre in Revised Film Because She Was Sorry to See Him Die

By FRED J. McISAAC,
Dramatic Editor.

When Mrs. Warren G. Harding saw "Orphans of the Storm" a few weeks ago she remarked that she was sorry that Pierre, the chivalrous little cripple, had to die in the final scenes of the Griffith picture because he had been one of her childhood heroes. But she supposed that nothing could be done about it.

Griffith, however, heard the remark, and he did not agree that nothing could be done. So he saved Pierre.

Yesterday a revised version of "Orphans of the Storm" was shown at the Tremont Theatre, for the first time in the history of the picture business a photoplay which was a hit and running before the public has been made over.

1,200 FEET OF NEW FILM.

New scenes to the amount of 1,200 feet of film went in and nearly that amount of interior scenes went out. The cost of making the revisions is said to have amounted to nearly $100,000.

As a result Mr. Griffith has heightened the love interest very much without weakening the historic side of the picture.

In order to do these things he had to summon the actors, who supposed the picture was all over, back to his studio outside New York and build scene after scene.

The part of Joseph Schildkraut has been very much strengthened, making him much more of a hero.

Fay Moore one of the stars of the Ziegfeld Roof, was introduced in a new scene which is known as the Feast of Reason and which takes place during the Carmignole episodes.

HALE ADDS HUMOR.

Creighton Hale, the funny man of "Way Down East," is introduced into the picture in a number of scenes and produces some very hearty laughter. Porter Strong, another well-known actor, comes into the picture in an important part.

Griffith has toned down some of the more terrible scenes in deference to public taste, but the most striking change is the saving of Pierre by the arrival of Danton a few seconds sooner in his wild ride to the guillotine.

In "The Two Orphans" Pierre did not die. In "Orphans of the Storm" Griffith had him attack the executioners at the guillotine and by his fight delay the execution of the heroine until the rescuers could arrive. For his heroism he was brutally murdered. As this episode was not strictly historical, and as Mr. Griffith recognized that Mrs. Harding spoke for nearly all women in his audiences who had sympathized with the crippled boy, he has remade those scenes and saved the youth.

In doing so he has accomplished something entirely new in motion pictures, set a new record. In the future motion pictures will be improved as they go along just as a play is continually improved by the authors after it has been before the public.

Plays Role of Pierre in "Orphans of the Storm"

FRANK PUGLIA.

Globe Jan. 22

Fifth Week of "Orphans of the Storm" at the Tremont

This is the fifth week of D. W. Griffith's latest and greatest motion picture effort, "Orphans of the Storm," at the Tremont Theatre. Mr Griffith has stated that he will present this work only as a first-class theatre offering.

The necessary musical, color and elemental effect embellishment is such that "Orphans of the Storm" could not be shown under less expensive arrangement without marked loss of artistic effect.

Globe Jan. 31

"Orphans of the Storm"

TREMONT THEATRE—Griffith's splendidly artistic photoplay, "Orphans of the Storm," continues in undiminished popularity.

The story has been elaborated from that of "The Two Orphans" and the scene has been laid during the stirring time of the French Revolution.

Globe Jan. 28

David W. Griffith said, at a recent talk before the Art Directors' Club, "The three most beautiful faces I have ever seen are the faces of mature women. One is Alexandra, the Dowager Queen of England; the second is a scrub-woman in a Pittsburg theatre, and the third is Mrs. Warren G. Harding. If I could show these three faces on the screen as they actually are then the public would declare motion pictures an art."

Traveler Feb. 3

E. R. T., Mattapan—Please tell me the correct pronunciation of these two names which appeared in "Orphans of the Storm," Chevalier de Vaudrey and de Sinieres.

Any French dictionary would have helped you out. "She (short e) -val (as in value) i (ee) -er (ay). Vaudrey is as it looks with the au like long o. The other is Sin-ee-err.

Herald Jan. 29

SCENE FROM "ORPHANS OF THE STORM" - TREMONT.

Traveler Feb. 1

GRIFFITH IN CHICAGO

The opening of "Orphans of the Storm" in Chicago is to have all the glory of a New York opening, Mr. Griffith has taken his entire company West for this auspicious occasion, the trip having been made in a private car. Lillian Gish, Dorothy Gish, Albert Grey and D. W. Griffith were in the party. They will be entertained by the Chicago Press Club at a dinner in Chicago, that famous "loop hound," Lou Houseman, having made arrangements for it.

Transcript Feb. 1

The promising words, "Last Weeks," now appear in the advertisements of Mr. Griffith's picture, "Orphans of the Storm," on view at the Tremont. No doubt it has vast merits for a vast public, but a movie is a movie, even when it is called a photo-spectacle, and thereby is mute; whereas the Tremont has been, is, and deserves to be a theatre of the spoken word, where living, and not screened, human beings hold the stage. There are foolish folk who believe that a play of almost no merit at all is more to be desired in a theatre than the best of films.

Post Jan. 29

TREMONT THEATRE

The romance, pathos and excitement embodied in the Griffith picture, "Orphans of the Storm," current at the Tremont Theatre, has caused that house to be filled thus far at every presentation. It is both an instructive and interesting film.

Herald Feb. 3

WHAT THE MOVIE FAN WANTS TO KNOW

For many years, in the innocence of our youth, we accepted what theatrical and motion picture producers told us and believed their words.

Now we have come to think that they know no more about what the dear public wants than the dear public itself, and have been talking about the matter to cover up their ignorance.

For instance, every one who follows the theatre knows that one of the axioms of producers is that there is a popular prejudice against what they are pleased to call "costume plays," meaning plays in which the action calls for costumes that go as far back in the dim and misty past as 10 years or more.

When George Arliss appeared in "Disraeli" there were many gloomy prognosticators who said that a "costume play" was never a popular success. When "Disraeli" proved just that they shook their heads more gloomily and said that Arliss himself had made the play, in spite of, rather than because of, the "costumes."

Presumably the public could not bear to be reminded of those terrible days when bustles and hoop skirts and pompadours for women, and ruffles and velvet and knee breeches and wigs were worn by men.

The Contradiction

But every once in a while a play, or, more latterly, a movie, came along that proved the producers wrong. The public did not shiver with horror at the old-fashioned "costumes," but, on the contrary, were interested and pleased.

There were still producers, however, who insisted that no costume play or movie could ever succeed, and who kept on insisting, even in the face of figures proving that such plays did succeed and were still succeeding.

Recently there was an amusing compromise attempted by one producer, who had the vibration that he wanted to give "East Lynne" to the public in motion picture form.

He recalled the great success of this story both as a book and a play, and although the picture would undoubtedly call for the hated "costumes," he couldn't quite pass up the chance to show the death bed of "Little Willie," and the lady at the piano playing "Then You'll Remember Me."

A Hybrid Production

Then he had a wonderful idea. He would produce the play, but he would make it a thing of no definite time or place. It was, he concluded, something that might happen anywhere, at any time, so he lightly sketched over the locale, and dressed his people in modern clothes. These, presumably, were on hand in the studio dressing rooms, and saved him considerable research work and expense which clothing his people in the costumes of England at the time the story was written would have demanded.

The picture, strangely enough, was mildly successful, in spite of many absurdities.

But recently so many plays which five years or so ago would have frightened producers almost to death have been successful, set in their proper time and place, costumes and all, that never again will we believe the public will refuse to attend "costume plays."

Take, for example, the most talked-of one of all, "Orphans of the Storm." Then "The Three Musketeers" and "Beside the Bonnie Brier Bush."

Then "Jane Eyre"

There were hardly any vacant seats, we noticed, at any one of these plays during their runs. And now Hugo Ballin has done "Jane Eyre" so charmingly we felt after seeing it that nothing could have been more fascinating than the way Jane and Rochester dressed, and we dreamed dreams of wearing a bonnet like Jane's, with strings tied under the chin and black lace falling demurely down over the eyes.

After seeing the play a second time, however, we realized that the charm of it lay in many other more significant things than the mere fact that the costumes and locations were faithfully reproduced before the cameras.

The photography, we discovered, was so beautiful as to be startling in some of the scenes, and the fine restraint shown by Mr. Ballin in handling some of the more dramatic parts of the story, showed the value of under-emphasis rather than over-emphasis.

As for "Orphans of the Storm" one can say only that it was excellent, and that we knew all along it would be. There is never any element of surprise in what Mr. Griffith does, unless it is the surprise that comes when we realize that our anticipations were feeble things, and that the reality was much better than our dreams.

Improving the Picture

And speaking of "Orphans of the Storm," Mr. Griffith was by no means satisfied with it when it was shown in this city. He studied the reactions of the audiences to the film, and then, when it was taken to New York, made certain changes, which, he contends, have greatly improved the picture as a whole.

He has not only deleted certain scenes, but he has made others at his studio at Mamaroneck, N. Y., and interjected them into the photoplay.

Frank Puglia, as Pierre, for instance, has been brought to life and kept alive for the happy ending.

The amusing Picard, played by Creighton Hale, has been given additional space; the Carmagnole dancers have been given more to do and the scene at the guillotine has been tempered for those who do not like to roll around in horror.

Traveler Feb. 6

GRIFFITH'S NEW DRAMA

Fay Marbe, the musical comedy star, has been chosen by D. W. Griffith to beat express the mad dance of the Garmagnole, in the new scenes taken for "Orphans of Storm." While making the original scenes, Griffith reports he was unable to find a dancer who could express the nervous, sensuous abandon necessary to express the mad excitement of that period and the new scenes have been added to the film at the Tremont Theatre.

Traveler Jan. 28

It took Lucille La Verne, the character actress who is playing in two shows at the same time now ("Back Pay" and the film "Orphans of the Storm"), to put one over on Boston the other day. Having a rush order on hand for a package to be sent off, Miss La Verne dashed from the theatre without removing her make-up, said make-up being of the black variety which she plays the role of Lillian's hard maid.

On arriving at her hotel she asked the clerk for the key to her room. He refused. After some argument Miss La Verne finally convinced him that she was "her maid" and then rode in state to her room in the elevator.

Traveler Jan. 28

What the Films Have to Offer

ORPHANS OF THE STORM

D. W. Griffith's film tale of the French revolution, "Orphans of the Storm," enters upon the sixth week of its run at the Tremont Theatre tomorrow. This accomplished, Mr. Griffith will take a short vacation and immediately begin preliminary work on his next offering.

Advertiser Jan. 23

SCENE FROM "ORPHANS OF THE STORM" -TREMONT

Post Jan. 24

TREMONT THEATRE

D. W. Griffith's "Orphans of the Storm" is in its fifth week at the Tremont Theatre. It will be shown twice daily, including Sunday, during the remainder of the Tremont Theatre engagement.

Advertiser Feb. 4

Lillian Gish wears old clothes to knock the H. C. L. It's a good press-agent stunt, too.

Telegram Jan. 31

"Orphans of the Storm"

TREMONT THEATRE—Griffith's splendidly artistic photoplay, "Orphans of the Storm," continues in undiminished popularity.

The story has been elaborated from that of "The Two Orphans" and the scene has been laid during the stirring time of the French Revolution.

Telegram Jan. 31

TREMONT—"Orphans of the Storm" (film), D. W. Griffith's latest and universally acknowledged best photoplay production. Founded upon "The Two Orphans."

Advertiser Jan. 31

PICTURES REMAINING

Griffith's latest master-work, "Orphans of the Storm," is crowding the Tremont Theatre, daily and Sunday.

Transcript Feb. 4

PHOTO-PLAYS NEXT WEEK

Tremont—Orphans of the Storm

FILM of the French Revolution, devised and accomplished with David Griffith's pictorial imagination and skill playing at high pitch, over fruitful field, with abundant resource. From the old melodrama, "The Two Orphans," he first takes narrative and personages, leading both into the French Revolution. There he adds characters to and out of history, invents episodes, reconstructs and pictures the Paris of those days according to his own vision and purpose. The outcome is a photo-spectacle in which scenes at the guillotine, in the revolutionary tribunal, up and down a turbulent and blood-ridden Paris count all the cost. A picture that virtue possesses, players, period. Seldom has Mr. Griffith evoked in better consistent or more impressive outcome. The screen does, with two showings on Sunday.

Telegram Feb. 4

JAELDON LEWIS "ORPHANS OF THE STORM" TREMONT THEATRE

Italian News Feb. 4

TREMONT THEATRE.

The end of the engagement of D. W. Griffith's wonder motion picture "Orphans of the Storm," at the Tremont theatre is fast nearing. Mr. Griffith leased the Tremont theatre entirely for the showing of his latest work, and has sought diligently to renew his option on the theatre so as to continue the great photo-spectacle indefinitely. This he has been unable to do. Only a short time now remains for the people of Boston to see Mr. Griffith's greatest effort. "Orphans of the Storm" will be withdrawn after the present engagement and not be shown here until next Fall. Mr. Griffith does not desire at present to attempt to produce this work without the aid of a large symphony orchestra and full crew of his own stage experts. To do this properly, a first-class theatre is necessary. "Orphans of the Storm" begins its seventh week today.

Post Feb. 7

TREMONT THEATRE

D. W. Griffith's motion picture triumph, "Orphans of the Storm," is now in its seventh week at the Tremont Theatre and attracting the most remarkable audiences ever known in the history of motion pictures in this city. Never has a photoplay presentation been patronized by groups as has this new work of the master motion picture director.

Traveler Feb. 4

What the Films Have to Offer

"ORPHANS OF THE STORM"

The end of the engagement of D. W. Griffith's wonder motion picture, "Orphans of the Storm," at the Tremont Theatre, is fast nearing. Only a short time now remains for the people of Boston to see Mr. Griffith's greatest effort, "Orphans of the Storm," which will be withdrawn after the present engagement and not be shown here until next Fall. "Orphans of the Storm" begins its seventh week on Monday but this engagement must be necessarily shortened on account of other bookings at this theatre.

Post Feb. 5

TREMONT THEATRE

"Orphans of the Storm" is still the attraction at the Tremont Theatre and seems likely to remain there for an indefinite period. The attendance has been large from the first and continues unabated.

Advertiser Feb. 6

Advertiser Feb. 6

REVIVING "THE ORPHANS"

D. W. Griffith has saved little Pierre, the plucky cripple in "Orphans of the Storm," partly because President Harding's wife was overheard saying that she was sorry to see Pierre die after his defiance of the bloodthirsty men around the guillotine. Moreover, he has brightened the comedy element in his new picture, giving more play to the comic talent of Creighton Hale; and also made the role played by Joseph Schildkraut more heroic. Whole new sequences have been introduced to emphasize both comedy and romance. It is worth while going to the Tremont again to see these welcome revisions, those new touches which without doubt will add much to the popularity of the production. Such improvements are often in the early days of a stage production, but on the screen they are innovation, thanks either to accuracy or publicity.

Advertiser Feb. 5

TREMONT THEATRE

The run of the engagement of D. W. Griffith's production of "Orphans of the Storm" at the Tremont Theatre is fast nearing its end. Only a few more days remain in which the people of Boston can see this great photo-spectacle. Mr. Griffith leased the Tremont theatre entirely for the showing of his latest work, and has sought diligently to renew his option on the theatre so as to continue the great photo-spectacle indefinitely. This he has been unable to do. Only a short time now remains for the people of Boston to see Mr. Griffith's greatest effort. "Orphans of the Storm" will be withdrawn after the present engagement and not be shown here until next Fall. Mr. Griffith does not desire at present to attempt to produce this work without the aid of a large symphony orchestra and full crew of his own stage experts. To do this properly, a first-class theatre is necessary. "Orphans of the Storm" begins its seventh week today.

Advertiser Feb. 5

Last Weeks of "Orphans of the Storm" at the Tremont

Advertiser Feb. 4

From Griffith's Fashion Show

This had been going in Paris back in the days when Marie Antoinette patronized dressing round with the gown and the profusion of "Orphans of the Storm" which is one of the current attractions in the amusing picture of French history on screen just before the Revolution broke loose.

Newspaper Feb. 4

STAGE COACH IN "ORPHANS" CURIOUS

Exact Duplicate of Ancient Vehicle Used Between Normandy and Paris

One of the most interesting of the cars in the show, an antique, yet modern, stage coach, is the property of Mr. Griffith. It is a duplicate of the coach used between Normandy and Paris in the days before the Revolution. It is a very heavy affair, with a great deal of room for passengers and baggage. The coach is drawn by six horses, and it requires a good deal of skill to drive it. The driver is a man who has been with the show since it left Paris, and he is very proud of his job. The coach is painted in the colors of the Griffith company, and it is a very attractive vehicle. It is used in the scenes where the characters are going from Paris to the country, and it is a very important part of the show.

"Our Movie Fans"
By SYLVIA CONNOR

Sylvia Fairbanks

VOL. II, NO. 13 — A Monthly Magazine — PRICE 15 CENTS

The STAGE

Photoplay News

(Registered)

JANUARY, 1922

VAUDEVILLE — CABARET — MOTION PICTURE — DRAMA — CONCERTS — BURLESQUE

LILLIAN AND DOROTHY GISH
in "Orphans of the Storm"

The Stage

MR. GRIFFITH HAS DRIVEN HOME A LESSON AND A MESSAGE IN "ORPHANS OF THE STORM"

If you can find one of those dissatisfied souls who are saying that "moving pictures have seen their day," or one of the unenlightened who find pleasure in remarking that the moving picture is but a makeshift imitation which has tried to crowd the art and power of the spoken drama from its pinnacle, take that person to see Griffith's "Orphans of the Storm" and enjoy the pleasure of witnessing a complete transformation of opinion.

Any healthy human who can sit through this photoplay masterpiece without experiencing practically every wholesome thrill in the gamut of emotions is like a tarnished mirror, incapable of reflection.

From Prologue to the flashing caption of "The End," the story is a tense, gripping portrayal of the types, faces, characters and emotions which have endured down through civilization's progress. Love, hatred, revenge, greed, jealousy, indifference, despair, exaltation of power, abject sorrow, madness, sacrifice and joy, all are depicted in a racing and thrilling heart interest story.

Taking as a base the story of "The Two Orphans," Mr. Griffith has woven into its very fabric a startlingly graphic insight into the French Revolution which is worthy of a place in the records of world's history, so cleverly are the motives disclosed, so faithfully are the characters drawn and so vividly are the scenes reproduced.

We know the power in the original story of the "Orphans." We have all reacted to the pitiful plight of the lost blind girl in the clutches of that driving hag Mother Frochard. We have shared the exaltation in the love of the faithful sister, shared her torture, soul-searing worry and agony of despair while searching for her helpless foundling-sister. We have inwardly cheered the crippled Pierre who befriended the blind girl; admired de Vaudrey in his love and sacrifice; gritted our teeth at the cold-hearted Count.

Now comes Mr. Griffith and enhances these powers an hundred fold; takes the story out of its former limited sphere and replaces imagination with actual scenes that are really awe-inspiring. Every detail is handled with a thoroughness which is too liable to go unnoticed by the everyday observer. The lumbering coaches, the sedan chairs, the carts, the coaching retinues of the aristocracy, the palace gardens, court settings and festival trappings—all are pictured with an accuracy which is amazing.

If poverty is suggested, poverty is present. The scene of the hungry rabble gazing in mute despair and imaginative longing upon the bread window of the baker is a stirring picture which is imprinted on my memory for days, yes, years to come. Likewise is displayed the wanton extravagance in the feasting of the aristocrats.

The terrible sight of the guillotine with its brutish attendants,—and yet the master hand of the producer is so clever of manipulation that I found myself watching the scene without hysterics, but with a hatred and revolt against any circumstances which could allow such a terrifying abortion of supposed justice to exist in the name of Democracy. And there is the real secret of the tremendous power of the pictures; its direction!

In presenting the characters of Robespierre, Danton, Louis XVI and the minor characters of both Aristocracy and Revolutionists, Mr. Griffith has brought out the human traits which cold printed words never could bring so forcefully into view. At the same time he has exercised his grasp of showmanship by inserting a tremendously stirring episode for a punch in the mad race of Danton and his horsemen in their thundering rush and nerve racking drive to reach the guillotine in time to forestall the execution of Henriette and her lover.

Without preaching and without the taint of propaganda, Mr. Griffith has driven home a lesson and a message. Go, find it yourself! It is worth a thousand sermons. At the conclusion you will depart with the exalted spiritual and physical exhilaration which follows the tightening and relaxation of what the novelist calls "heartstrings."

The moving picture industry owes Mr. Griffith immeasurable thanks for his accomplishment. It will do more to strengthen the power of the Moving Picture than any other argument yet advanced to boost its power and popularity.

My opening paragraph was suggested by actual fact. My husband never has cared for pictures. He now inquires where there are more treats like this one. The unfortunate part is my failure to point to another in its class.

GOLDIE PEMBERTON.

At Last Griffith has made one Better than the "Birth of a Nation"

EVERY MOTION PICTURE PAPER IN ECSTACY OVER D. W. GRIFFITH'S MASTERFUL, LAND-MARK-MAKING, NEW CREATION

"ORPHANS OF THE STORM"

WITH

LILLIAN GISH and DOROTHY GISH

TEN THOUSAND OTHERS

SYMPHONY ORCHESTRA OF FORTY

TREMONT THEATRE THIS WEEK NOW

Matinee 2 P. M. Prompt Evenings 8 P. M.

American Jan. 28

DOROTHY GISH IN "ORPHANS OF THE STORM" TREMONT.

Post Jan. 28

STRIKING, TO SAY THE LEAST

Lillian Gish, petite movie star, who recently found a warm spot in the heart of Dame Boston, is particularly striking in this gay head dress which she wears while playing the part of Henriette at the court of Paris in her latest movie production.

THE "HANDSOMEST MAN IN THE WORLD"

This title was bestowed upon Joseph Shildkraus by no less an authority than Max Rhinehart, prominent Continental movie producer. Shildkraus is a movie actor and is now appearing on Broadway.

Telegram Jan. 28

JOSEPH SCHILDKRAUT
ORPHANS of the STORM
— TREMONT THEATRE —

American Jan. 28

"ORPHANS OF THE STORM," the powerful heart and historic drama which D. W. Griffith manufactured from "Two Orphans" and the French Revolution begins the sixth week at the Tremont.

Advertiser Jan. 30

Is She the Greatest Beauty?

CLARYS COOPER

WHEN THE WORLD IS THAT THE EYES OF THE FOREMOST, DARKEST YOUNG DRAMATIST OF FRANCE, AND A FOREMOST CINEMATOGRAPHER WERE SENT TO A [illegible] TO SEEK THE MOST BEAUTIFUL GIRLS IN THE WORLD, THEY SELECTED THE GIRL WHOSE PICTURE IS SHOWN ABOVE.

THE DRAMATIST WAS THE FAMOUS MAURICE MAETERLINCK, AND THE CINEMATOGRAPHER WAS JAMES BRAMPTON, AN ENGLISHMAN.

THE DRAMATIST WANTED TO FIND A GIRL WHO COULD PLAY THE PART OF THE PRINCESS MALINE IN HIS PLAY, "THE BLUE BIRD," AND THE CINEMATOGRAPHER WANTED TO FIND THE GIRL WHO COULD PLAY THE PART OF THE MOTHER IN THE MOVIE VERSION OF THE SAME PLAY.

THE DRAMATIST AND THE CINEMATOGRAPHER WERE ALSO SEEKING FOR A GIRL WHO COULD PLAY THE PART OF THE MOTHER IN THE MOVIE VERSION OF THE SAME PLAY.

THE DRAMATIST AND THE CINEMATOGRAPHER WERE ALSO SEEKING FOR A GIRL WHO COULD PLAY THE PART OF THE MOTHER IN THE MOVIE VERSION OF THE SAME PLAY.

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THE DRAMATIST AND THE CINEMATOGRAPHER WERE ALSO SEEKING FOR A GIRL WHO COULD PLAY THE PART OF THE MOTHER IN THE MOVIE VERSION OF THE SAME PLAY.

Traveler Jan 28

SCENE FROM "ORPHANS OF THE STORM" ~ TREMONT

American Jan. 27

HOW ABOUT IT, GIRLS? This young man has been called the handsomest in the world. His name is Joseph Schildkraut. His acting is causing wide comment. Shown here as the "Orphans of the Storm" here.

Advertiser Jan. 30

DOROTHY GISH IN "ORPHANS OF THE STORM" - TREMONT

American Jan. 29

BEAUTY AND TALENT

Combining [illegible] beauty, Dorothy Gish has risen to the heights of fandom [illegible] "Orphans of the Storm," now playing [illegible] Tremont Theatre.

Globe Jan. 29

Griffith's "Orphans of the Storm" at the Tremont

[illegible]

Globe Jan. 29

"Orphans of the Storm"

TREMONT THEATRE—"Orphans of the Storm," Griffith's [illegible] drama of the French Revolution, [illegible] for the seventh week [illegible] performances in the [illegible] auditorium. This is its fifth week.

[illegible]

Herald Jan. 28

[illegible]

Advertiser Jan. 30

Burnt Cork In Same Disguise

[illegible]

Advertiser Jan. 30

Schildkraut In Winning Honors

[illegible]

Advertiser Jan. 30

[illegible]

Advertiser Jan. 30

[illegible]

Evening Post Jan. 29

CURRENT PHOTO-PLAYS

[illegible]

American Jan. 25

DOROTHY GISH ARDENT SHAW ENTHUSIAST

Ambition of Movie Actress is to Play Flower Girl in "Pygmalion"

By FRIEDA DAVIS.

The real Dorothy Gish is not the Louise of "Orphans of the Storm." She is rather the Dorothy Gish who starred as a comedienne in a group of Paramount productions. She is vivacious, keen, and extremely enthusiastic. There are no half-way measures about her. If she likes a thing, it's "marvelous," or "wonderful." If she doesn't like it, it's "awful" or "simply terrible."

First of all, her hair is not dark and bobbed, as so many Gish fans insist. The delusion is due to a favorite wig she has used in quantities of films. She is nearly as blonde as her elder sister, Lillian, and her hair is long—in back. She explains this with a giggle and frown.

DECIDED TO BOB HAIR.

"I decided one rainy afternoon that I'd bob my hair. My husband advised me not to, but I insisted. So he said to go ahead. I cut off first one side and wasn't sure whether I liked it or not. Then I cut off the other side to make sure. I knew then I didn't like it! And so I left it long in back. Jim was to blame, of course. He should have been more firm!" The giggle was for the experiment and the frown for the weakness of her husband.

Miss Gish's chief topic of conversation, or rather, one of them—she seems to have an inexhaustible fund of topics—is her husband, James Rennie. Mr. Rennie is out on the West coast at present playing the leading role in a Goldwyn production. This separation seems a big thing in the life of the Rennies.

COSTLY PHONE CALLS.

Every day they call each other up. Lillian Gish told tales of her sister's telephone conversations while we sat about their room at the Touraine last week.

"They make better connections at night and put through calls after midnight—"

"Costs less, too!" Dorothy broke in. "Financial tip," she announced with a giggle. "Telephone stock will go up if Jim doesn't come home soon."

"Hush!" Lillian exclaimed. "The call is put through at midnight and at 1 o'clock the connection has been made. They are allowed three minutes to talk and here's what they say:

"'Hello!' Dorothy shrieks. 'Can you hear me?' Apparently Jim says he can and she replies: 'Isn't it marvelous!' He says 'yes,' I suppose and she goes on—every night, mind you—'Just think, Jim, there's Kansas between us and the Rocky Mountains and Illinois and all the rest and we can talk!'

ASKS ABOUT WEATHER.

"Somebody warns her that there's not much time left and what do you suppose she asks Jim? 'How is the weather in Hollywood?' The three minutes are up and they've spent it that way."

And that's Dorothy Gish.

Most comedienne, it seems, are ambitious to play Juliet at some time in their careers. Not so Miss Gish. Her ambition at present is to be seen as the flower-girl in "Pygmalion", George Bernard Shaw's play.

"It sounds hopeless, all right!" she exclaimed. "Because I want to go up and not such an actress as Mrs. Patrick Campbell. But I really mean it. I'm studying voice training and I intend to play behind the footlights some time. You know, I played the leading part of 'Peg Leg,' the play Jim was appearing in on Broadway this fall. I was so nervous I could hardly walk on the stage. Still it gave me a decided taste for the work."

SHAW ENTHUSIAST.

Miss Gish is an ardent Shaw enthusiast. She confesses an envious admiration for anyone who is interested in that writer's work and has followed his works for many long years. Another hobby is Joseph Hergesheimer. She has all his stories stored in her mind and wants to see them on the screen. Unfortunately, none of Hergesheimer's work is in the contracts in Hollywood. Perhaps Miss Gish, of course, has special influence and can get that book of which she speaks so highly. Who knows? Perhaps she could even persuade Mr. Hergesheimer himself to write a screen story for her.

Miss Gish is a very intelligent girl, with a keen appreciation of her profession. She is a student of her art and a student of life. She is a student of her own mind and wants to see more on the screen. Unfortunately, none of Hergesheimer's work is in the contracts in Hollywood. Perhaps Miss Gish, of course, has special influence and can get that book of which she speaks so highly. Who knows? Perhaps she could even persuade Mr. Hergesheimer himself to write a screen story for her.

Wins New Fame for Work in "Orphans of the Storm"

DOROTHY GISH

Advertiser Jan. 27

Who Are The World's Two Greatest Beauties?

D. W. GRIFFITH, the motion picture genius, startled the country the other day by naming Mrs. Harding, the Queen Dowager Alexandra of England, and a Pittsburgh scrub-woman as the most beautiful women.

Albert Sterner, the well-known portrait painter, differs from Mr. Griffith.

"Beauty," said Mr. Sterner, "must not be confounded with moral character, achievement or status in life.

"Beauty is a matter of plastic form, vitalized and made attractive by human expression.

"Plastic beauty of the human face depends on co-ordinate harmony of the features—the shapes in their inter-relation; therefore various types can be beautiful.

"A certain inscrutability of expression, especially in the female, has been for all time a lure and mark of beauty.

"That is why I admire Leonardo da Vinci's 'Mona Lisa.'

"Lina Cavalieri has a beautiful face. Years ago I was exhibiting in Paris when I caught sight of her. I followed her all round the salon just to look at her.

"I once saw a Russian cloakmaker, a sweatshop worker, in a Fourteenth st. movie theatre. She was of the Jewish type, with broad brow, black eyes and hair and finely-cut features; she was extraordinarily beautiful. She sat for me. I drew her, but have forgotten her name.

"A beautiful face is never obvious; it must excite interest and invites study.

"You cannot make it part of your consciousness at a glance."

The Advertiser has procured by courtesy a series of eminent English portraits of some most beautiful women. They will be printed from day to day.

American Feb. 2

Film Actress Uses Her Brains to Advantage in Movieland

LILLIAN GISH.
Appearing in "Orphans of the Storm" at the Tremont Theatre.

FOREIGN FILMS ARE WORRYING MISS GISH

Movie Star Afraid British Producers Will Soon Be Big Competitors Here

By FRIEDA DAVIS.

It is a popular fallacy that a motion picture star is all beauty, and little or no brains. Regardless of how often writers who know many of these stars show that more than a few of them are not only stars, but their own business managers to boot, the fans go on believing that, because they have curls and good looking eyes it is impossible for them to think clearly.

Mary Pickford is, as those who have had business or social relations with her know, one of the finest business women in existence. The film producers and directors have said over and over that there are few who are as well fitted to carry on the entire production of films as Miss Pickford, for she understands every phase of the work from the "props" department up.

GIVES POINTERS.

Lillian Gish is another who doesn't let her work as a star interfere with her interest in any other branch of this eighth art. She is watching the trend of pictures closely and getting splendidly clear-cut ideas of the work from every point of view. During the casting of "The Orphans of the Storm" at Griffith's Mamaroneck studio, she and her sister were on hand all the time, alert watching the tryouts and in more than one case giving worthwhile pointers.

Just at present Miss Gish is troubled by the importation of foreign pictures. When they were first brought into this country many of the producers groew somewhat panicky. After that some declared that it was but a false alarm, and the rest, sheeplike, calmed down so that today they dismiss the thought with a flick of their large cigars.

Miss Gish, however, feels that the situation of these continental and British films is something for American producers to think about.

U. S. MUST DO ITS BEST.

"'Passion,' for example," she exclaimed, when I talked with her the other day. "Why, that was one of the most wonderful pictures I've seen. It was stupendous. And when you stop to think that those were made while they were still recovering from the ravages of war. It makes me solemn to think of what they will accomplish when they once settle down to producing and get into their stride.

"It's true, I suppose, what so many people say, that the films they send us are the pick of the lot. If we sent but a comparatively few overseas, of course, we'd chose our best. But the fact remains that they made them, and shows that they have the talent and intellects to do it. I think, personally, that they will be our big competitors. All we can do is to pick up and do our very best—but we must do that!"

Here it may be added by the writer that the most successful parts of "Passion" were the mob scenes and the settings. In Griffith's "Orphans of the Storm" the mob scenes far outdo the best efforts of Ernst Lubitsch, the director of the first-named picture, in this line. By the same token, the settings in the "Orphans," on which Griffith lavished untold sums of money, have more color, more individuality than "Passion's."

Telegram Feb. 2

Our Movie Fans

By SYLVIA CUSHMAN

Sylvia Cushman

Lillian Gish has done more to further the art of the screen than any person engaged in that form of acting. She has made the camera keep pace with her development. In "Orphans of the Storm" she gives the greatest example yet of how thought can be registered in photograph. A simple close-up shows her merely thinking. Yet she does so in a manner whereby the audience easily follows her thoughts.

In the great climax of this masterful motion picture she has succeeded in rising to artistic heights never before attempted and which a few years ago no one would have dared to even predict or hope for. As the hapless orphan dragged to the guillotine in the mad swirl of Paris amid throes of unreasoning revolt, Lillian Gish has stepped far ahead of her profession. She manages by almost uncanny methods to register a soul above the sordid worldly things. By sheer brilliant acting she causes her audience to lose all visualization of the grim spectacle of the guillotine and the blood-thirsty crowds. Instead she places the spiritual Gish above the material. Around [illegible] on all sides is cruelty, tyranny, [illegible] oppression. Death [illegible] on all sides, yet the soul of Lillian Gish ascends above all this and [illegible] the message inspiringly [illegible]. In less capable hands [illegible] might be grueso[illegible] as the center of [illegible] it is different.

Advertiser Jan. 29

LILLIAN GISH AND MONTE BLUE IN "ORPHANS OF THE STORM," AT THE TREMONT.

Herald Jan. 22

FROM DOCTOR TO ACTRESS

Catherine Emmett, Screen Actress Changed from One Career to Other

The country lost a female physician and the stage gained an actress and the motion picture a new aspirant in Catherine Emmett, who is seen as the Countess de Linieres in D. W. Griffith's impressive spectacle, "Orphans of the Storm," now current at the Tremont Theatre.

Miss Emmett's (that is only a stage name) mother was Harriet Hooton, San Francisco's first woman doctor. It was her plan to have her daughter follow in a like career. Catherine was first educated at San Jose normal school and then finished at Leland Stanford University. When it came time to enter a medical college, she balked. Greatly to the dismay of her mother, she fled to Paris and other continental cities and remained some years studying music and art.

Returning to this country she joined Ruth Chatterton in "Moonlight and Honeycrucks." Then she was selected as lead with Leo Dichmchetein in the "Marquis de Priola." Later she was seen in Booth Tarkington's "Penrod," and in Arthur Hopkins's production of "The Dolly House." Following this she was seen in "The Green Goddess," "The Dark Angel," "Wanted—with H. B. Warner," "The Ghost Breaker" and in Barrie's presentation of "Dear Brutus." [illegible] Griffith's first attempt at motion [illegible] work was in Mr. Griffith's "Orphans of the Storm."

American Jan. 24

Artists' Model Has Role in "Orphans of the Storm"

Jewish Advocate Jan. 26

Griffith and Italian Color

D. W. Griffith is a great believer in the Italian school of color, acting and music. This fact is strongly emphasized in his most recent work, "Orphans of the Storm," now current at the Tremont Theatre. The shadings of amber, heliotrope and blue in connection with titles together with the soft pinks and golden hues of actual scenes are the result of study following the Italian. Much of the fantastic music utilized in the Griffith arrangement is connection with the presentation is of Italian origin. Mr. Griffith has always advocated the Italian school in music and several months ago engaged Signor Albert Pecoy of the Royal Opera at Bologna and also a graduate of La Scala in Milan, to supervise all music in his production music. Signor Pecoy has used the old Italian song in his arrangement in the score for "Orphans of the Storm."

Globe Jan. 22

ACCURACY OF SCENES IN "ORPHANS OF THE STORM"

Herald and Daily Press Jan. 28

AT THE THEATRES

TREMONT THEATRE

Globe Jan. 22

Herald and Boston Post

Tremont Theatre

American Jan. 23

GRIFFITH SHOWS FIDELITY TO DETAILS

Wanted Face of an Old French Aristocrat; Hired Star From Spoken Stage

By FRED J. McISAAC,
Dramatic Editor.

The extraordinary lengths to which D. W. Griffith will go for an effect or a characterization is shown in the presence of Joseph Schildkraut in the cast of "Orphans of the Storm."

Griffith wanted a certain kind of face. He wanted the face of the old French aristocrat for the lover of one of the two orphans. That is the hardest face in the world to find because the old French aristocrat is nearly as extinct as the dodo.

If you will study the faces of the men and women on the old French engravings and the portraits of great masters you will find that they represent a type almost unknown in the world today. You will not find women who look like Mme. DuBary, or men who look like Louis XIV. among the French people of today.

ARISTOCRACY WIPED OUT.

The reason is that practically the entire aristocracy of France was wiped out by the Revolution. Those who did not meet death by the guillotine or by lawless mobs, fled to Germany or England, where they inter-married with the inhabitants and lost heir individuality.

The faces of those who rule France today and those who are prominent socially are not different from those who run the little shops and work in the fields. France is a nation without an aristocracy, save a few weak descendants of the nobility created by Napoleon to take the place of those killed in the Revolution, a nobility composed of butchers, laundresses and shopkeepers like the rest of the revolutionists.

In Joseph Shildkraut, Griffith found the face of one of the old aristocracy. It satisfied him in every particular. But Schildkraut was a star in the spoken drama. He had been presented in Boston last year in "Pagans" and was the leading feature of "Lilliom," one of the big New York hits of this season. Schildkraut would not play a secondary role to anybody, even to Lillian and Dorothy Gish.

CAREFUL IN DETAILS.

There were many conferences before Griffith attained his end. He wanted Schildkraut to contrast him with the Danton of Monte Blue, the man of the people. He wanted him to ride him in the death cart on the way to the guillotine, because he knew that the cameo like features of the young actor would add the perfection of reality to his art. And he got him. Nobody knows what he had to pay for him.

It is because of such carefulness in the slightest details that Griffith has turned out such a masterpiece as "Orphans of the Storm" and preceded it by "Way Down East," "Hearts of the World" and "Birth of a Nation."

This Week in Boston Jan. 15-21

American Jan. 23

MOTION PICTURE NEWS AND GOSSIP

Griffith Tells Art Directors His Idea of Three Most Beautiful Faces

By FRIEDA DAVIS.

SPEAKING of "Orphans of the Storm"—and many are at present—its producer and guiding spirit, David Wark Griffith caused somewhat of a disturbance among the would-be motion picture beauties the other day when he told of his ideas of real beauty before the members of the Art Directors' Club in New York.

"The three most beautiful faces I have ever seen," he announced, "are the faces of mature women.

"One is Alexandra, the Dowager Queen of England. She has the serene dignity and gracious sympathy and kindliness that comes from generations of aristocrats.

"The second is a scrub woman in a theatre in Pittsburgh, a rounded, lovely face, kindly and shrewd, optimistic and strong.

"The third is a blending of these two, Mrs. Warren G. Harding, first lady of the land, an Ohio woman. She has the nobility of Queen Alexandra and the sturdiness of the scrub woman. If these three faces could be put on the screen, then motion picture work would indeed be art."

All of which might serve to dampen the ardor of the flappers who hope to win fame and fortune by their pretty faces and bobbed heads!

Adds Reality Touch to Big Scene in "Orphans" Film

JOSEPH SCHILDKRAUT.

American Jan. 21

"ORPHANS OF THE STORM." D. W. Griffith's new creation at the Tremont, combines all the beauty of the costume play with the red-blooded action so essential to a worth-while moving picture. Here is Rose Smith and Frances Kelly in a scene from the picture.

This Week in Boston Jan. 22

A BIG DAY WITH GRIFFITH

Busy and Exciting Times When He Starts To "Shoot" a Big Scene

Few people who sit comfortably in a theatre and observe scene after scene of D. W. Griffith's latest photo-dramatic spectacle, "Orphans" of the Storm," pass by terrific things with little thought of the vast detail and work which attended the taking of those events. One of Griffith's assistants thus tells of a day when the master motion picture director worked with a force of over ten thousand people:

"Early in the morning trains especially arranged for, began rolling into Mamaroneck from the Grand Central Depot. A force of fifty engaging experts had been at work assembling this army of men and women to act in the scene. The Griffith studio is some twenty miles east of New York and the problem of getting this army of actors on the Griffith studio property was no simple task. The most a train can bring is less than four hundred. This meant many trains. Fortunately there were three lines to resort to the railroad, a traction line and the trolleys that make Mamaroneck through various directions.

"Griffith is doing the great scenes at the guillotine and the thrilling rescue wherein Monte Blue as "Danton" dashes up with six hundred horsemen. It took two trains of horse cars to bring these animals from New York. They were tried veterans and naturally frightened by gunfire and other exciting noises.

"A tedious and exhausting day it was: Griffith stands on a big central platform. On either side are cameramen. Sartov the chief is here, there, everywhere, for he must make quick shifts for "close-ups." Allen is in charge of the "long shots." With Griffith is Professor Allaire, of Harvard, to see that all must be historically exact; the Marquis de Polignac, from Paris, is gesticulating, wildly in explaining the authority for scenes of the period. Decker is among the masses to see that all costumes are properly adjusted and action is in complement to the scene. Wortman is on another platform shouting orders for the general ensemble and Sutch is in among the ten thousand as stage manager direct. Strong, Mack Campbell, King, Costs, Leonard and many other chiefs are at their stations. These are names never heard outside the Griffith "lot," save in official circles. An army of carpenters watch their sets that there be no mishap; property masters are here, there and everywhere in order that all that mass may be properly equipped.

"With the sun at the proper angle, work starts. But this is not to be in the picture; it is purely preliminary. On they go and back they come. This didn't go right; that was not registered correctly. It all seems confusion. Above all the tumult is heard a voice that is even and clear. It is that of Griffith giving his orders through a megaphone, distinct and without agitation. He is the calm, cool person of all that host. For Griffith has visualized and thought out just what he wants. He knows it and he proposes to get what he wants.

"Charge upon charge men, women, and children driven back and taught how to be when the horses charge through to avoid accident. Blank cartridges are issued and re-issued, broken pikes and spears are replaced time and again. The mob has surged too heavily against the front of a Parisian landmark, but a hundred carpenters have quickly rebuilt it as fifty painters fly their brushes to obliterate the damage.

"The entire morning has been wasted and no progress it would seem. All of the film has been ordered "blanked," but Griffith is achieving the desired result. A halt is called for lunch. The huge commissary hall could not accommodate a small part; tables have been rigged up under trees and waiters fly to and fro with food. Most of it is raised right upon the great Griffith estate and is good and fresh.

"A few more 'false starts' and the afternoon progresses. The sun has struck just the right slant. Everybody is nervous and all seeming unstrung. Ha! the desired situation; things are ideal! Everyone now knows what is expected, casualties are discounted and Griffith begins calling his orders with that well-modulated but powerfully carrying voice.

"His lieutenants now know their cues and things run smooth. The mass moves and billows and all have caught the spirit. The stage is so with carpenters, cameras are clicking right and left. The mass (the big film) has been by all this is had serious accidents, all have done much work. By Page (which the mass is now photographed Monte Blue and his trained cowboys brought from Western Texas and Oklahoma have made this great role without a slip. Thus have seemingly changed through hours of frantic bedlam without harm to any.

"Griffith has made the mass and for a moment the most impressive effects produced. At least 'dead' and 'dying' lay in the mass.

"Night has come and the mass is dismissed for a holiday. Its work is done. Its part in the great film is ended. Its work has been done in three months instead of six."

Telegram Jan. 21

DOROTHY GISH
in "ORPHANS of the STORM"
— TREMONT THEATRE —

Globe Jan. 21

Movie Facts And Fancies

Traveler Jan. 23

BEAUTY SKIN-DEEP? NO!

Any one who has an idea of entering motion pictures "on her face" had better read what D. W. Griffith has to say on feminine beauty. It may contain a surprise for some of you little aspiring Mary Pickfords who believe all that is necessary is to give Mr. Griffith a chance to see curls and dimples. At a talk made to the Art Directors' Club at Browne's Chop House in New York Friday on the subject of "Beauty," Mr. Griffith said:

"The three most beautiful faces I have ever seen are the faces of mature women.

"One is Alexandra, Dowager Queen of England, with the serene dignity and gracious sympathy and kindliness that come from generations of aristocratic environment.

"The second is a scrub woman in a Pittsburgh theatre—a round, beautiful face, kindly and shrewd and understanding and optimistic and strong with the splendid dignity of labor.

"The third is a blending of these two. It is Mrs. Harding, a plain Ohio woman, now the first lady of the land. She has the nobility of the Queen, whom she resembles, and she has that sturdy humanity of the charwoman—a union I think could exist only in America.

"If I could show these three faces on the screen as they actually are then the public would well declare motion pictures an art."

Q. A. FACT

Seven hundred and nine scenarios have been received at the Tremont Theatre in Boston and at the Apollo Theatre in New York, addressed to D. W. Griffith, since "Orphans of the Storm" has been showing.

Twenty-six of the authors did not claim their stories would be signed then "Orphans of the Storm" or "Way Down East."

Italian News Jan. 21

"ORPHANS OF THE STORM"

D. W. Griffith's most pretentious and successful motion picture production, "Orphans of the Storm," entered upon its sixth week at the Tremont Theatre. This really lavish and excellent cinema masterpiece is being presented in an unusual manner at the Tremont, and those who wish to see it will do well to attend during the engagement at this theatre. Mr. Griffith has stated publicly that he will likely never show it other than in first class theatres, because there is so much significance in the music, color and other embellishment that he has his great work would suffer in its hands of presenting it elsewhere other than in one theatre in the city capable of a proper presentation of such a masterpiece, and impressive beautiful work as is "Orphans of the Storm" is, or just from the fact that the present showing at the Tremont Theatre is the only city presentation, and it is such that he has not yet been ready to make production in other cities.

Traveler Jan. 21

SCENE FROM "ORPHANS OF THE STORM"—TREMONT

American Jan. 23

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Advertiser Jan. 21

KENTUCKY FOG FADES FOR D. W. GRIFFITH

Transcript Jan. 20

LUBITSCH AND HIS WAYS

A TALK WITH THE NOTED MAKER OF PICTURES

American Films in His Eyes—His Own Methods in Berlin—From Revolutions to the Orient—Balance, Illusion, Vitality

AMERICANS, above all others, attain technical perfection on the screen in the opinion of Ernst Lubitsch, master craftsman of European directors, producer of "Passion," "Deception" and "One Arabian Night," actor of ability and close student of the ways in the theatre of Max Reinhardt. English films, Mr. Lubitsch has seen not at all, and save for the excellences of the German shadow-stage, he considers Swedish reels the most interesting of all European pictures. France falls far behind; in his mind the well remembered "Three Musketeers," joint product of Messrs. Fairbanks, Knoblock and Niblo, rises far above its French counterpart, as yet unseen hereabouts.

It is in historical films that Mr. Lubitsch has especial interest. Mr. Griffith's "Orphans of the Storm," Mr. Fairbanks's "Musketeers" have gained his favor among all latter-day films of America. Italian photo-plays in one or more instances, says he, have been drawn from paintings; the director finding re-dier inspiration in line or color than in life-less print. Yet Mosetti, Latin dramatist of the "modern" school became director of motion pictures shortly before he died and many another Italian writer of so far the theatre dabbles in the cinematic art.

Traveler Jan. 23

Gish Team Work Is Remarkable

Transcript Jan. 21

"Orphans of the Storm"

Transcript Jan. 21

CURRENT PHOTO-PLAYS

Tribune Jan. 21

PHOTO-PLAYS NEXT WEEK

Post Jan. 21

What the Films Have to Offer

Post Jan. 21

TREMONT THEATRE

Post Jan. 21

TREMONT THEATRE

"ORPHANS OF THE STORM"

American Jan. 21

THEATRE BUSINESS HAS EXPERIENCED BAD SEASON

This is the worst dramatic season which the theatre has known for many years. Hundreds of productions have failed. Most of those which are out are losing money and several big producing firms are on the verge of collapse.

Like most other American business enterprises the theatres are the victims of their own extravagance and cupidity. During the war costs mounted, but they didn't mount so high as box office prices. While artisans who had never before knew what it was to have a dollar after paying the weekly living expenses were flashing unaccustomed rolls of money and attending the theatre three and four times a week, the managers never missed the real theatre going public which was gradually being forced to economize until it stopped going to the theatre altogether.

The new audiences were easily pleased and indifferent to what it cost to see a play. Not only did the producers of expensive musical comedies like the Follies raise prices from $3.00 to $3.50 and then to $3.00 and even to $3.50 and $4.00, but the owners of little parlor comedies with six people in the cast and one setting followed suit and had the impudence to ask prices as high as the big musical comedies.

Almost anything which was put on the stage was sure to draw good business. Productions were made so fast that the competition for actors enabled those folk to get prices for their services they never dreamed of in their palmiest days. Actors who had considered themselves well paid at $300 per week held out for $1,500 per week and frequently got it.

In Boston, a typical American city, two or three second-class theatres were secured by the big managers to house first-class attractions because there were so many more productions than there were theatres in which to house them.

Salesmanship Almost Unknown Art in Theatres

The art of salesmanship as regards theatrical entertainments almost ceased to be. Many producers didn't even consider it necessary to send a publicity man with their shows figuring that the company manager, during the brief intervals when he wasn't counting the receipts or arguing with the actors could easily attend to such an unimportant matter. Why try to sell an article when the demand for it was greater than the supply.

And then the great kerspinsh! The dare-devil plumber and sporting carpenter found their incomes so reduced that they stopped buying theatre tickets. The old-fashioned theatre-going public had lost the habit and was spending the evening at home with a good book. Something had to come along to drag that element out.

Plays began to fail. The bad plays failed first, of course, but a lot of good plays went with them. The public began to sharpshoot, as the saying is. Certain unusual attractions found business as usual, but most of the ordinary run of entertainments drew not at all.

A few producers with courage, confidence in their product and possessing good salesmen, went out and sold their product, dragging the stay-at-homes out of the suburbs, but most of the offerings which have come to Boston this year have been licked before they started.

Speaking as one who has stood on the sidelines and watched the "game" and the "bust" one of the most prominent reasons for the collapse of many plays is the lack of confidence of the producers in what they have to sell.

The people are that the public must and will have something, and the lure of a really good play is as great as ever. The salesmen can sell good plays but they have to work harder to sell them.

Griffith Knew How to Put Over a Success

The most remarkable example of good salesmanship which has taken place in the theatre was that of David Griffith's "Orphans of the Storm."

Many theatregoers are based on the "Orphans of the Storm" with Mr. Griffith's production of the famous play.

acting of these remarkable sisters.

But when all is said and done, what boots it who has the credit, for where has there ever been displayed on the screen such truly inspired and remarkable acting as these two daughters of the silent art demonstrate as the two girls of the picture Griffith has made from "The Two Orphans"? Granted that Griffith is the master teacher, there was more than a malleable material in the two Gish sisters. To the analyst it cannot be possible that any teacher could so direct every minute action such as these subjects display in their miming for the screen. For there is the soul of acting constantly present with them, little touches that are the fruition, consciously or unconsciously, of genius inspiration.

Transcript Jan. 28

PHOTO-PLAYS NEXT WEEK

Tremont—Orphans of the Storm

FILM of the French Revolution, devised and accomplished with David Griffith's pictorial imagination and skill playing at high pitch, over fruitful field, with abundant resource. From the old melodrama, "The Two Orphans," he first takes narrative and personages, leading both into the French Revolution. There he adds characters in and out of history, invents episodes, reconstructs and pictures the Paris of those days according to his own vision and purpose. The outcome is a photo-spectacle in which scenes at the guillotine, in the revolutionary tribunal, up and down a turbulent and blood-ridden Paris excel all the rest. A picture that vivifies personages, players, period. Seldom has Mr. Griffith worked to better sustained or more engrossing outcome. The sixth week, with two showings on Sunday.

Telegram Jan. 28

GRIFFITH LIKES ITALIAN ART

D. W. Griffith is a great believer in the Italian school of color, acting and music. This fact is strongly emphasized in his most recent work, "Orphans of the Storm," now current at the Tremont theatre. The shadings of amber, heliotrope and blue in connection with titles, together with the soft pinks and golden hues of actual scenes are the result of ideas following the Italian. Much of the delightful music utilized in the thematic arrangement in connection with the presentation is of Italian origin.

Mr. Griffith has always admired the Italian school in music and several seasons ago engaged Signor Albert Fano of the Royal Opera at Bologna and also a graduate of La Scala at Milan, to supervise all Griffith productions. Signor Fano has used the old Italian masters with profiting in the score for "Orphans of the Storm."

One of the pictures of the season, one and a note that calls for greatest acting is intended to an Italian actor who has been in this country for a brief season. He is Frank Puglia, who also has appeared with Miss Talmadge. He plays Pierre, the crippled boy.

Herald Jan. 29

WHAT WILL BE GRIFFITH'S NEXT?

Query Which Is Interesting Movie Fans; Director May Do an 'Abraham Lincoln'

Herald Jan. 29

Lessons of Tears in The Two Orphans of the Storm

Post Jan. 29

TREMONT THEATRE

Post Jan. 29

TREMONT THEATRE

Traveler Jan. 26

Right off the Reel

By JEANNE RAY

Lucille La Verne as herself and in the make-up of "La Frochard."

LUCILLE LA VERNE

When you saw La Frochard in "Orphans of the Storm" at the Tremont, did you think she'd make a good negro "mammy" sort of a maid? I'll bet you didn't, because no two persons could be more unlike than the old hag of a villainess in the film and the other type person. Yet, La Frochard and Lottie, the colored maid in "Back Pay," which opened Monday at the Selwyn, are one and the same. Lucille La Verne played them both, and thereby hangs a tale.

The tale is a colorful one. It has to do with make-up. I'll let Miss La Verne tell it, for she knows all the details, since it is her own story.

"Way back before your day, dearie, I had been doing character parts just as now. William Gillette's play, 'Clarice,' was all ready for a cast and rehearsal when Mr. Gillette discovered that he had no one to play the part of a negress about a century old. He had tried out every colored actress he could find and none of them was satisfactory, and he had searched in vain among character actresses. He had finally decided to shelve the play rather than have one part miscast.

"A friend of mine (the same one who sent me to D. W. Griffith) sent me to Mr. Gillette. I was much younger then and dolled all up in all my best ribbons and laces. He looked at me just once and said he was sorry, but was sure I would not do.

"'But, Mr. Gillette,' I cried, 'please realize that you are looking at an unpainted canvas. Just let me make up in my conception of the part.'

"'Make-up on a young face will never be what I want; you cannot take youth from the eyes, and artificial lines will spoil the part,' he said.

"After much pleading he gave me a chance and I worked and worked for nights, using as a model an old colored lady whom I had found. The days crept by until the night before my promised tryout. I knew I had not succeeded and went to bed at 4 o'clock in the morning, discouraged. As I lay there crying my eyes out a combination of black colorings came to me which might do the deed. It was an inspiration and I tried it. It worked and the next day the part was mine. It is the same mixture which I am using now for the part of Lottie.

"I have told you this, since the same sort of an experience landed me my chance in 'Orphans of the Storm.' I had been on the road with William Hodge and, as Mr. Griffith could not get me when he wanted, the chance slipped by. At last the show I was with closed. I received a long-distance call, which brought me to New York from the West at 3 one morning, and at 9 I was on my way to Mr. Griffith's to show him that since I had played La Frochard on the stage many times I was the one to play it in his film.

I was all dressed up, as on the other occasion, and told the friend that Griffith must not see me any way except with the make-up on. I was told that there was no chance for this, and as my trunks had not arrived I could do nothing but agree. I must take a chance as I was.

Mr. Griffith was very nice, but said that he already had someone for the part. Just as on that other day I said: "Give me a chance." He said: "All right; go over there and act a certain scene" (which he named). It was with Pierre. I I started in, and before they knew it I had Pierre by the scruff of the neck and had thrown him into the corner. Whereat they laughed and the part was mine.

"The make-up that I had talked so much about in my stage experiences was less than nothing for the studio. It just melted away under those awful lights and the extreme heat from them, so I began devising ways and means to keep the mustache, moles and nose on my face.

"I used a solution of gum, over which I put some stuff called diaculum."

"How do you spell that?" I interrupted.

"Don't ask me to spell; I could always pronounce, but I never could spell. Write it as it sounds."

(N. B.—I have done so. "Diaculum.")

"Then to shape the nose I tried the usual putty, but it just ran away with the heat. I tried clay and everything else, but none of them worked, until I finally got modeline to act as I desired.

"That mustache drove me wild, for when I'd come into the studio Mr. Griffith would say, looking at it as though through a microscope: "That moth spot on the left side is a bit bigger than it was yesterday." or: "You have nine hairs on the right where you should have only eight." I lost several pounds worrying about the fool thing.

"But, then," she said, happily, "it is all over now, and I am glad that I was the one who played the part. How I can ever work in a picture under another director is more than I know, for, never in all my life, have I experienced the consideration which is at the Griffith studio. The Gish girls are a delight to work with, and as for the great director himself, there isn't a thing I wouldn't do for him."

Advertiser Jan. 29

Cherokee Indian in Griffith's Picture

Advertiser Jan. 26

HISTORIC CUT-UPS. The festivities characteristic of the upper classes just before the French revolution are shown more colorfully in Griffith's "Orphans of the Storm" than ever before, say critics. The ignobility of the nobility, and their revels, made Paris green with envy. The noble cut-ups were finally outdone and undone by history's greatest cut-up of all—Madame Guillotine.

Globe Jan. 22

Losee Is Highest Paid Movie Villain

MOST people who adopt a stage career are supposed to disappoint their parents by not following in a prescribed vocation. Frank Losee, one of the foremost actors on the American stage and now the most highly paid and sought after "heavy" in motion pictures, not only dashed his fond father's hopes once but twice.

Losee does not come from a family of actors. His father and his grandfather owned and operated a famous hotel and roadhouse just south of old Brooklyn and on the road to Sheepshead Bay. Frank attended the Brooklyn High School, and it was his father's hope that he would become a lawyer. This was the first hope dashed. The elder then decided it would be a good plan to have Frank take over active management of the roadhouse, but after a year of this Frank gave up.

Losee's fame on the professional stage was first established when he appeared in David Belasco's production of "The Rose of the Rancho." Next he made a big hit with Faversham in "The Hawk," and followed this with a wonderful success in "The House Next Door." Before long Hugh Ford interested him in motion pictures. Losee's popularity on the screen was immediate. He is the highest salaried "heavy" or villain in the game and has supported all the big stars.

Losee has entered into an arrangement whereby no matter what contracts others may hold upon him he will be in a position in the future to relinquish any other work at all times in order that D. W. Griffith for whom he played the striking characterization of the Count de Linderes in "Orphans of the Storm," may use him.

Quincy Evening Telegram Jan. 28

Tremont Theatre

At the Tremont Theatre in Boston is being shown D. W. Griffiths latest motion picture spectacle, "Orphans of the Storm". This is the picture which Mr Griffith worked a year on after finishing "Way Down East" It is by far the most notable effort he has yet made. The picture is the most costly of all screen entertainers and will probably take rank as such for many, many years to come. As a basis for his story Mr. Griffith took the famous old play, "The Two Orphans" He has succeeded in maintaining all of the beauty and intense heart interest with which th famous stage classic abounds. Not satisfied with the wealth of material at hand in the old play, Mr. Griffith has added scenes of the great French Revolution in a manner which only a man of his genius could ever attempt. As a result he has given to the world a motion picture masterpiece which will stand, no doubt for years to come as a mark for others to follow. In it appear as the two orphans, Miss Lillian Gish and Miss Dorothy Gish. A most capable array of other screen stars are seen in the picture, among them Monte Blue, Sydney Ainsworth, Frank Puglia, Leslie LaVorre Creighton Hale, Mae Marsh, Catherine Emmett, Sheldon Lewis, Joseph Swickard and many others, all of the principal over seven players appearing in this great screen work.

The picture is being presented at the Tremont theatre in a most unique manner. A full symphony orchestra of thirty pieces accompanies the screen and it does that in such a way that it seems thoroughly the part and enhanced thus to play the picture. Thus the orchestra and the picture are the principal features of the Tremont theatre.

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Traveler Jan. 28

Women's Power Shown in Film

Globe Jan. 22

Globe Jan. 22

Telegram Jan. 28

Telegram Jan. 14

MISS LILLIAN GISH in "ORPHANS of the STORM" — TREMONT TEMPLE —

The Tech Dec. 30

GRIFFITH AND GISH SISTERS PRESENT AT OPENING PERFORMANCE

David W. Griffith, the producer of many notable screen dramas, eclipsed all his former performances in his latest picture, "The Orphans of the Storm," which opened at the Tremont last Wednesday. Griffith himself and the Gish sisters, twin heroines of the play, were there to respond to the audience at the end of the performance.

In his curtain speech Griffith spoke of the colossal efforts expended in filming the picture, and of his appreciation of its cordial reception by the Boston public. Boston, he said, meant more to him than any other city except his home and he had placed great hopes on pleasing its people. Dorothy and Lillian Gish then were introduced and the latter responded to the applause in a short speech of appreciation.

The production is indeed one worthy of the enthusiastic crowd that filled every seat and all the standing room of the Tremont theatre. As a spectacle alone the film is well worth seeing but the acting and the story itself are on a level with the background. A story of the stormy days of the French revolution, with all the thrills of such tales, there is plenty of opportunity to bring out the abilities which the cast have proved they possess. Monte Blue as Danton, Lucille LaVerne as Madame Frochard, and Lillian Gish as Henriette are especially good, though all ably portray the roles they are in. The film is in every respect a notable step in the development of the motion picture.

Post Jan. 15

To be selected to carry and carry alone the entire burden of comedy is an unusual honor. This distinction fell to Creighton Hale, when D. W. Griffith chose him for the role of "Picard," in his latest work, "Orphans of the Storm," now at the Tremont Theatre. It is comedy of a rare sort for the screen, for never once is it of the low type. There is no farce, but straight comedy, long considered the most difficult of all histrionic duties.

Creighton Hale comes of a distinguished acting family. He earned his first plaudits with Charles Frohman and with Henry Miller. When he first took up screen acting some empty-headed director first worked out for him broad farce of the slapstick variety; then another conceived the idea of putting him in thriller serials. His chance came when D. W. Griffith entrusted him with the role of Professor Sterling in "Way Down East." His amusing awkwardness in the dance scenes of that piece will long be remembered.

Advertiser Jan. 16

Herald Jan. 16

CHAPLIN AND HIS GROOM

[illegible]

Advertiser Jan. 16

LOVE FOR OUR GIRLS

[illegible]

Telegram Jan. 14

SUNDAY VIEWINGS OF "THE ORPHANS"

[illegible]

Herald Jan. 16

[illegible]

Jewish Advocate January 12.

Eminent Jewish Actor Featured

JOSEPH SCHILDKRAUT

The presentation for an unlimited period of D. W. Griffiths super picture, "Orphans of the Storm," at the Tremont Theatre, has brought forth praise from Jew and Gentile alike. Rabbi Harry Levi in a letter to Mr. David Griffith says: "I have been deeply interested in all of Mr. Griffith's large productions, but of all of them, "The Orphans of the Storm," to my mind, reaches the highest level. And the acting of the Gish sisters and Mr. Schildkraut is superb."

Abraham Alpert, in his expression of admiration of the production states: "It brings home to the people a timely lesson which is of invaluable importance. The picture is one of the very best ever produced and you may justly feel proud of it."

Joseph Schildkraut, who takes the part of the Chevalier, is an eminent Jewish actor.

Advertiser Jan. 18

SOMETHING NEW. Griffith's entire office staff were assigned parts in "Orphans of the Storm." This is Mrs. James Ewing Smith, his film editor.

This Week in Boston

D. W. GRIFFITH

[illegible]

Telegram Jan. 14

Herald January 18

WHAT THE MOVIE FAN WANTS TO KNOW

Now that Mr. Griffith is assured of the success of his newest photoplay, "Orphans of the Storm," he has given us who enjoyed it some interesting facts about how it was made.

To begin with, he held at first what he calls a "tournament of acting" and out of the 300 actors and actresses who tried for a place in the picture, those who now appear in the film are those who qualified in the battle for the survival of the fittest.

Each actor or actress was measured against the other aspirants. This applied even to the Gish sisters, and it was not until after the trial that Lillian was chosen for the part of Henriette and Dorothy for Louise, the blind girl.

In the list of those who tried for places are the names of many famous actors and actresses.

As it is, "Orphans of the Storm" is one of the most pretentious pictures ever made by an American. For one set Mr. Griffith constructed a reproduction of Paris 150 years ago; he built a city with 12 streets and several blocks of buildings.

In plain figures, it took 7000 tons of paving blocks to prepare the streets, and 18,000 panes of glass for the windows of the buildings. A carload of paint was used for the tinting.

A Cider Fountain

The fountain in the Bel Air scene was of pure marble and the bowl of the fountain was filled with cider, because water would not protograph with the sparkle that was needed to represent wine. The picture has more [illegible] than any Mr. Griffith has filmed, and are even more gorgeous than "Intolerance."

Mr. Griffith had a staff at research work abroad for months before he selected even one hat for a costume, and the costumes are as gorgeous as the sets.

For all this elaborate detail, however, the story itself has not been neglected, and we think there is no one who can approach Mr. Griffith when it comes to dressing up simplified melodramd for present-day consumption.

It is expected that "Orphans of the Storm" will make screen history, just as the old Kate Claxton play from which it was taken has lived for nearly a century.

A critic of the motion pictures who evidently knows what he is talking about has advanced the revolutionary idea that men are more popular than women on the screen.

Of course the obvious answer to this is that motion picture audiences are made up of a larger percentage of women than of men.

But on second thoughts, there seems to be more to it.

It may be that men are appearing in more sincere stories, more consistent plots than are the women. Or it may be that their acting is more efficient than that of women, who, we must confess, oftentimes think a pretty face, and the ability to wear clothes will supply the need of acting.

To take just one case. Mary Pickford in "Little Lord Fauntleroy" failed to hold the public as did her husband, Douglas Fairbanks, with his "The Three Musketeers."

For every one person who is talking about the former play, there are 10 who are praising the latter. And we are told by those who should know that neither Betty Compson nor Gloria Swanson is as popular with the fans as Wallace Reir, for instance.

If there is a reason for this which eludes us, we would be glad to find it.

Post Jan. 15

TREMONT THEATRE

The Tremont Theatre is filled twice daily with pleased patrons who find adequate return for their money in viewing the Griffith picture, "Orphans of the Storm," which is the current attraction. There is so much material in the photoplay that a second and even a third visit is requisite to thoroughly appreciate the whole.

Herald Jan. 15

Advertiser Jan. 15

Noted "Extras" in Griffith Picture

[illegible]

This Week in Boston Jan. 8

"ORPHANS OF THE STORM"

D. W. Griffith's newest and unquestionably greatest work "Orphans of the Storm," enters upon the third week of its enormously successful engagement in this city at the Tremont Theatre. Ever since it was first shown to the world here in Boston this vivid, heart interest story, embodying the salient features of the great French Revolution, has attracted to the Tremont Theatre capacity throngs twice each day. The success of this piece makes it quite evident that Griffith is and will remain for some time the master of motion picture production. He sets a terrific pace for others to follow. In each new Griffith offering the new and unexpected is looked for; he brings forth new ideas to make pictures more beautiful and artistic. He has not disappointed in "Orphans of the Storm." The symphonic color scheme he has employed together with a musical score of almost opera intensiveness makes this new and huge spectacle one that will stand as a mark for others to shoot at for some time to come—possibly until Griffith himself essays to unreel another great one. The miracle man of the motion picture has caused a lot of people to get down their Carlyle and other historical works in order that they may brush up on the authentic record of the most dynamically dramatic period in the history of civilization in order that they might appreciate the beauties of this work all the more. "Orphans of the Storm" is shown twice each day, matinees and evenings.

This Week in Boston Jan. 15

D. W. GRIFFITH

One of the most interesting of details in David W. Griffith's new photoplay, "Orphans of the Storm," which is being shown at the Tremont Theatre, is that of the traveling post coach in which Henriette and Louise, the two orphans, journey from their country home in Normandy to Paris. Details are what contribute to Griffith thoroughness. There is no minor item too small for him to throw the strong light of research upon it, whether it be historical study or a curating of rules of manners.

Thus when he sets to picture the role of the two sisters he must have a coach perfectly in keeping with the fashion of the period. Of course there were fashions in coaches as well as in wearing apparel. And France coaches in particular were [illegible] have set a fashion for continental Europe. To face the makers of automobile bodies of this day have sought to have of the ingenuity practiced by coach makers of olden days. One of the cities of France is said to have had a coach blind with steel [illegible] for travelling, but [illegible] the [illegible] [illegible] and [illegible] a coach which [illegible] the coach blind during a journey.

[illegible]

Herald Jan. 16

The Symphony

[illegible]

Telegram Jan. 17

Big Day With D. W. Griffith When Shooting Great Scene

THE RESCUE AT THE GUILLOTINE IN "ORPHANS OF THE STORM"

Few people who sit comfortably in a theatre and observe scene after scene of D. W. Griffith's latest photo-dramatic spectacle "Orphans of the Storm," pass by terrific things with little thought of the vast detail and work which attended the taking of those events. One of Griffith's assistants thus tells of a day when the master motion picture director worked with a force of over 10,000 people.

Early in the morning trains especially arranged for began rolling into Mamaroneck from the Grand Central depot. A force of 50 engaging experts had been a week assembling this army of men and women to act in the scenes. The Griffith studio is some 20 miles east of New York and the problem of getting this army of actors on the Griffith studio property was no simple task. The most a train can bring is less than 400.

Griffith is doing the great scenes at the guillotine and the thrilling rescue wherein Monte Blue as "Danton" dashes up with 600 horsemen. It took two trains of horse cars to bring these animals from New York. They were tried veterans and not easily frightened by gunfire and other exciting noises.

A tedious and nerve-trying day it was; Griffith stands on a high-erected platform. On either side are camera men. With Griffith is Prof. Allard of Harvard, intent that all must be historically exact; the Marquis de Polignac, from Paris, is gesticulating wildly in explaining the authority for action of the period.

With the sun at the proper angle, work starts. But this is not to be in the picture; it is purely preliminary. On they go and back they come. This didn't go right; that was not registered correctly. It all seems confusion. Above all the tumult is heard a voice that is even and clear. It is that of Griffith giving his orders through a megaphone, distinct and without agitation. He is the calm, cool person of all that [illegible] Griffith has visualized and knows just what he wants. He knows it, and he proposes to get what he wants.

[illegible] men, women and children forced back and taught how to be when the horses charge through to avoid accident. Blank cartridges are tested and re-tested, broken piles and scenes are repeated time and again. The mob has surged [illegible] against the front of a [illegible] landmark, but the operators have quickly rebuilt it so as to practically by their brushes to obliterate the damage.

The entire morning has been passed and no progress is worth [illegible]. All of the film has been [illegible] "blanks" but [illegible] the [illegible] scene. A hair is caught [illegible] the lens [illegible] camera man [illegible] takes hold, [illegible] upon the [illegible] and [illegible] with [illegible]. [illegible] of [illegible] upon the [illegible] the [illegible] and [illegible].

A few days [illegible] and the afternoon progresses. The sun has passed [illegible] the [illegible] plane. [illegible] to [illegible] and [illegible] of [illegible] [illegible] the [illegible] [illegible] [illegible]

Globe
Jan. 5

Viewing Mr D. W. Griffith's "Orphans of the Storm" at the Apollo Theatre, our attention, at movies always errant, wandered to the story of "The Two Orphans." We never saw the play, but at our first variety show at the Olympic Theatre, Chicago, we saw the Russell Brothers in a rough burlesque of it called "The Two Off-uns." And not long after that we heard a Brother team sing a song about the Brooklyn Theatre fire. We realize now that the team must have been pulling old stuff, for the fire occurred in 1876 during a performance by Kate Claxton in "The Two Orphans," and this team was singing the song in 1895. As we recall it, it had about 50 stanzas—we thought the team never would finish—but all that stick are these:

The evening's bright stars they were shining,
The moonbeams shone clear on our land;
Our city was in peace and quietness,
The hour of midnight near at hand.
But hark! do you hear that cry, fire?
How dismal the bells they do sound—
Our Brooklyn Theatre is burning!
Alas! burning fast to the ground.

CHORUS

We ne'er will forget "The Two Orphans,"
Bad luck seems to be in its wake.
It seems it were brought to our city,
The lives of our dear friends to take.

The doors they were open at 7,
The curtain was rolled up at 8
Them that had got seats, they were happy;
Outside they were mad that were late.
The play, it went on very smoothly
Till sparks from the scene they did fly;
It's then, that men, women and children,
"O, God save our lives" they did cry.

Nor shall we ever forget how that team sang the penultimate line of the finest stanza, "Our Brookalyn theayter is boineen."

THE DIARY OF OUR OWN SAMUEL PEPYS

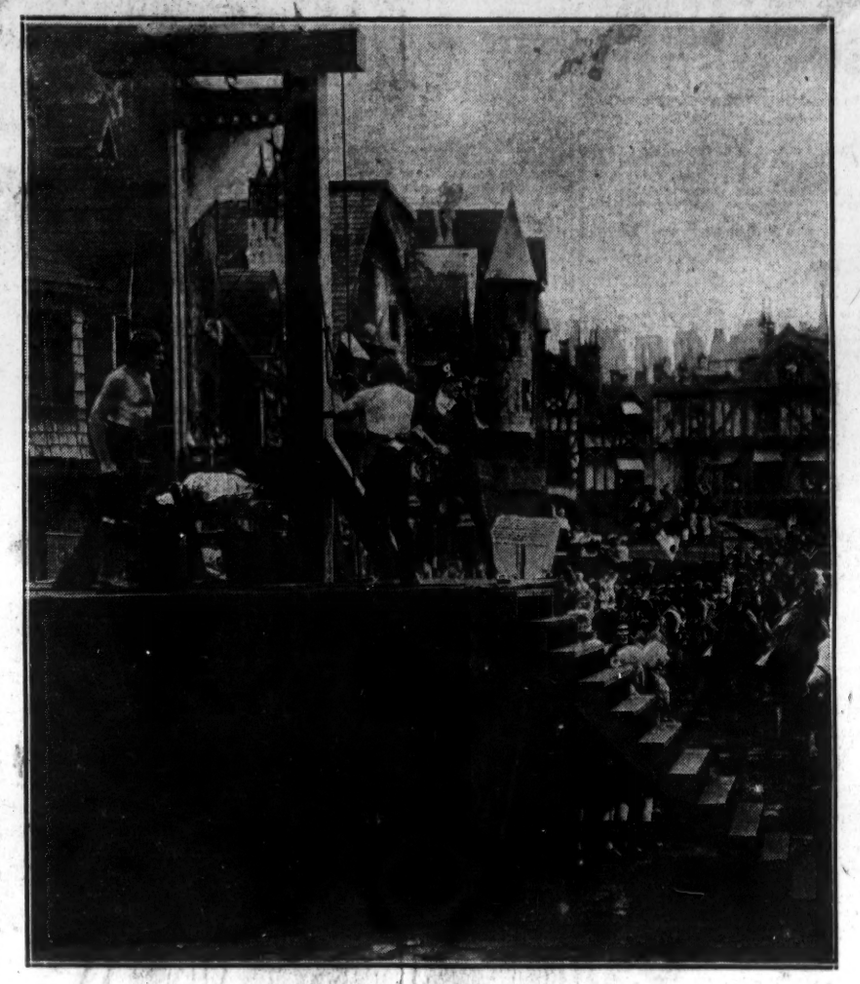
January 2—Lay long, dreading to rise to close the window, what with the great cold, but up finally and to the office, and all day at my stint, until 8 o'clock and so to an inn and had dinner alone, of some curried veal and a minced pye, and so to the playhouse and saw R. Warwick and Alice Brady in a play called "Drifting," not credible, but well enough acted. So meeting my wife, and home with her by omnibuss.

3—Less cold this day, for which I thank Heaven. To my office, but the painters and joiners making such a to-do I to J. Seaton's room and did my stint there, to my great content. This day I did on my red and green tie, to the joyous approval of all. To Mistress Hilda's with my wife to dinner, and so to see the cinema play "Orphans of the Storm," and liked the picturing greatly but could not fix my mind on the story. The first time ever I saw the Gish sisters and found them excellent actresses. So home by Broadway car, very slowly, and read K. MacGowan's "The Theater of Tomorrow," a good book, and so to bed.

4—Early up, and to the office, and there all the day at this and that. All the printing men helpful and kind to me, which lightneth my task. So home to dinner, and J. Farrar there and we talked of poetry and such matters.

Transcript January 5

Mr. Griffith Presents "Mme. Guillotine"



A Celebrated Instrument of Fate

As the French Revolution—in "Orphans of the Storm"—Knew It

Herald
Jan. 8

FILM TITLES SHOW IMPROVEMENT

"Orphans of the Storm" Titles Required Much Study

Not the least interesting of the many odd and unusual features of D. W. Griffith's latest photoplay, "Orphans of the Storm," now in its third week at the Tremont Theatre in this city, is the manner in which Griffith and his aides have improved upon the titling of the picture. That great study and care has been exercised in this direction is apparent and it is encouraging to those who have the future welfare of pictures at heart that this important part of the production and has not been overlooked.

The titles for "Orphans of the Storm," have in the first place all been subjected to a process of development whereby there is no sharp or penetrating light effect to dazzle and shock the eye. Before each was accepted for insertion as an informative interlude they were turned over to experts in photography in order that they might be softened. Dull amber and even heliotrope are used in order that these may be clear but at the same time not sufficiently brilliant to affect the optic nerves. Too often titles are put forth in sharp clear white color so that breaking through the sombre black of the screen they almost burn into the eye of the auditor. Griffith has by great care and expense overcome this objectionable feature.

Also, he has modified the monotony of the title formation. In the main his titles for "Orphans of the Storm" are in elite Cheltenham, the neatest typing possible to secure. Not content with this, he varies with elongated primer and shifts to italic relief for both contrast and emphasis. In all 16 different forms of type are used in the new Griffith picture, a record new in the history of motion pictures.

Herald Jan. 10

TREMONT THEATRE

D. W. Griffith's masterful motion picture spectacle, "Orphans of the Storm," is smashing all box office records at the Tremont Theatre, where it is being shown twice daily. Although "Way Down East" holds the long distance record for consecutive performances in Boston, "Orphans of the Storm" at the present time is more than 25 per cent. ahead of it in gross receipts in the same period since opening. After the very first performance on Wednesday night, Dec. 28, "Orphans of the Storm" has been shown to crowded houses at almost all performances. It was presented for the first time in New York last Monday and immediately began to draw "turn-away" houses. It was opened in Cleveland last night; will be shown in Philadelphia tomorrow and Pittsburgh next Monday. On Jan. 29 it will be launched in Chicago and a week later in San Francisco, with Los Angeles to follow in another week. By March 1 it will have been launched in London, Paris and Brussels.

Boston Jewish American Jan. 14

יתומים פון שטורם

Advertiser Jan. 6

REBELLION IN FULL SWING. Here begins the end of the Bastilles in the great Griffith photo-drama, "Orphans of the Storm." Danton (Monte Blue) is now leading the fanatic sans-culottes against the troops of Louis XVI.

Post Jan. 11

MR. GRIFFITH'S PLANS

Now that "Orphans of the Storm" are nicely settled in their theatrical homes in Boston, New York, Philadelphia, Cleveland and Chicago, Mr. D. W. Griffith plans to take a rest. He is undecided where he will go, whether on a cruise to Central America or the West Indies, or he may accept Winchell Smith's invitation to join his houseboat party on the Nile River. However, Mr. Griffith has taped studio space at Jacksonville and Miami, Florida, and plans to do a special feature there some time during the winter. In connection with this new production, he will sail next May and return to the United States and to the United

Telegram Jan. 8

Our Movie Fans

By SYLVIA CHAPMAN

It's a funny thing. You start out to "interview" D. W. Griffith with your head throbbing memory and when you get to talking to him you forget all about the question you were going to ask and just listen to the director, for Griffith is one of the few motion picture people who can talk for publication without the interviewer being in the condition of the poor poet.

It was of films that they talked, and the work is not, for Griffith has the work in mind, for he studies far too far ahead to do the work. The contagion is catching, and when the director talks, what he says is interesting.

[illegible]

Advertiser Jan. 8

ORPHANS OF THE STORM

Post Jan. 8

[illegible]

Advertiser Jan. 12

Lillian Gish Is Eager for Work

Transcript Jan.

CURRENT PHOTO-PLAYS

Orphans of the Storm

[illegible]

The Tech Jan. 9

[illegible]

Post Jan. 9

[illegible]

Post Jan. 9

TREMONT THEATRE

[illegible]

Post Jan. 9

TREMONT THEATRE

[illegible]

Telegram Jan. 17

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The calm morning has been perfect and an ideal one it would seem. All of the film has been [illegible] "blanks" has [illegible] in achieving the desired result. A hail is called for lunch. The tent [illegible] with [illegible] and [illegible] [illegible] and [illegible] [illegible] [illegible]

Globe
Jan. 5

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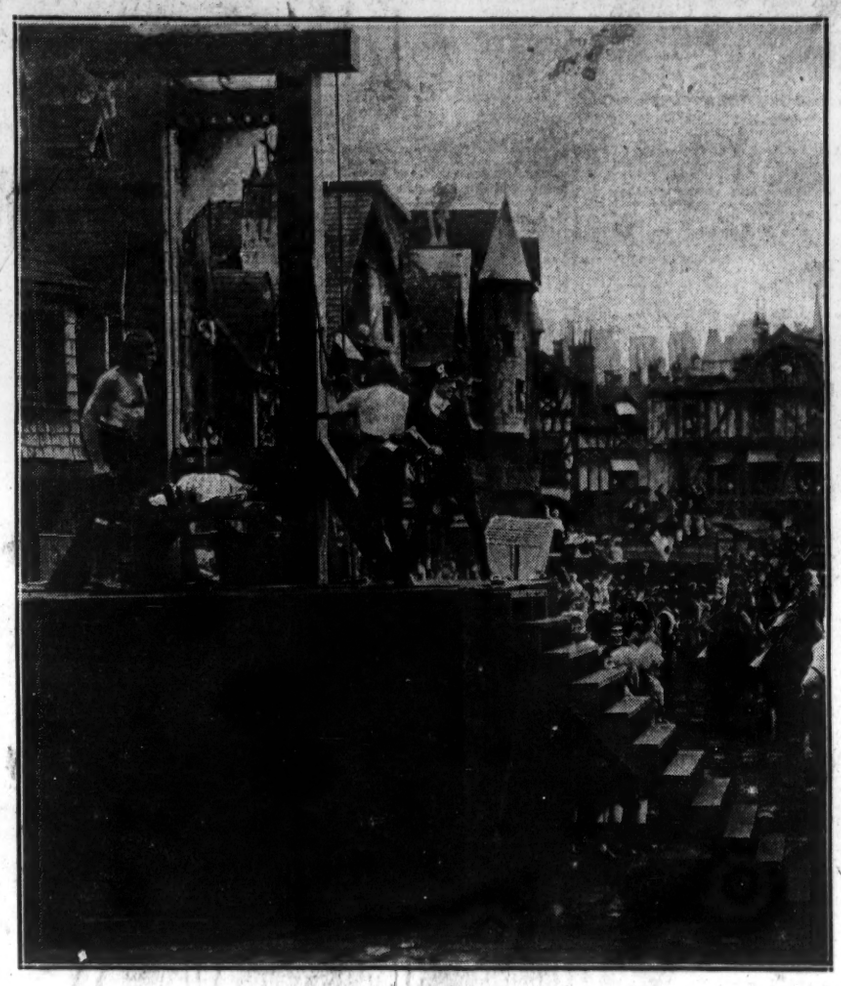
4—Early up, and to the office, and there all the day at this and that. All the printing men helpful and kind to me, which lightneth my task. So home to dinner, and J. Farrar there and we talked of poetry and such matters.

Transcript January 5

Mr. Griffith Presents "Mme. Guillotine"



A Celebrated Instrument of Fate

As the French Revolution—in "Orphans of the Storm"—Knew It

Herald
Jan. 8

FILM TITLES SHOW IMPROVEMENT

"Orphans of the Storm" Titles Required Much Study

Not the least interesting of the many odd and unusual features of D. W. Griffith's latest photoplay, "Orphans of the Storm," now in its third week at the Tremont Theatre in this city, is the manner in which Griffith and his aides have improved upon the titling of the picture. That great study and care has been exercised in this direction is apparent and it is encouraging to those who have the future welfare of pictures at heart that this important part of the production and has not been overlooked.

The titles for "Orphans of the Storm," have in the first place all been subjected to a process of development whereby there is no sharp or penetrating light effect to dazzle and shock the eye. Before each was accepted for insertion as an informative interlude they were turned over to experts in photography in order that they might be softened. Dull amber and even heliotrope are used in order that these may be clear but at the same time not sufficiently brilliant to affect the optic nerves. Too often titles are put forth in sharp clear white color so that breaking through the sombre black of the screen they almost burn into the eye of the auditor. Griffith has by great care and expense overcome this objectionable feature.

Also, he has modified the monotony of the title formation. In the main his titles for "Orphans of the Storm" are in elite Cheltenham, the neatest typing possible to secure. Not content with this, he varies with elongated primer and shifts to italic relief for both contrast and emphasis. In all 16 different forms of type are used in the new Griffith picture, a record new in the history of motion pictures.

Herald Jan. 10

TREMONT THEATRE

D. W. Griffith's masterful motion picture spectacle, "Orphans of the Storm," is smashing all box office records at the Tremont Theatre, where it is being shown twice daily. Although "Way Down East" holds the long distance record for consecutive performances in Boston, "Orphans of the Storm" at the present time is more than 25 per cent. ahead of it in gross receipts in the same period since opening. After the very first performance on Wednesday night, Dec. 28, "Orphans of the Storm" has been shown to crowded houses at almost all performances. It was presented for the first time in New York last Monday and immediately began to draw "turnaway" houses. It was opened in Cleveland last night; will be shown in Philadelphia tomorrow and Pittsburgh next Monday. On Jan. 29 it will be launched in Chicago and a week later in San Francisco, with Los Angeles to follow in another week. By March 1 it will have been launched in London, Paris and Brussels.

Boston Jewish American Jan. 11

יתומים פון שטורם

Advertiser Jan. 6

REBELLION IN FULL SWING. Here begins the end of the Bastille in the great Griffith photo-drama, "Orphans of the Storm." Danton (Monte Blue) is seen leading the fanatic mob which overthrew the power of Louis XVI.

Post Jan. 11

MR. GRIFFITH'S PLANS

Now that "Orphans of the Storm" are nicely settled in their theatrical homes in Boston, New York, Philadelphia, Cleveland and Chicago, Mr. D. W. Griffith plans to take a look. He is undecided where he will go, whether on a cruise to Central America by the West Indies, or he may accept Winchell Smith's invitation to join his houseboat party on the Nile. However, Mr. Griffith has leased studio space at Jacksonville and Miami, Florida, and plans to do a special feature there some time during the winter. In connection with this trip, it is quite possible that this March will travel to the Orient and to the Nile.

Telegram Jan. 8

Our Movie Fans

By SYLVIA CHENEVAL

Advertiser Jan. 8

ORPHANS OF THE STORM

Post Jan. 8

Advertiser Jan. 12

Lillian Gish Is Eager for Work

Transcript Jan.

CURRENT PHOTO-PLAYS

Tremont—Orphans of the Storm

The Tech Jan. 9

Post Jan. 8

TREMONT THEATRE

Post Jan. 8

TREMONT THEATRE

American Jan. 14

Monte Blue, Indian Actor, Plays Danton

A motion picture actor who has struggled hard and patiently to achieve success is Monte Blue, seen in the compelling role of "Danton" in D. W. Griffith's latest and greatest work, "Orphans of the Storm," now at the Tremont Theatre. Blue is different from most screen actors, in that he is independently wealthy and does not need to labor for money.

He is a Cherokee Indian and his people have grown enormously wealthy through oil land leases in Oklahoma. Blue has with good judgment bided his time, leased his lands at fancy figures and counts his bank accounts in large figures. His home is at Okmulgee, Okla., where stands in the centre of a thriving town the old council house of his tribe. Blue comes from a strain of chiefs.

Monte Blue first began picture work as cowboy with Mr. Griffith and then was selected as one of the leading riders in the Ku Klux Klan scenes of "The Birth of a Nation." He has earnestly begged of Griffith a part ever since. His chance came when the producer set about with his work of bringing forth "Orphans of the Storm." He needed a stalwart figure for Danton and a man who could ride. Blue filled these requirements. What is more, he delved into history and absorbed all the authentic works concerning the great popular leader of the French Revolution.

Those who see that mad ride of rescuing horsemen at the climax of the great Griffith work, the dash through the gates, the tall figure of Danton leaning half out of the saddle with reprieve in hand, and the wonderful reining up of his steed at the foot of the gallows, where he brings his horse from a wild gallop to such a stop that the animal rears back on both hind legs, may well know that such riding was only learned on the open range of America.

Advertiser Jan. 13

OLD GEORGE W. COSTUME-PLAY has knocked the wisdom-specialists for a tour. They said his day was o'er. They put a lily in his hand—and he sat up and gave them the sarcastic snicker. First "Passion" and "Deception" swept moviedom like Jupiter with a broom. Now 'Orphans of the Storm," in a scene from which Lillian Gish is here seen, is splintering attendance records.

Traveler Jan. 14

Louis XVI. Scene Cost $50,000

A striking example of what motion pictures cost to produce is to be had from a single scene in D. W. Griffith's latest work, "Orphans of the Storm," now current at the Tremont Theatre. One scene in this huge picture and one which, while flashed four quick times, in all consuming less than one minute, required an outlay of more than $50,000. This is the scene showing the throne room of Louis XVI, King of France, during the most extravagant period in history.

It seemed quite necessary for Mr. Griffith to show the court of Louis; it also was absolutely necessary to show it in all its regal splendor. One artist was sent hurriedly to Paris to sketch and note all the fine points of famous paintings known to have adorned the walls of that famous throne room. He returned and was immediately assisted by three other artists in executing the set. Mr. Griffith gives but a momentary flash of this room, and "cuts back" showing the elaborate wall frieze. The bill for painting and building this set alone was $38,000. With the furnishing to be added and the brilliant costumes required for the throng of bewigged and bejeweled courtesans, the cost ran beyond $50,000. This does not take into account the wages of those taking part, as they were among the colossal whole of the Griffith pay roll for the entire work.

Artists will observe that the paintings shown on the walls of that scene are actual reproductions of famous works, either from those in the Louvre and other galleries, or where no longer extant, from authentic book plates preserved of the same.

Variety Jan. 13

BUSINESS IN BOSTON STILL HOLDING UP

Managers See Clear Road Ahead Till Lent

Boston, Jan. 11.

Business at all the legitimate houses in town held up last week. Box office receipts were close to, and, in some cases, on a par with, those of the previous week. This condition, though very satisfactory to those interested in legitimate theatricals around here, was not unexpected, as practically the same patronage that made the business good the previous week, those home for the holidays from the schools and colleges around here, were still in town.

This week the story is expected to be a bit different, and, as was indicated at the vaudeville houses downtown Monday afternoon, light business at the first of the week with a stronger play at the finish will probably be the story. This is the way things have been running so far this season, until the advent of the holiday season, and nothing has occurred that would indicate a change. From now until Lent a good break, when everything is considered, is expected, but some of the managers can't carry their optimistic spirit far enough to believe that the Lenten season won't give them a worse crack than has been the case for the past three or four seasons.

There were two new openings in town Monday, and both got a good start, but from widely different causes. At the Shubert, McIntyre and Heath opened with their new show, "Red Pepper," at the Wilbur. When the curtain went up the house was jammed, every box being filled and a full house at standees. The show was not on a two-for-one basis, it is understood, for the opening. It is understood the local critics, and there were quite a number, unanimously with the exception of one, gave it a good write-up. It is to be hoped for a run to extra good business in the walking sense, and there, the other two weeks out of the Boston, where the show is playing, seem to be a good bet. It is a show that should do well in Boston, this being its last week in town. The show, as it stands, is a big one.

It brings back one of the shows of the days of the Shubert, Lyceum, Bijou, Bowdoin Square, Tremont Theatre, Boston Opera House, Colonial, Majestic, Plymouth, Wilbur, Copley, Fenway, Park, Boston Music Hall

Variety Jan 6

"ORPHANS OF THE STORM"

Henriette Girard	Lillian Gish
Louise	Dorothy Gish
Chevalier de Vaudrey	Joseph Schildkraut
Count de Linieres	Frank Losee
Countess de Linieres	Catherine Emmett
Marquis de Presle	Morgan Wallace
Mother Frochard	Lucille la Verne
Jacques Frochard	Sheldon Lewis
Pierre Frochard	Frank Puglia
Picard	Creighton Hale
Jacques-Forget-Moi	Leslie King
Danton	Monte Blue
Robespierre	Sidney Herbert
King Louis XVI	Leo Kolmert
The Doctor	Adolphe Lestina
Sister Genevieve	Kate Bruce

Griffith "showed it" Jan. 3 at the Apollo, on 42d street, at $2 top. It's "The Two Orphans" canned in the Griffith way, which means everything there could be in that story the Master Genii brought out. Some call Griffith the Master Genius of pictures, but as he is the only one among them all, let the Genii ride whether it's right or wrong.

The "Orphans of the Storm" is set in the days of France's Reign of Terror. There are the mob scenes of the Revolution, the French characters as mentioned on the program, the two little girls in the persons of the Gish sisters amidst all the pillage and plunder, and the picture has all the angles, all the detail and all the scenes that any one human could bring out.

What a break those two orphans got! About half-way through the film it looked as though their streak would be a tougher one than Nellie Revell has had. They were the so-near-and-yet-so-far-apart twins. Sobby? Wow! The guy that gets the handkerchief privilege in the lobby will win a fortune.

And yet between and among all the sentiment [and it's a super-sentimental picture that the women must adore], all of the fights (including a sword duel and knife battle), all of the galloping horses, all of the handsome scenes and equally beautiful photography, Griffith brought out a great thought that was not in the picture—it was in a caption. It opened the second part and said in effect that America might profit by the experience of France in not permitting fanatics to become leaders. That's pretty timely just now. And another brilliant thought was the momentary introduction of Capt. Napoleon.

Had Griffith lived in the darkened ages he would have been called a philosopher, as all of those days with advanced thought were called long after they were dead. For D. W. Griffith is the advanced thought of pictures—always has been. Griffith has never made his best picture. It's questionable if the public will ever permit him to. They know him too well; they expand everything he announces; they almost anticipate everything he does. And "Orphans of the Storm" is not Griffith's best to date, but it's among his best, and still leaves "The Birth of the Nation" in front.

But "Orphans" has a stronger human nature appealing force in the troubles and terrors of those two little girls that the Gish sisters play so perfectly than anything in a similar vein this picture creator ever before has done. That makes it its box-office attraction, if the rats in the cellar and the guillotine scene that is so suspensively prolonged do not interfere.

In film making and picture taking, over and above or below anything for or against, "The Orphans" is as fine an example of the picture art as may be seen, and after seeing it, if those stewed students of the drama again say there is no art in picturedom they must be off their nut. *Sime.*

Boston, Jan. 4.

It probably cost Griffith in excess of $10,000 to make his eleventh-hour title shift from "The Two Orphans" to its present pirate-proof title of "Orphans of the Storm," the chief loss being in paper prepared by the ton for a national release. The night that he gave the film its metropolitan premiere at the Tremont theatre, a German "Two Orphans" was being shown in Lynn at a four-bit top as compared with Griffith's $2 top to a genuine turn-away.

That Griffith has a bigger money-maker than "The Birth of a Nation" seems to be a certainty. He has turned the two orphans into the tempestuous era of the French Revolution and in using the title to the reason for a Gothic with an orphan under the guillotine and phantom fire mine away. The scene is drawn out agonizingly but does not let down in the end. The cavalry ride through the town, the storming of the feared guillotine scene, the last minute reprieve and the thumping reason wrapped on the Bastille are pretty well handled. Entirely apart from a Gothic story that can compensate them, the are not due to the authenticity and beauty of the sets and backgrounds.

Lillian Gish and Dorothy Gish are pretty well cast as the two girls, Lillian Gish of the Gish sisters of the Gish family of the Gish Gishers, Gishes by the Gish Gish Gish

Christian Science Monitor Dec. 28

THEATERS

Joseph Schildkraut Interviewed

Special to The Christian Science Monitor From its Eastern News Office

NEW YORK, New York.— Almost every prominent actor who has come from the stage to the motion picture is first surprised at its limitations and then interested in its possibilities. The case of Joseph Schildkraut, the noted European actor who has been appearing with success with the Theater Guild the past season, is a particularly interesting one. During the making of some scenes of "Orphans of the Storm" under the direction of D. W. Grimth, in which Mr. Schildkraut plays Chevalier, he chatted about his experiences.

"I had appeared in pictures abroad," he said, "but that was quite different from the work here. I consider the American pictures superior. In Europe I thought of motion-picture acting as pantomime; I believed that it was merely acting minus the voice. Here I have found that it is a more subtle art, and has little or nothing to do with pantomime."

That is the popular misconception of motion-picture acting—that it consists of pantomime. But when it is taken into consideration that pantomime is an art which was developed to carry a message across the gap between actor and audience—a graphic presentation of feeling in gesture, exaggerated so as to be effective at a distance—and that motion-picture acting is subjected to the searching and microscopic eye of the camera, it is readily seen that whatever motion-picture acting is, it is not pantomime. The more successful screen actors agree that the eyes are the chief mediums of expression, and that such expression is the result of concentrated thought.

"Screen acting is the more difficult," Mr. Schildkraut told his associates on another occasion. "All the familiar tools of the actor are taken from him. He must work almost entirely with his eyes, for facial expressions which seem natural and effective on the stage seem distorted on the screen."

Mr. Schildkraut does not talk voluubly of his work. His views must be gained in occasional chats between scenes, for he does not like being interviewed. He does not understand the keen interest people take in the ideas of the actors. "He should be known only through his work," Mr. Schildkraut insists.

Joseph Schildkraut was born in Budapest, Rumania, and made his first appearance on the stage in support of his father in Buenos Aires. Since then he has played a wide range of rôles in the principal theaters of Europe. He is a type which seems ideally suited to the screen. It is his intensity and depth of feeling which count in his favor in the films. His supple physique, his expressive mouth and nostrils are the qualifications that single him out as an actor particularly suited to motion pictures.

"I am so interested in pictures," he remarked after he had been working under Mr. Griffith's direction for a few weeks, "that I should like to devote all my time to them. Perhaps I will for a year or so. I should like that. It is too wearing to do both screen and stage work, as I am doing now, and I am so carried away by the possibilities of motion-picture acting that I want to devote my entire attention to them for a while. I could not leave the stage for pictures permanently—but there is much to be learned from them."

American Jan. 2

MOTION PICTURE NEWS

By FRIEDA DAVIS

"THE Orphans of the Storm," now playing at the Tremont Theatre, shows clearly that David Wark Griffith is still ahead of the crowd, but it shows, too, that he is not as far ahead of them as he was a few seasons ago. There is much to recommend the film and to recommend it highly, but there is little that can not be overtaken by some others—say Rex Ingram, for instance—before long.

One thing that stands out preeminent in a Griffith picture is the delicacy with which it is handled from start to finish. The most gruesome and grim scenes have a lightness in handling that saves them from the crudeness many achieve on the screen. Then, too, the highlights of his picture, the scenes of a few seconds that are little short of flashes of genius, are all there in this, his newest production.

In this connection I can cite the appearance of young Napoleon Bonaparte as he watches the trial scene. It flashes across the screen for but a few moments, but it leaves a lasting impression.

SHOWS HIS TALENT.

This is where Griffith shows his talent. Another thing that deserves mention is the idea of showing the pounding hoofs of the galloping horses as Danton and his followers race to save Henrietta from the guillotine.

Mr. Griffith told me the morning following the opening of the picture last week that it took him an entire day to make these short scenes, that he had often wanted to try it, that once before his attempt had been a dismal failure, but that this time, at last, he had succeeded. This too, lasts but two or three seconds.

As for the "Orphans of the Storm" itself. It is a splendid picture, though in no way phenomenal. The first scenes drag rather lamentably. I admit that much of it was exposition that had to take place in the light of later events, but nevertheless they could have been, it would seem, "snapped up" a bit. The opening subtitles, too, seemed obscure as a sendoff for a motion picture. I admire, on the other hand, the reticence of Mr. Griffith in his later titles. They were cut to the bone, and contained nothing that did not pertain to the direct action.

Of the players, Monte Blue stands out as giving quite the best performance in the film, although due mention should be made in this connection of the work of the Misses Gish. The playing of Lillian Gish in the scene in which she thought she heard the voice of Louise singing outside was little short of masterly. Too, her expression when she leaned over the balcony and shrieked "Louise! Louise!" was capital.

PLAYS WITH SIMPLICITY.

Blue plays with a homelikness and simplicity that fill his characterizations with the deepest feeling. It has been said of him that he is a "type actor." He would seem to be, one must agree, but I have seen him play various types, and in each case he has scored. As Danton he again shows his power and talent.

Joseph Shildkraut, long heralded as something extraordinary, I must admit, was a great disappointment. All one can say for him is that he doesn't overplay. On the contrary, he so effaces himself that he makes his character almost a negligible one. A good criticism of his playing—I do not use the word criticism in a derogatory sense—would be, he did well in a small part.

And now we come to the author of the picture. Frankly, it seemed to me before I saw it that Miss Dorothy Gish was entitled to the role of the blind Louise. A comparison in every scene of the work I could almost see her between the part. In short she has given an amazingly good performance. But the author has the character and is understanding that was amazing. To the practicing critic it is said that she has her work. The opening after the opening the last of the, if I could only have had two years of experience. If an opportunity arises I will be happy to see Miss Gish in the role.

Post. Jan. 2

TEACHING AMERICANS HISTORY IN FILM

FAMOUS PRODUCER AND TRIO OF STARS

Lillian and Dorothy Gish, appearing in "Orphans of the Storm" at the Tremont Theatre, and in inserts (at left) Monte Blue, who portrays the creator of the French Revolution and (at right) David Wark Griffith whose genius made the great film possible.

NEW GRIFFITH FILM DRAWING BIG CROWDS

Movie Producer Wore Out His Aids in Getting "Orphans of the Storm" Ready

By FRED J. McISAAC
Dramatic Editor

When David W. Griffith left Boston Friday night, it was after a week without sleep or food, save cat-naps and snatches of nourishment, usually in the form of an ice cream or a cup of coffee.

He was the sole survivor of half a dozen assistants who tried to keep up with him in the work of preparing "Orphans of the Storm." One of them, the musical director, lasted through the opening and took to his bed, sick. But Griffith is accustomed to wearing out his lieutenants, and he had a second musical director on hand to step into the breach.

"They say I am extravagant in carrying so many people," declared the master mind of filmdom. "Where would I be, now, if I hadn't had two musical directors?"

SCORES BIG SUCCESS.

Griffith left "Orphans of the Storm" in perfect shape and scoring the most colossal success since "The Birth of a Nation." All the sophisticated showmen who discouraged this particular production are amazed at the manner in which the public has stormed the box office in the worst theatrical season ever known.

In "Orphans of the Storm," Griffith braved the tradition that you can't interest Americans in costume plays, and you can't teach them history and make them like it.

The Gish sisters are so sweet and human and lovable in their eighteenth century costumes that audiences take them to their hearts at once and there is so much that is exciting and thrilling happening all the time that the public gobbles the historic episodes of the French Revolution as we boys used to gobble the contents of the latest dime novel.

LACKS GRUESOMENESS.

When I first heard that Griffith was filming the French Revolution as a background for the "Two Orphans" I was afraid that he would fill it full of gore. I didn't want to see bleeding heads and beautiful girls cut to pieces by the ferocious mobs of Paris. Griffith used to go in for realism. In "The Birth of a Nation" there was too much blood, and in "Hearts of the World" too many nice people get stuck full of bayonets in full view of the audience.

But in "Orphans of the Storm" these gruesome bits of truth are not in evidence.

"I admit I had a lot of such scenes," said Griffith, "but I cut them out. People do not want to be forced to look at awful sights, and I am not going to make them do so any more." As a result "Orphans of the Storm" takes one through a story which is really the most enthralling and dramatic in all modern history, and carries with it the human interest gained by the "Two Orphans" in the persons of Lillian and Dorothy Gish. What you think that the "Two Orphans" alone was sufficient to attract two generations of theatre goers to see it happened how strong that it is in the acting Griffith has made.

A GRIFFITH MIRACLE.

Aside from the Gish girls, the most remarkable thing in the picture is the work of Monte Blue. This man is a character actor. He is made to play the great and terrible Danton, the leader of the Revolution, the great orator and leader of the mob.

And Monte Blue, who looks like a cross between a prize fighter and a Roman emperor, who has the strength, power and majesty, who dominates the supposed lives of the Revolutionists, who is a great orator, who is a great leader of men, who is a great lover, who is a great fighter, who is a great man

Jan. 7, 1922

EDITORIAL PAGE OF THE Boston American

If You Met This Thing—

What Would You Think of It?

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DON'T JUDGE BY APPEARANCES

Artists have drawn imaginary men from Mars and made them no uglier than this. You have seen perched on their roosts the huge buzzards and vultures in the zoo, and they were no uglier about the head than this creature which, by the way, is a friend of theirs from the region of the air.

If you had seen this picture ten years ago you would have said, "It is a monster from a strange world, some fearful creature bent on slaughter, some abnormal birth of the imagination."

But you are not surprised now when told that this is the handsome young Lieutenant J. A. MacCready, who holds the world's record for flying high in the air.

Fliers of all the world drove and made their records. And then this young American, whom you see in the costume worn many miles above the earth, beat all the other records by thousands of feet.

This costume keeps out the intense cold. We live here close to the earth as in a hothouse. When you go up a few miles, as high as this man went, you enter a region of extreme cold, in which you would soon die in ordinary clothing, and a region in which the air is so thin that you cannot breathe it and live.

These clothes keep out the cold, the mask on the face enables the flier to regular and create his own atmosphere from oxygen tanks and other scientific arrangements.

Looking at this picture helps you to understand what often seems puzzling, the curious form that nature gives to her creatures. Many times you have been puzzled by the hideous face of the great ape, the strange heads and bodies of fishes, the tapir, a cross between a pig and elephant; the ant-eater, the kangaroo.

Nature has adapted all of these creatures, from the eagle soaring out of sight to the mole burrowing in the ground, and each fits the place in which it has been put.

So man when he becomes a machine bird and flies to great heights changes himself to an appearance hard to recognize.

Nobody knows what we shall be or what we shall look like when we finish evolution, when each flies on his own account as easily as the individual bird, when our projecting fog and big feet and perhaps our hair shall have disappeared. There are many surprises waiting for us; this picture indicates it.

Revolutions Bring Good

The French Revolution, declared John Stuart Mills, England's great political economist, brought more good to the human race than any other single event in history. The French Revolution has been repeated in the Russian Revolution. The Russian Revolution is not more radical than the French Revolution considering the difference in the political, social and economic conditions of the two periods.

Three-quarters of the land now owned by the people of France was confiscated by the Revolutionary Assembly from the old nobility and in the Russian present has confiscated the land of their nobility, who like the French nobility, used it to exploit and oppress the peasants. The French Revolution was even more drastic. Everyone knows that the Russian Revolution has been but the exact force justified the French Revolution, and the phrase which precedes it truly and accurately ties the "Orphans of the Storm" is of the greatest educational value.

We hope that more pictures like this will be presented to the public. The educational value of "Orphans of the Storm" and "Hearts of Humanity" present representation of great historical events is inestimable.

Generosity Is Admirable

Justice Alfred E. V. P.

Mr. Justice Clark of the United States Supreme Court has [illegible]

Justice Clark and other justices that [illegible]

Advertiser Jan. 8

LILLIAN GISH AND MONTE BLUE IN "ORPHANS OF THE STORM"-TREMONT-

Advertiser Jan. 8

QUESTIONS FOR MOVIE FANS

In magazines and newspapers everywhere there are departments monickered "Answers to Movie Fans." But where are the departments equally important, which instead of knowing it all about the films will admit they don't know anything? This lack is about to be remedied. Students of the flickering photographs, attention! The class in fillum problems is in session, and we have some stickers. If you can answer them, you're a better man than the movie editor.

Problem 1. Why did the audience at the showing of "Orphans of the Storm" remain silent when Benjamin Franklin and Thomas Jefferson were portrayed, and applaud at a representation of blood-stained Napoleon, the Corsican orge?

Problem 2. Why do movie producers advertise a forthcoming picture throughout the nation under one title, and at the last moment adopt a new title, to the confusion, rage and despair of all mankind?

Problem 3. Why did an audience applaud with patient relief when the noble hero appeared in the nick of time in "Rip Van Winkle," a fairy tale supposed to be merely a fancy and to have no relation to real life?

When you have solved these problems you consider make yourself advanced to the rank of Wise Man, Class "A." If you can't solve them, well, you're no worse off than we are.

Herald - Jan. 8

Advertiser Jan. 9

Pfaus Arch-Rebel In Griffith's New Film

Herald Jan. 8

FILM TITLES SHOW IMPROVEMENT

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Also, he has modified the monotony of the title formation. In the main his titles for "Orphans of the Storm" are in elite Cheltenham, the neatest typing possible to secure. Not content with this, he varies with elongated primer and shifts to italic relief for both contrast and emphasis. In all 16 different forms of type are used in the new Griffith picture, a record new in the history of motion pictures.

Advertiser Jan. 9

GISH SISTERS IN "ORPHANS OF THE STORM"-TREMONT-

Globe Jan. 8

SIDNEY HERBERT'S CAREER ON STAGE AND SCREEN

Twelve and a half years a leading character player with the late Augustin Daly, was the record of Sidney Herbert, whom D. W. Griffith selected for his Robespierre in "Orphans of the Storm."

Sidney Kenneth Hegbert was born in London. His father was cashier in Coutt's Bank, where most of the London managers and leading actors kept their accounts. Thus the youth, who began as a clerk under his father, met many of these. He had received his education at Christ's Hospital School, London.

His first part on the stage was in Arthur Wing Pinero's first play, "The Money Spenders." He then joined Lilly Langtry and with her came to America, appearing for three years in "The Lady of Lyons," "The Wife's Peril," and in "Clancarty." When Mrs Langtry returned to England in 1891, Herbert remained and joined Augustin Daly's famous organization. He remained with Daly until the latter's death, and during that time played a sufficient number of parts to dazzle the ordinary actor.

He was Tom in "The Great Unknown," then Hortensio in "The Taming of the Shrew," Sir Benjamin Backbite in "School for Scandal," Sir Darcy in "The Prodigal Son," and then in "The Heart of the Ruby" he was the Yamarto to Ada Rehan's lead. He next appeared as Sir Thurio in "Two Gentlemen of Verona," and thereon in "Our Manoeuvring," following with a delightful portrayal of Touchstone in "As You Like It." His next part was that of Don Armado in "Love's Labor Lost," next Joe Lebanon in "The Cabinet Minister," Capt Vane in "The Magistrate," and Amazed Photo in Daly's then magnificent production of "Midsummer Night's Dream."

In the theatre world was born when Daly announced his first presentation of Shakspere's "The Tempest." Herbert was chosen for Alonso and registered a hit. He next played the lead in "Countess Gukl," Boris in "The Last Word," Don John in "Much Ado About Nothing," and then came his great outstanding hit.

Daly produced a melodram that ran for a year and was a sensation, "The Great Ruby." Ada Rehan essayed the foremost role and Herbert played Inspector Brett. It was in this piece and playing scenes against Herbert that Blanche Bates, unknown heretofore, became famous. Following the long run of this play, Herbert next appeared as the Comte de Guiche in Rostand's "Cyrano de Bergerac," Shylock in Daly's musical and colorful production of "The Merchant of Venice." His next role was that of Fouche in "Madam Sans Gene."

Subsequently he appeared in Daly's productions of "Love in Harness," "Love in Tandem," "The Orient Express," "The Foresters, "The Golden Widow," "The Two Escutcheons," "Nancy & Co," "Belle Strategem," "The Country Girl" and then when Daly died he later joined Jacob Litt to create the role of Schael in "The Ghetto."

Then he went with Charles Frohman, being seen as the Cardinal in "My Lady's Lord," as Lord Carnot in "To Have and to Hold," Michael Wain in "Hearts Are Trumps," and then created Forman to Gillette's "Sherlock Holmes." He remained with Frohman, appearing in "Resurrection" and "A Fool and His Money." Leaving Frohman he first went with Wagenhals & Kemper and then with George Arondhurst. Next we find him as the fanatic monk in Shaw & Erlanger's production of Gen Lew Wallace's "The Prince of India."

He returned to the Frohman fold to create the male lead in "Letty" and remained under the C. F. banner for a number of years, being seen in prominent parts in "Mary's Son," "The Thief," "Arsene Lupin," "The Attack" and in "Captain Hippo." Next he appeared in a special production of "Much Ado About Nothing," to follow with his one and only Malvolio in "Twelfth Night," production of "Twelfth Night." He joined Mrs Fiske as her leading man for a season in "Lady Betty." A member later of the huge company which presented "The Wanderer," he next joined Henry Miller in the production of "Matters."

Following this Mr Herbert took his first fling in pictures, but returned to the stage at the request of Arthur Hopkins to appear with Lionel Barrymore in "Macbeth." Mr Herbert is at present playing with Tyrone Power and others in "The Wandering Jew."

This sterling actor has played in Paris at the Vaudeville Theatre and between seasons has been a teacher at the American Academy of Dramatic Arts. He has produced and staged plays for Viola Allen and managed and directed a series of open-air performances of the classics of Washington.

Advertiser Jan. 9

GREGORY'S PLAYBOY

When D. W. Griffith asking an [illegible]

Telegram Jan. 9

Globe Jan. 9

Jewish Advocate

THE STAGE

EMINENT JEWISH ACTOR FEATURED IN "ORPHANS OF THE STORM"

Herald Dec 25

The film version of "The Two Orphans" brings up a host of memories. We saw the melodrama in 1876, and remember the hero bawling: "Me sword's me king's; me life's e-me king's; but me affections are me own." We remember Kate Claxton and Kitty Blanchard; Stuart Robson as Picard; Marie Wilkins as the dreadful Frochard woman; the male Frochard that came "from a family that kill." Glorious old days!

An entertaining little book could be written about this melodrama by d'Ennery and Cormon, produced at the Porte-St. Martin, Paris, on Jan. 23, 1874. The box office receipts were f.736,731 up to Oct. 1 of that year. Taillade was the Pierre. It was said of him, that not having known a father save one that adopted him, he imitated no one; he was the son of his impersonations. He was one of the last champions of the sort of melodrama that made the Porte-St. Martin famous. In 1902, when he was 74 years old, managers were slow to engage him. He wondered why. In 1896, d'Ennery, through his wife, wrote to a manager that he knew an excellent dentist, naming him, who had told him that he could restore Taillade's means of diction, and would do it without pay. D'Ennery asked Lemonnier to forward this letter to Taillade, who refused the dentist's aid. In January, 1899, Taillade, poor, and miserable, went to Brussels for an engagement. Going from the theatre of the Alhambra after a rehearsal, he fell dead in the street, and his body was taken to the morgue; but his old manager, Lemonnier, saw to it that the burial was in Paris.

The original Henriette was Dica Petit, described by the elder Dumas, in 1868, as more poetic than passionate, but in time her diction was warmer, her acting more fervent. She, too, had a sad ending. Playing at Petrograd, she went back to Paris to be treated for a grave malady by a physician. Returning in 1885, she died in the train before it arrived at Compiegne. An extremely charitable woman, during her absence from Paris, she turned her house into a "sheltering arms" for unfortunate women. Her memory was extraordinary. Going to Brussels without knowing one word of "L'Aventuriere," she learned her part on the way, rehearsed on her arrival, and played the next day. She was only 44 when she died.

Angele Moreau was the first to play Louise. She never had a teacher, but, a poor girl, rapped at the Theatre Montmartin one day in 1869. She was given the part of Rose de Mai in "Les Mohicans." The Vaudeville offered her an engagement, but the cost of the necessary costumes frightened her, and she refused. As Louise she charmed all by her blue eyes, regular features, slight figure and melancholy air. She died in 1897.

The original Mother Frochard was Sophie Hamet (1817-1874). As a girl of 7 she began her stage life as a dancer at the Opera. As she secretly danced at the Ambigu contrary to the rules, she lost her place. When she was 18 she played in comedy at the Ambigu. She took old women's parts when she was still young. Her crowning triumph was as La Frochard.

The admirable Mme. Doche, the first Camille (1852), was the first Countess in "The Two Orphans." Still playing in 1877—she was born in 1824—fulfilling an engagement in London—she was afraid of her memory, although she always carried a fetish, a crayon portrait of Rachel at the age of 17 by Edwin Smith, dated 1841 and bearing this inscription: "Rachel to Doche." The great tragedian had given it to Marie Doche the morning after the production of "Camille."

Etienne Leray (1830-1890) was the Jacques. "In turn, a traitor in melodrama, hero in military plays, young leading man in intimate drama, jeerer in satirical comedy, historical character in romantic drama, Leray was all this at once, superior in passionate outburst and in actions of sombre force." Brave off the stage, he saved several lives at the risk of his own, once subduing a madman, grappling with him on a high roof.

Many pages could be written about "The Two Orphans" in the United States, a play that on account of the Brooklyn Fire had for a time as dull a name as Offenbach's "Tales of Hoffmann" had in Vienna and other theatres of Austria and Germany.

When "The Two Orphans" was produced at the Boston Theatre Dec. 13, 1875, the chief characters were Kate Claxton, Kitty Harry, Marie Wilkins, Stuart Robson, Allen, Stewart, H. Lavigne, Bouchelle. Was the performance at the Grand Opera House on Dec. 25, 27th, the last?

Herald Dec 25

Tremont

At the Tremont Theatre tomorrow evening D. W. Griffith's latest work, "Orphans of the Storm," an expansion of Dennery's famous old stage classic, "The Two Orphans," will have its first showing here. Mr. Griffith announces he has taken Kate Claxton's oft-used version and added to it characters and scenes of the French revolution on a gigantic scale.

Mr. Griffith has been more than a year in completing this work. He has called to his aid the leading authorities of the world and sent his architects, artists, research experts and others to all parts of Europe in search of correct data and authentic information. In order to picturize old Paris of more than a century gone by he has secured prints and maps wherever available and in some instances where rare plates might not be had outside museums and libraries, having secured permission to do so, sent his representatives to sketch, or copy, line for line. As a result he has rebuilt that city, in a sense, stone upon stone.

Ten thousand actors were used in the making of this picture. The title roles are played by Lillian Gish and Dorothy Gish. Other principals are Joseph Schildkraut, Frank Losee, Catherine Emmett, Morgan Wallace, Lucille La Verne, Monte Blue, Sidney Herbert, Sheldon Lewis, Frank Puglia, Creighton Hale, Leslie King, Kate Bruce, Leo Kolmer and Adolphe Lestina.

Variety Jan. 6

HOLIDAY FOR BOSTON, BIG THEATRE WEEK

All Legit Shows Hit for High Spots—"Happy-Go-Lucky" and "Irene" Among Leaders

Boston, Jan. 4.

The last week of 1921 will be remembered with joy by those vitally interested in the financial side of theatricals as far as the legitimate theatres in this city are concerned. It was a week when the gross figures of every attraction in town hit the high spots.

While the increase in business was most noticeable at the houses playing legitimate attractions last week the reflection of the pickup was observed in all other branches of the business.

This week started off real strong, with all the theatres getting an extra matinee Monday, (New Year's), and doing a whale of a business at both the matinee and the evening performances. It was claimed the better business was good for this month at least, and that if the right sort of attractions are trotted in and the booking period is not stretched out too long, that for the balance of the winter months the result will be satisfactory.

No changes in attraction at any of the local legitimate houses Monday night, although a couple are scheduled for the coming week. On that day "The Wandering Jew" will come into the Hollis for a stay of three weeks, and McIntyre and Heath will come into the Wilbur.

The Boston opera house is dark at the present time, and there is nothing scheduled to come in there now. The flivver of the Shuberts "winter circus" was another failure to be checked up against this house, and there is no doubt now that an extraordinary strong attraction is necessary to put it over, when not playing opera.

For the time being the Tremont is out of the list of houses playing legitimate, taken over by Griffith for the showing of his film, "Orphans of the Storm."

Estimates for last week:

"Tip-Top" (Colonial, 8th week).—Playing to capacity at practically every performance, $3 top; big cleanup of city. Going strong this week and looks good for at least three weeks more, with possibility of going further.

"Mr. Pim Passes By" (Hollis, 5th week).—While departure scheduled for this week, attraction has not been disappointment, reverse is fact. Opened fairly strong for dramatic and plugged along well until Christmas week, when suffering with others. Came back last week and should close with fair takings.

"Orphans of the Storm" (Tremont, 4d week).—Stunts based by Griffith for the run of his big film with capacity continues prevailing.

"Dog Love" (Plymouth, 2d week).—Hodges local following has not deserted him, shown by success in first week here. Grossed about $14,100 for opening week, very strong figure for dramatic. Started off this week with two big houses for Monday and fair afternoon gate.

"Afgar" (Wilbur, first week).—Grossed about $12,000 for last week; as good as these behind attraction expected.

"Irene" (Shubert, 2d week).—Has been doing well, shown by figures last week, $17,000. During last year this was second attraction. Top-priced at this time at $2 which seems much, but just what people want from here but seems doing business enough to keep this show going. Already secured week of the month, making it a record run of the month, as it is the second attraction to do so, with the Shubert people who have been in Boston for the past month with "Good Morning Judge" and "Sleeping Partners" in the Shubert, with "Good Morning Dearie" in the Majestic.

Jewish Morning Journal Jan. 1

כאסטאן, מאסס.

"יתומים פון שטורעם" אין טרימאנט טהעאטער

אין טרימאנט טהעאטער ווערט יעצט פארנעשטעלט א פאטא־פלעי אונטער'ן נאמען "יתומים פון'ם שטורעם", און עס איז ווערטה צו ציהען די אויפמערקזאמקייט פון אונזערע לעזער צו דיזער מערקווירדיגער פארשטעלונג: עס ווערט פארנעשטעלט די פראנצויזישע רעוואלוציאן מיט אלע איהרע היסטאָרישע וויכטיגע פאסירונגען און שרעקליכע מעשים, די דיקטאטארס, מאב נעריכטען, די גילאטינע און די טויזענדע קעפ וואס זיינען אונטער איהר געפאלען, די בילדער פון די הויפט פיגורען אין יענער צייט, דאנטאן, ראבעספיער, קעניג לואיס דער 16טער און אנדערע. נאנץ ווענינ כמעט קיינע נעשפרעכען ווערען געצייגט אויפ'ן קוירטען, בלויז טהאטען, נעשעהענישען און סצענען פיעלע פון וועלכע פערקיהלען די בלוט פון די צושויער. ניט אכטענדיג אויף די גוואלדיגע סענסיישאנס איז אלעס שטרענג היסטאָריש ביז צו די קלענסטע קליינינקייטען, און ווער עס האט אמאל מעהר אדער ווענינער געלעזען אדער נעהערט פון די פראנצויזישע רעוואלוציאן נאכדעם ווי ער וועט איין מאל ביייוואהנען דיזעזע פארשטעלונג וועט פערשטעהן ריכטיג וואס ער האט געלעזען אדער געהערט.

אין מיטען פון דעם שרעקליכען שטורעם שיינען ארויס 2 שוועסטער יתומים, איינע פון וועלכע איז בלינד געווארען, ליליען גיש אין דראאמאטישן גיש, און די סצענעס צווישען די 2 שוועסטער איז אזוי ריהרענד דאס עס רופט ארויס טרענען פון נאנצען עולם.

מר. גריפיט, דער וואס פרעזענטירט די יתומים פון'ם שטורעם, איז איינער פון די גרעסטע אונטערנעהמער אין טעאטער וועלט און עס האט איהם געקאסט נאהענט צו א מיליאן דאלאר אויפצושטעלען דיזעזע היסטאָרישע און שרעקליך וואונדערבארע פארשטעלונג. די 40 מר זיקאנטען פון סימפאני ארקעסטרא. וואס בעגלייטען און בעלייכטען די סצענען, גיבען נאך צו מעהר לעבען און שטימונג צו אלעס וואס מען זעהט.

Jewish Daily News Jan. 6

"יתומים פון שטורעם" אין טרימאנט טהעאטער

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Boston Jewish American Jan. 6

"יתומים פון שטורעם" אין טרימאנט טהעאטער

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Advertiser Dec. 27

GISH GIRLS ARRIVE IN HUB. After a "merriest merry Christmas," passed with their "darling mother" in New York, Dorothy (left) and Lillian Gish arrived here yesterday with David W. Griffith, to appear personally at the premiere of their latest picture, "Orphans of the Storm."

Transcript Dec. 29

The Trappings of Romance

Joseph Schildkraut

Pictured as The Chevalier in Mr. Griffith's New Film of the French Revolution, "Orphans of the Storm"

American Jan 2

"ORPHANS OF THE STORM," Tremont Theatre — Griffith's greatest effort. Marvelous photoplay, superb cast, concentrated spectacular effects.

Liffian Gish Not Fatiguing Her Public

Herald Jan. 1

TREMONT—"Orphans of the Storm," D. W. Griffith's masterpiece of the film drama, a stirring production with Lillian and Dorothy Gish in the principal roles.

Globe Jan. 1

"Orphans of the Storm" Proves Triumph at the Tremont

Globe Jan. 1

"Orphans of the Storm" Proves Triumph at the Tremont

Globe Jan. 1

Globe Jan. 1

Advertiser Jan. 1

NEW GRIFFITH FILM

Post Jan. 1

TREMONT THEATRE

American Jan. 3

Movie Star Appalled by Opening of New Picture

LILLIAN GISH.

LILLIAN GISH LIKES ROLE IN 'ORPHANS'

By FRIEDA DAVIS.

A theatre out of "office hours" is a strange place. The Tremont Theatre was scarcely recognizable the other morning when Lillian Gish and I stumbled into the semi-darkness for a talk. Mr. Griffith was in the auditorium rehearsing the orchestra and lights for the showing of "The Orphans of the Storm"—it was the morning of the opening—while Miss Gish had been looking at the finished picture.

The only lights were those each member of the orchestra had over his music-stand and the reflection of the picture on the screen. Somewhere in the shadowy background Mr. Griffith was sitting, issuing orders to the electricians, the musicians, and the men in the projection room. All the work of producing is by no means finished when the actual filming and editing are done. Particularly is this true when a producer insists on the same mastery in the presentation of a picture as in the making itself—as Mr. Griffith does.

ACTRESS APPALLED.

Miss Gish sighed when we went outside where we could talk.

"There's little that appeals me as much as the opening of a picture I've made," she explained. "On the opening night I'm always sure that I've made a thing. It's not so bad because you are right in at the next performance. But on the screen when it's done, it's done, and there's that! The worst of it is that not until you see the same audiences flocking to see it do you realize how poor much had gone into what you're nothing in parts concerning on the particular scene in question.

"My part is in no way as important as you may of seen in 'Way Down East' but I was in Boston during the time of the opening of that picture and I felt so sure that I had made a good job of it. I felt so sure that I had made a good job of it. I felt so sure that I had made a good job of it.

Harvard Crimson Jan. 5

THE CRIMSON PLAYGOER

FRENCH REVOLUTION AT THE TREMONT THEATRE

"Orphans of the Storm" Is Exceptionally Perfect Picture—Gish Sisters and Schildkraut in Leading Roles

D. W. Griffith has many photoplay masterpieces to his record, and many stars from which to choose his casts; yet it is doubtful if he will ever be able to produce a more complete, satisfactory or better acted picture than his "Orphans of the Storm", which is showing this week at the Tremont Theatre. Three full hours it takes to present it, yet not once during that time were we able, from our more or less sketchy knowledge of the French Revolution, its manners and customs, to detect the least flaw in detail or setting. From candlesticks to guillotines everything was as it should be; even the fencing was, in our humble opinion, better than the brand of sword-play furnished in "The Three Musketeers".

Nor is it all merely a cold cataloguing of historical data. Intense in excitement, rapid in movement, it carries the spectator along with it with a fervid energy truly Gallic. Combining the appeal of the love of two helpless sisters with the force of a whole people's madness, it plays in its scope upon every chord of human feeling. The horror of vermin-infested hovels, the brutality of the guillotine, the cold hatred of political intrigue, the intoxication of midnight revels, the pity of affliction, the tenderness of love—it runs the whole gamut with more than impressive reality. The presence of the Gish sisters and of Joseph Schildkraut, of "Liliom" fame, insures the perfection of the acting—with a bit more in addition.

There is something else, besides. Not satisfied with presenting so finished a story to his public, Griffith has subtly infused a moral of undeniable meaning —yet so subtly that even those who dislike sugared pills in any form cannot cavil at it. Only once does he mention Bolshevism, anarchy, yet through all the mob scenes of the Reign of Terror, with Danton pleading for humanity and mercy, and Robespierre rivering France "with innocent blood", the point is most clearly brought out that tyranny of the people is every bit as terrible as the tyranny of aristocrats, where hatred and personal vengeance are given sway. Griffith is to be complimented upon the way in which he has handled this phase of his picture—a phase which is especially to be desired at the present time.

There is only one disappointment: the ending is almost too sudden, with too much of a transition from the foot of the scaffold to a quiet, flowered garden. Of course, any play which deals with history might be continued ad infinitum, and all plays must end sometime. Yet the jump was almost too great to bridge. One would like to hear, at least through a caption, what happened to Danton, how Robespierre fell, in what way the Marquis and the two sisters passed the walls of Paris. Nor do we see the necessity of coloring, though ever so slightly, the last scenes with a general pink tint.

But, all in all, "Orphans of the Storm" is more than enough to tickle the most jaded palate. It is undoubtedly the best picture since the "Four Horsemen"; and should play to crowded houses so long as the celluloid of its film remains intact.

H. H.

American Jan. 7

LILLIAN GISH in D.W. GRIFFITH'S "ORPHANS OF THE STORM" TREMONT

Traveler Jan. 7

What the Films Have to Offer

"Orphans of the Storm"

"Orphans of the Storm" is now being shown twice each day at the Tremont Theatre and entering upon the third week of its engagement in this city. In this film Griffith has welded scenes of the French revolution into a story of human appeal.

Advertiser Jan. 7

POOR LI'L DOROTHY GISH. If abuse was age, she'd outlive Methusaleh in her latest appearance as the blind orphan in "Orphans of the Storm." Here we see her in rags—and they're not glad rags, either.

Traveler Jan. 7

SHELDON LEWIS IN "ORPHANS OF THE STORM" TREMONT

Traveler Jan. 7

Griffith's Film Depicts History

Many to whom details of history are vague may see in the new Griffith photoplay at the Tremont Theatre, "Orphans of the Storm," certain scenes picturing events of the French revolution. During that period happened the incidents of the original play upon which the picture was founded, "The Two Orphans." The scenes referred to are of so wild and frenzied a nature that the thought will project itself that exaggeration was exercised to the extreme as the dramatist's license.

The scenes are concerned with perhaps the strangest feature of the great revolution, the dance of the Carmagnole. Griffith pictures the mob in the heights of hysterical carousal, dancing through the streets in files of men and women caverting like savages in the extreme of barbaric dance frenzy, swooping through the streets without direction or apparent intent save to find space to direct their steps.

Old and young caper in frenetic abandon, and their flapping clothes flaying the wind add impression of the lunacy of their actions. Surely, reason the staid and thoughtfully rigorous of mind, there could never have been a whole people so touched with extreme dementia. But, if one reads Carlyle, that sage whose history of the French revolution is in esteem the most authoritative, Griffith has been extremely temperate in his direction of the Carmagnole dance as pictured. It was a revel such as only demon spirits could inspire. The French people in their national lunacy touched the nadir of baseness, and descended to the lowest rung of the ladder of civilization.

With an honor and artistry which is the most lustrous petal in his laurel crown, Griffith in his picture impresses on the spectator that demoniacal frenzy without leaving suggesting the base, immoral pollution. He shows them a people gone mad, and he utilizes the madness to infuse into his photoplay the necessary condiments of interesting action that intrigues the viewer with pure street.

Transcript Jan. 7

PHOTO-PLAYS NEXT WEEK

Tremont—Orphans of the Storm

FILM of the French Revolution, dev'ed and accomplished with David Griffith's pictorial imagination and skill playing at high pitch, over fruitful field with abundant resource. From the old melodrama, "The Two Orphans," he first takes narrative and personage, leading both into the French Revolution. There he adds characters in and out of history, invents episodes, reconstructs and pictures the Paris of those days according to his own vision and purpose. The outcome is a photo-spectacle in which scenes at the guillotine, in the revolutionary tribunal, up and down a turbulent and blood-ridden Paris count all the cost. A picture that evokes pressing, piercing, period. Seldom has Mr. Griffith worked in better sustained or more engrossing outcome. The third week.

Italian News Jan. 7

TREMONT THEATRE

"ORPHANS OF THE STORM"

The success of David W. Griffith in his choice of fitting players for the roles in his pictured dramas is an angle of his genius which may be rated as one of the most important of his qualifications. In his latest production, "Orphans of the Storm," which is proving the greatest of successes at the Tremont Theatre, this truth is borne out with most telling effect. The character referred to is that of Robespierre.

Of course, Robespierre has been one of the most spectacular figures of the French Revolution, and in the story of "The Two Orphans," upon which play Mr. Griffith founded his drama, this character would have been expected to figure. In selecting Sidney Herbert for the role of the great statesman, Robespierre, he chose such an able actor, one who is able to so subtly project his acting personality on the screen, that his command of every scene in which he figures is an example of acting art at once vigorous in powerful artistry. He thus makes of the part one of the outstanding figures of the long Griffith cast, one that lingers indelibly in memory.

It is doubtful if any of the foremost actors now on the stage can boast of being associated with a greater number of illustrious productions than can Mr. Herbert. He comes to this city tomorrow, appearing in the production of "The Wandering Jew."

Advertiser Dec 25

PAST LIVES IN GRIFFITH FILM

As Griffith always drives home some moral thought in his work, many are already asking what he finds in "Orphans of the Storm." He has taken Dennery's old play and retained the love tale and trials and tribulations of the French waifs, played by Lillian and Dorothy Gish, only to inject the thrills and interest of the French Revolution.

In the original play this phase of history was only referred to in dialogue. Griffith goes right into it with all his might. He brings forth the tyrant Robespierre, and that pitiful historic character, George Jacques Danton, idol of the French populace of his day, considered by many historians the greatest of natural orators.

This man who schemed the dread tribunal and the terrifying guillotine, only to fall a victim of both himself, is shown by Griffith in a manner that will more than likely provoke much discussion in the months to come. He allows for Danton's weakness for women and the pleasures of life, but withal allows his portrayal as that of a man of seriousness and kindliness. Robespierre is shown as the polite and possibly effeminate fanatic that he was, according to the most careful historians.

These two characterizations are put forward by two very capable actors, the one a part-blooded Cherokee Indian who has made a name for himself in the films, Mr. Monte Blue. The studious delineation of Robespierre is left to an actor well known to American theatregoers and who for twelve years was sufficiently capable to remain a member of the late Augustin Daly's company, Mr. Sidney Herbert.

Dennery's moral is one of treachery. He shows that human progress only comes through evolution and not revolution. He attacks in his humanitarian manner all self-styled small minded, the who would thrust their power and will upon the majority. Realizing that the majority of small but aggressive minded people has created hatred in this land and also threatens danger in this the hour of peril, he hopes of there being organized some good through this production.

"Orphans of the Storm" has its world premiere tomorrow night at the Tremont Theatre.

Traveler Jan. 7

OLD BLACK JOE IS FRENCH

Griffith Discovers Famous Song Tune Was Popular at Court of Louis XIV.

[illegible]

Globe Jan. 7

MOVIE FACTS AND FANCIES

[illegible]

Traveler Jan. 7

[illegible]

Advertiser Jan. 6

ORPHANS OF THE STORM

[illegible]

Traveler Jan. 7

[illegible]

Telegram Jan. 7

[illegible]

Telegram Jan. 7

[illegible]

Herald Jan. 7

[illegible]

Transcript - Dec. 30

NEW MARK AND HIGH MARK

MR. GRIFFITH FILMS THE FRENCH REVOLUTION

A Seething and Multifold Paris Set Upon Melodramatic Framework from "The Two Orphans"—Figures of History as Figures of the Screen—Pictorial Imagination Summons Place, Time, Event—The Players Variously

UPON a single paragraph from Carlyle, Dickens turned an entire novel; upon well-remembered bits from the historian, from Taine, and from "A Tale of Two Cities" itself, David Wark Griffith has built stirring narrative about an ancient melodrama, "The Two Orphans," for various reasons retitled "Orphans of the Storm," and on view for the first time on any screen at the Tremont Theatre last evening. Year in, year out, Mr. Griffith, still the master of all Americans, turns from sentiment to melodrama; last spring it was "Wistful Windows" and "Dream Street," last night it was the "Ca Ira" and Madame Guillotine. Time and again, he rises to great heights in the purely pictorial, time and again he sets upon the screen the rising of all Paris, drunk with sudden power, the mad measures of the Carmagnole, the diabolical comedy of the "people's justice," the knitting women at the execution block. Madame Defarge might well be hidden in his crowds, Danton, Robespierre, are his pawns. A Griffith at his best here, skilful in his avoidance of earlier crudities, master of his masses, turning his audience this way and that with that trick of fierce partisanship that is Griffith the world over. Now and again, his sets seem flimsy, more often they are unusually good. The serried skyline of Paris against lowering skies with a ruddy flare in the foreground, a battle won and lost as seen through a window, the red riot of revolution rouse him like a trumpet call.

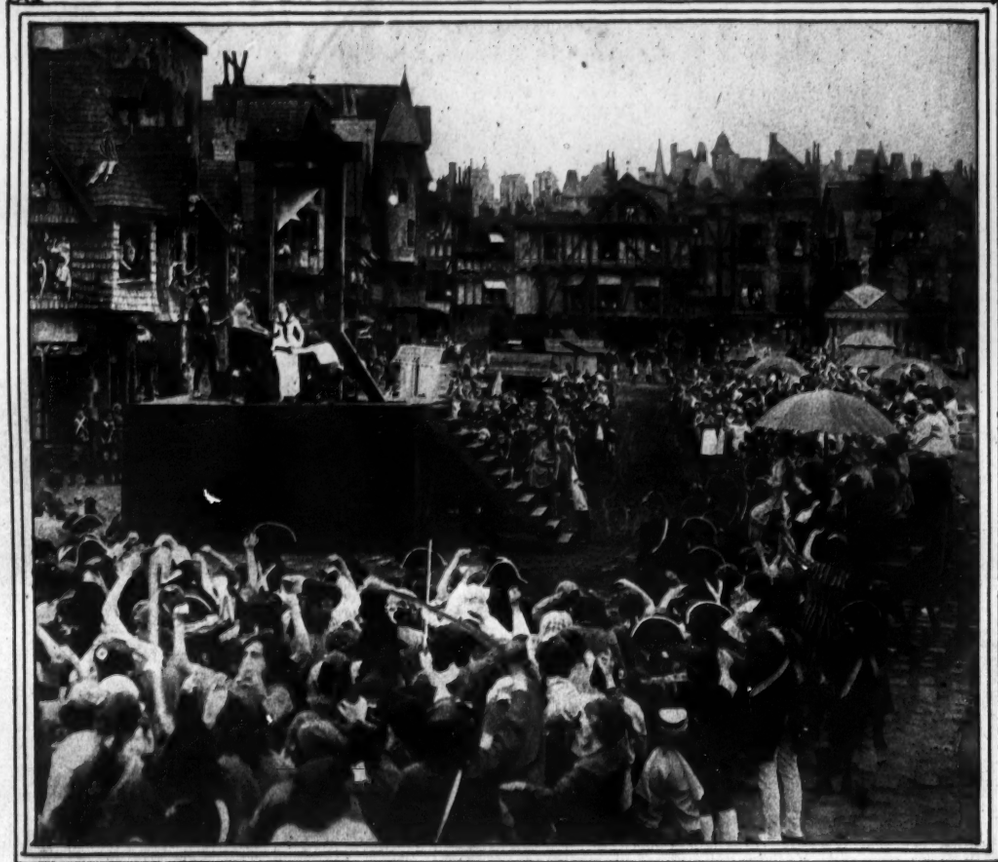
A Paris of a feasting few and starving multitudes this, of a sullen undercurrent that will one day burst forth in the thunders of cannonade, a city of aristocrats and beggars. This, one would say, is magic, Griffith magic, that sees a Paris not as the gay city of splendid adventure that lured d'Artagnan from far Gascony, but a cauldron seething with revolt, a sombre setting for dire events. Louis and his court, well done as they are, yet may not match the excellence of Mr. Lubitsch's well-remembered "Passion," but they are the merest incidents of Mr. Griffith's filming. The foibles and fripperies of a French court appeal to him but little; if he show a fete it is one where swift color comes and goes, fireworks blaze against the quiet skies, fountains run wine, and the whole degenerates into a mere debauch. Mr. Lubitsch looks upon French aristocracy with kindly eyes, Mr. Griffith would damn it utterly. Danton is his man, to Danton all else must bow down. So much for France and the Revolution, and less for the original "Two Orphans."

Yet they are capably done, well done. Certainly no one could wish for a more charming Henriette than Miss Lillian Gish, a more appealing Louise than Miss Dorothy Gish. As to which is the better, no man can tell; on the one hand Miss Lillian may lend much polish and finesse to her part, on the other Miss Dorothy may emerge from a long list of comedy characterizations from the far-off days of "Old Heidelberg," to make her little blind girl the saddest screen figure of many a day. Comedy and heydenish comedy to boot spanned her capabilities, droned the wiseacres, yet from the first moment of her blindness to the very last flicker of film, she is as one would have her, never a mawkishly disagreeable figure akin to "Little Nell," never a sticky relation of "Pollyanna" and her brethern, but a blind girl, alone and adrift in Paris. Small wonder that breaths catch and throats choke in the audience as she steps towards the Seine, small wonder that her near-meeting with her sister carries a thrill akin to the best moments of "Way Down East." And so, excellent Miss Dorothy, excellent Miss Lillian.

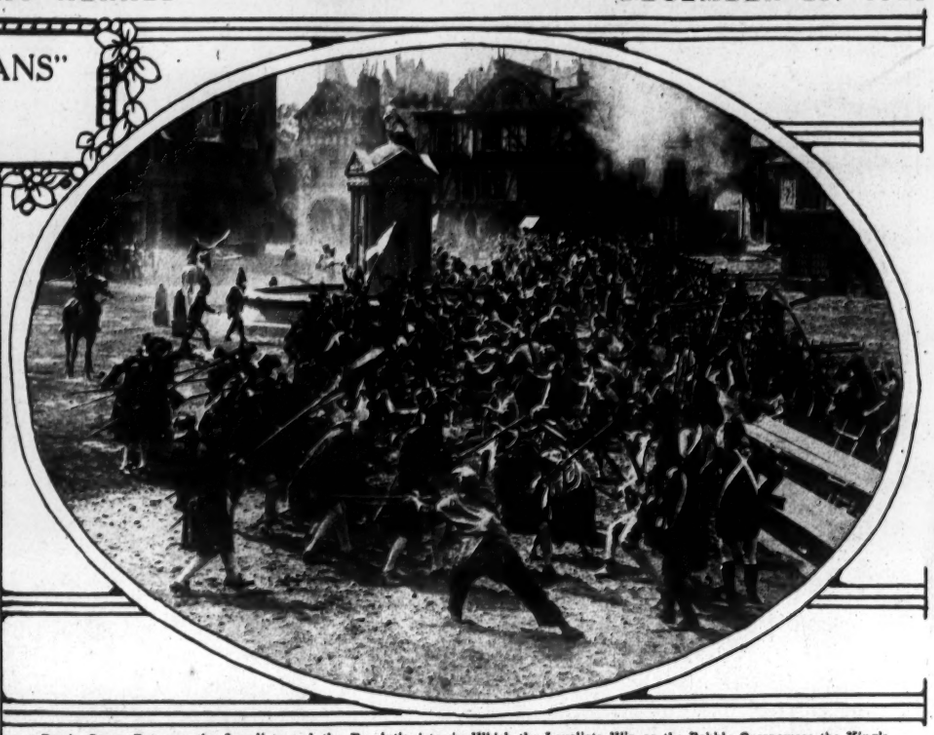
Upon Miss Lilian must fall the burden of strenuous mining, she it is who must run and be wooed, search Paris for her sister, and at last fall beneath the shadow of Madame Guillotine. In the place of tears gone by she has had many a fine moment, yet never a better one than that in which she implores the leering satyr of a judge to lower his tone so that her sister may not hear the sentence of death. Again and again, she rises to emotional heights, her excellences are many, her faults none. Brave the Mimes (ish, and also brave Mr. Schildkraut.

Melodramatic or no, he essays about the character as Vautrey, magic assurance of reality, his smallest scenes are well done and shaded, he makes much of opportunity that many a lesser star might neglect, portraying dramatically, he is a figure, humanized part of the picture. And as it is with him, so is it with the almost footless Schildkraut, a Danton, powerful, resolute, and even grand with, and yet not, the grim force that perhaps Danton was, or more a Danton than Danton, yet a Danton, yes and so. The Mimes (ish, Frederick Harvey, of more a Danton, to fade and though Mr. Wilkes and he and yet so almost alone and apart, of many and quite equal love disparities, Mr. Wilkes is Danton, Mr. Harvey Danton's patriot, speaks a Danton's good deal, of the more subtle and the impressive, a Danton's Danton, Danton's Danton, Danton's Danton,

SCENES FROM D. W. GRIFFITH'S "THE TWO ORPHANS" WHICH OPENS TOMORROW NIGHT IN THE TREMONT THEATRE.



Henrietta About to Suffer Death at the Guillotine Having Been Condemned by the Revolutionary Tribunal.



Battle Scene Between the Loyalists and the Revolutionists, in Which the Loyalists Win as the Rabble Overpowers the King's Guard.

The Stage Coach That Brings the Two Orphans to Paris from Their Home.

Dorothy Gish as Louise, the Blind Singer, in a Corner Old Paris Street. In the Background Stands Lucille LaverneIn as Frochard, the Hag Who Has Abducted Louise and Forced Her to Beg

Lillian and Dorothy Gish in a Trucking Scene in Which Lillian as Henriette, Promises to Take Louise, Who Is Blindness, Disguised as Dorothy, to Paris in the Hope of Having Her Sight Restored.

Joseph Schildkraut as the Chevalier De Vaudrey.

Herald Dec 25

Lillian Gish and Dad

Pictorial Review Jan 7

OLD STAGE COACH REPRODUCED FOR GRIFFITH FILM

Advertiser Jan 7

Griffith Invited For a Nile Trip

Post Jan 8

Post Jan 8

TREMONT THEATRE

Globe Jan 8

Transcript Dec. 27

CURRENT PHOTO-PLAYS

To make better the music with the picture, the first showing of David Griffith's new film, "Orphans of the Storm"—the French Revolution hung upon the old melodrama, "The Two Orphans"—has been deferred at the Tremont until Wednesday evening. Therefore the photo-spectacle will be on view daily at 2 and 8 P. M.

Globe Dec. 27

"ORPHANS OF THE STORM"

So that the color effects and musical accompaniments for D. W. Griffith's new photoplay may be perfectly arranged, the opening exhibition of "Orphans of the Storm" at the Tremont Theatre, has been postponed until tomorrow evening at 8 o'clock. Tickets purchased will be exchanged for Wednesday evening or money will be refunded at the box office of the theatre.

Globe Dec. 28

"Orphans of the Storm"

So that the color effects and musical accompaniments for D. W. Griffith's new photoplay may be perfectly arranged, the opening exhibition of "Orphans of the Storm" at the Tremont Theatre, has been postponed until tomorrow evening at 8 o'clock. Tickets purchased will be exchanged for Wednesday evening or money will be refunded at the box office of the theatre.

Advertiser Dec. 28

GRIFFITH POSTPONES NEW FILM OPENING

In order to perfect orchestral effects, D. W. Griffith has postponed the opening of his new photoplay, "Orphans of the Storm," at the Tremont Theatre, to Wednesday night.

American Dec. 28

"ORPHANS OF THE STORM" TO OPEN WEDNESDAY

There was no performance of "Orphans of the Storm" at the Tremont Theatre last night. Instead, D. W. Griffith worked all day and nearly all night synchronizing his musical score with the action of the film. The opening of the new picture has been postponed until Wednesday night, despite the fact that the house was all sold out for last night and tonight.

Transcript Dec. 31

PHOTO-PLAYS NEXT WEEK

Tremont—Orphans of the Storm

FILM of the French Revolution, devised and accomplished with David Griffith's pictorial imagination and skill playing at high pitch over fruitful field and with abundant resource. From the old melodrama, "The Two Orphans," he has taken dramatic narrative and screened personages, leading both into the French Revolution. There he has added characters in and out of history, invented episodes, reconstructed and pictured the Paris of those days according to his own will and purpose. The outcome is a photo-spectacle in which scenes at the guillotine, in the revolutionary tribunal, in and down a turbulent and blood-ridden Paris stand all the test. A picture that startles passengers, engrossed, period, fiction has Mr. Griffith worked to employ or more strongly outcome. The sound work.

Traveler Dec. 31

Boston's Great Speech

David W. Griffith's picture "Orphans of the Storm" brings to its two passengers prominent in the period of the French revolution. There are the [illegible]

Herald Dec. 31

GRIFFITH'S BEST SCREEN DRAMA AT THE TREMONT

Traveler Dec. 28

Right off the Reel

By JEANNE RAY

Lillian Gish

DOROTHY AND LILLIAN GISH

At a luncheon yesterday noon at the Women's City Club Lillian and Dorothy Gish were the guests of honor. Miss Elizabeth Joyce, one of Boston's successful business women, was the hostess and many professional women of the city were her guests.

Have you ever attended a professional luncheon? If so you know that terrible moment after you all are seated when no one has a ghost of an idea what to say to help make the party a success. There we sat and nothing to say when some one told Dorothy that I answered movie questions.

"Will you tell me what folks ask about us?" she said. "Surely not our dark pasts."

"Goodness no," said I, "just the color of your hair and eyes, whether you are married or no, your age and so forth."

"That is interesting for, as you see, Lillian and I are the same complexion and many, many folks think that I am darker than she. That comes from having worn wigs as much as I have. You remember the black bobbed one? Then there was the one which I wore in "Hearts of the World." That saw hard usage for no less than three years."

At this point Lillian catching the words "Hearts of the World" leaned forward and told some of the experiences which they went through during the making of that film.

"Mother is still suffering from the effects of the film. In fact the doctors say that her present invalid condition is due to that time. You see there were no less than four air raids around the hotel where we were stopping and the concussion was frightful. Mother is not strong anyway nor as young as we, so she has never really recovered."

"Yes," interrupted Dorothy, "that was not the half of it either. When we went about the hall to go across the orders were that no one man, woman or child was to leave a match after dark. One night a fire descended on us and the fire bells started. 'Where-where?' all night long it murmured and in the dim the light of a fog horn saying 'Where-where' here to the [illegible] and get us [illegible] home and get us."

"Things and nearly anything were going the rounds in back engagements and one of the most important [illegible] was [illegible] about the [illegible] which [illegible] [illegible] [illegible]

Post Dec. 2

"REIGN OF TERROR" SCENES TO BE SHOWN IN BOSTON

These thrilling and exclusively Sunday Post photos—from Griffith's latest film, "The Two Orphans"—show with remarkable pictorial accuracy just what took place during the terrible French revolution.

Down With Tyranny!

Danton, the "firebrand of victory" and "poor people's friend" in the French revolution, as portrayed by Monte Blue in "The Two Orphans" stirring the populace of Paris to rebel.

Frenzied Women

Never in all history have human passions been aroused as they were during the terrible days of the "reign of terror" in Paris, and the uprising brought even the womenfolk out to join in the march of "death or victory," as shown by this vivid scene.

"The Two Orphans" Themselves

Lillian and Dorothy Gish, "the most popular sisters of the screen," who play the title roles of Henriette and Louise in Griffith's latest film triumph.

When Blood Flowed in Paris

Terrible battles, hand-to-hand struggles between the common people and the soldiers of the crown, raged in barricaded streets during the French revolution, and here is one of them vividly reproduced.

Boston will witness the world's premiere opening of D. W. Griffith's latest masterpiece of film production, "The Two Orphans," on Christmas night. These wonderful pictures, the first glimpses of the spectacular scenes of the play, were secured exclusively for Sunday Post readers.

How These Photos Were Made

Turn back the clock a hundred years.

Take the wings of the lightning and speed over to France and you would behold—

Just exactly what you now see on this page.

Here is a set of remarkable photos reconstructing, as far as it is humanly possible, the stirring episodes of the tragic French revolution, when the guillotine took its bloody toll of thousands of lives.

That the settings, costumes and characters might be absolutely correct historically, the producers consulted M. Louis Allard, professor of French at Harvard University; the Marquis de Polignac of Paris and the authoritative works of Taine, Guizot, Abbott and, in particular, Thomas Carlyle's history of the French revolution.

But Griffith did not stop there. He had architects go to France, study at close range the streets in Paris, which were the battlegrounds of the "reign of terror," and then reproduce them, stone for stone.

Herald - Dec. 18

GRIFFITH'S NEWEST SCREEN PRODUCTION

"The Two Orphans," an Eaboration of Famous Old Stage Play

LILLIAN AND DOROTHY GISH AS THE SISTERS IN "THE TWO ORPHANS"

David Wark Griffith has chosen Boston for the premiere of his latest work, a screen development of Dennery's famous old stage play, "The Two Orphans." It will be shown here for the first time anywhere at the Tremont Theatre on Monday evening, Dec. 26. Mr. Griffith will be here himself in charge of all the details and will be accompanied by a number of his leading players, including the Misses Lillian and Dorothy Gish, who essay the title roles.

In this old play the stirring events of the great French revolution are but referred to in dialogue. Here was Griffith's opportunity. He has seized upon this and injects these historic scenes with the famous characters of that period. Robespierre, the tyrant, is brought into the action, as is that pitiful leader of the Paris mobs, George Jacques Danton. Others, including the King, Louis XVI, are made a part of the story. Even Napoleon is briefly shown as a youthful artillery officer viewing the scenes of chaos.

Among the players to be seen in the principal roles and in addition to the famous Gish sisters are Monte Blue, Sidney Herbert, Catherine Emmett, Frank Losee, Morgan Wallace, Lucille La Verne, Sheldon Lewis, Frank Puglia, Creighton Hale, Leslie King, Kate Bruce, Leo Kolmer and Adolphe Lestina.

Post - Dec. 18

Some plays become classics, not by reason of any peculiar merit, but from the fact that they happen to catch the popular fancy and run on from year to year until they are firmly established. I do not quite recall how many decades ago "The Two Orphans" was first given in this country but it was quite a few. It was played to enormous business in Paris and London and then it was brought to New York, where it was given by the famous Union Square stock company. If I am not mistaken, all the principals in the original American production are now dead. When "The Two Orphans" came to Boston it was given by the stock company at the Boston Theatre and in this case also, I think all the leading participants have passed on. It is a great many years since the old play has been presented here in speaking form and on the screen it will come like a voice from the past of those who personally recall it.

I understand that Lillian Gish and her sister Dorothy will enact the two sisters and not only that, but on the opening night at the Tremont they will be present in person and make an address to the audience, on what subject I am not quite sure, but I have an idea it is on censorship and what it should and should not be. In view of recent occurrences, this should prove to be fully as interesting as the picture itself. D. W. Griffith will also be in evidence and will make a few pertinent remarks. It promises to be a big night at the Tremont.

Advertiser Dec. 18

Boston First to See Griffith's New Film

[illegible]

Globe Dec. 18

"The Two Orphans"

[illegible]

Advertiser Dec. 18

FRAGILE FLOWER OF MOVIELAND

Wistful, etherially lovely, Lillian Gish sheds her blossomy beauty upon the scenes of "The Two Orphans," Griffith's latest picture. The film is described as an astounding visualization of the French Revolution and the events leading up to it. Not only does Lillian Gish appear as one of the pathetic orphans, but her sister Dorothy portrays the other.

As an additional dramatic coup, Griffith engaged Joseph Schildkraut for a prominent part in the production. Schildkraut is one of the season's sensations of Broadway, being starred in "Liliom," the great stage success.

The cinema wizard is said to have outdone himself in the scenic phase of the picture. Paris, as it was in the bloody days of 1789, is magically recalled into existence. The illusion of the world's most romantic city is complete, say those who visited the "sets."

One sees Salpetriere, the Bastille, quaint, overhanging buildings, narrow passages, the thieves' quarter, the sinister scaffold with its gleaming guillotine, cobblestoned pavements, carts, markets, Jacobins, Girondins, a skyline of towers and pinnacles. One rubs one's eyes, at this incredible revivification of the revolutionary era.

An eye-witness describes as follows some of the "camera work": "The 'People' are rehearsing for hours, and so are the 'Loyalists.' There is little confusion, no unnecessary noise. Of fourteen hundred people in a great fighting scene, each one knows his unit part, and the positions to be occupied. Sub-directors are working among the groups. The make-up men are effecting last-minute changes in looks and attire. On a high pedestal stands Griffith, giving his soft-voiced instructions to the associate directors, or megaphoning himself, if the emergency demands."

Herald - Dec. 18

At the Playhouses

Owing to the traditional "bad" week before Christmas, when the theatre expects a "cold shoulder" from a shopping-mad world, there will be no first nights at the down-town theatres. The Arlington, Copley and St. James will have a change of bill, the announcements of which will be found below.

The day after Christmas, however, six new attractions will burst upon the city. "Happy Go Lucky," a play by Ian Hay (Maj. Beith), who wrote "The First Hundred Thousand," will come to the Selwyn. It is a dramatization of one of his most popular books. O. P. Heggie heads the company. William Hodge comes to the Plymouth Theatre in a new play, "Beware of Dogs." The much-heralded Delysia will come to the Wilbur in the spectacle, "Afgar." The Shubert's indoor circus opens at the Boston Opera House, with the Hannaford family, including "Pudlar" Hannaford, as the big attraction. "Trans" will begin a return engagement at the Shubert. D. W. Griffith's newest film drama, "The Two Orphans," an elaboration of the old stage play, with the two Gish sisters in the title roles, will begin an engagement at the Tremont Theatre.

Advertiser Dec. 18

Globe Dec. 18

"The Two Orphans"

[illegible]

Post Dec. 18

GRIFFITH CHANGES LATEST FILM TITLE

[illegible]

Globe Dec. 18

MAKING A FILM OF "THE TWO ORPHANS"

Griffith Has Laid the Scenes in Paris at the Time of the French Revolution

Construction of David Wark Griffith's new motion picture, "The Two Orphans," has occupied a year in preparation, filming and finishing. Mr Griffith's great studio estate at Mamaroneck, N Y, was the scene of the operations.

Old Paris, Bel Air, revolutionary tribunal, and Versailles salon—they are all there. They illustrate the ancient regime and French Revolutionary events with which Griffith has developed and enlarged the well-known stage story of "The Two Orphans." For the rule of Bourbons, it was necessary to show the court and nobility, and for the cataclysm itself, one of the public places where the struggles were fought and where the guillotine performed its work.

"Old Paris" Reproduced

These could not be advantageously done in France, because the architecture has changed and the old look of things has vanished. The Griffith staff, therefore, designed directly from old prints and engravings, and was assisted throughout by scholars like Prof Allard of Harvard, who are thoroughly familiar with the historical aspects. Then William Workman, Mr Griffith's construction chief, built a real wonder in "Old Paris."

The main part of this is a full-size reproduction of the ancient Place de Greve. Bigger than anything hitherto done in the East, it is comparable only to the Los Angeles movie Babylon that was built for Griffith's "Intolerance." For there are literally hundreds of buildings, showing not only the square, but the streets leading out of it; cement and mortar cunningly supplementing lath and canvas; "practical" houses in the quaint overhanging pre-Revolutionary mode by the score; the frowning prison of Salpetriere; the great fountain in the center; the terrible scaffold at the far end, and (looking the other way) the grand perspective of the towers and pinnacles of Paris. 'Twas a triumph not only to the camera eye, but to the wider range of human optics. Could one have been set down in the center of it last August, he would have found it solid as a rock, without flaw or gap, a marvelously perfect illusion of revolutionary Paris!

Into this scene were introduced the bustle and action of a main city artery in those times. This was succeeded by the life-and-death struggle twixt Royalists and people, in which thousands of players took part. Cannon, horses, pikemen, murder-crazed revolutionary women; King's guards with muskets; barricades and sorties, added to the verisimilitude.

From a high elevation Griffith (instead of Danton) directed. He had his lieutenants in each of the sections, and each unit of the thousands of persons was coached in his or her exact role. After the costumes, makeups and positions were perfected, the director and his men imbued the crowds with the spirit of the scene. Most of the fighters were Latins from the French and Italian metropolitan colonies, natural actors filled with ardor, passion and exuberance—qualities that the street scenes called into full play.

Luxury of Louis XVI

The extraordinary care and attention to settings, and the equality extraordinary rehearsals (often for several days) of great masses of people, are what give lifelikeness to the Griffith ensembles. Qualities of delicacy, grace and beauty mark the Bel-Air fete and the Salon de la Paix, Versailles. The artistry of the Louis Seize age is not the easiest thing to reproduce. Luxury has never devoted itself so wholly to the worship of beauty either before or since. Life itself became a vast ceremony about elegant trifles. Most producers would have merely suggested the o'er-ornately Ancient Regime episodes.

Not so Griffith. He had Bel-Air built as an outdoor series of sunken gardens, and the Versailles salon reproduced to the minutest detail. The millions of livres spent in decorating the Salon de la Paix during the Regency helped bankrupt the French court and indirectly brought on the Revolution. Mr Griffith performed the same job last November, and his name is still good on a check. But it cost him very heavily.

The salon is all the full size and height of the original hall, with all the accessories, mouldings, frescoing and decoration, even to the same paintings of Charles Le Brun in a vast oval, and painting above the royal throne. When Louis XVI sat in it, surrounded by his court, great crowds of waiting lords and carrying noble, the scene of splendor is of a colorful beauty that no language could ever adequately describe. It is impossible to overemphasize artistic value of this film play a century of [illegible] [illegible] [illegible]

Advertiser - Dec. 22

WHEN PARISIANS "SAW RED"

This is one of the scenes from D. W. Griffith's new picture, "Orphans of the Storm," showing the days when Paris was in the throes of the great revolution. Lillian Gish appears as Henriette, one of the two sisters who figured in "The Two Orphans," the play on which the picture is based. Monte Blue (center) is cast as Danton the fire-eater, and Sidney Herbert as the redoubtable Robespierre.

American - Dec. 24

SCENE FROM D.W. GRIFFITH'S - "ORPHANS OF THE STORM" TREMONT.

Telegram Dec. 24

LILLIAN and DOROTHY GISH in the "ORPHANS OF THE STORM" - TREMONT THEATRE -

American Dec. 22

IT HASN'T been my custom to speak of coming attractions, but there is something of interest regarding several films to be seen here next week. Of course, little new can be said of the Griffith production scheduled for the Tremont Theatre on Monday. It is a Griffith picture. Let that suffice. Moreover, the cast includes such players as the Gishes, Joseph Schildkraut, Monte Blue, Sheldon Lewis and so on through the constellations.

A particular note of interest in this film, however, has been hinted at. We have been told to watch out for Betty Jewell, a little brunette who has but a small "bit," but who gives an account of herself. Miss Jewell is not known to movie fans, for the very good reason that this is her first appearance under the Klieg lights.

She decided a short time ago that she would become a movie player. She hied herself out to Mamaroneck, where the casting director was on the point of telling her that there was positively no chance for a job. Griffith happened to spy her, called out "Hey, wait!" and gave her a part in his "Orphans of the Storm." All we can do is to pass on the warning, "watch for her."

American - Dec. 24

Christmas Week Brings Feast of Attractions

Theatres Take on Five New Shows and Indoor Circus for Holiday Season

By KATHARINE LYONS

After the lull comes the storm. After the peace and quiet in the theatres the past week comes the Christmas feast of new shows. Next Monday evening a wave of new theatrical offerings will sweep into Boston to liven the holiday season.

William Hodge will open an engagement at the Plymouth Theatre on Monday afternoon in "Dog Love," heretofore known to the stage as "Beware of Dogs."

A. H. Woods will send "Happy-Go-Lucky" to the Selwyn. This comedy will also open with a matinee performance on Monday.

"Irene" will return to Boston for another engagement and this time will make the Shubert her home, opening with a matinee performance on Monday also.

The much-heralded Alice Delysia will make her initial visit to Boston on Monday evening, when she will open an engagement at the Wilbur in Morris Gest's production of "Afgar."

The other important engagement of the week is D. W. Griffith's new screen masterpiece, "Orphans of the Storm," formerly known as "The Two Orphans," which will be seen for its world premiere at the Tremont Theatre Monday evening.

Last, but by no means least, comes the Indoor Circus which the Messrs. Shubert will send to the Boston Opera House for one week beginning Monday afternoon.

Traveler Dec. 24

"Orphans of the Storm"

An all-star cast of players essay the leading characterizations in D. W. Griffith's latest and probably most noteworthy super-production, "Orphans of the Storm," which will be seen for its world premiere at the Tremont Theatre, Monday night, Dec. 26, to continue indefinitely, with matinees each day.

This cast is headed by those famous sisters of the screen, Lillian and Dorothy Gish; Joseph Schildkraut, who, as the star of the Theatre Guild's production of "Liliom," has created a furore in New York for over a year; Frank Losee, Catherine Emmett, Morgan Wallace, Lucille la Verne, Sheldon Lewis, Frank Puglia, Creighton Hale, Leslie King, Monte Blue, Sidney Herbert, Kate Bruce, Leo Kolmer, Adolphe Lestina and others. Ten thousand people take part in this huge production.

Since early summer Griffith has been "shooting" the multiplicity of scenes for this newest work and among the great host of supernumeraries are many actors and actresses of note whose names will never be seen on programs. The hard times prevalent in theatricals and the high wages Mr. Griffith offered for types in his great mob scenes made it possible for him to secure the services of more than ordinary talent for his ensembles.

Mr. Griffith began work on "Orphans of the Storm" more than a year ago and was really engaged in preparing it even before he had fully completed "Way Down East," which was shown first in New York on Sept. 5, 1920. However, the intensive work of filming the great French story did not begin at Mamaroneck until May of this year.

Mr. Griffith will appear personally at the opening performance and the matinee following, and will introduce the Gish sisters to the audience.

Herald Dec. 25

SCENE FROM ORPHANS OF THE STORM" ~ TREMONT

Transcript Dec. 24

PHOTO-PLAYS NEXT WEEK

Tremont—Orphans of the Storm

Telegram Dec. 24

Griffith's Latest Art At Tremont

"Orphans of the Storm" Has Initial Showing Next Monday Night

American Dec. 24

Brings Another Great Stage Drama Here on Silver Screen

DAVID W. GRIFFITH

Post Dec. 25

Post Dec. 25

Telegram Dec. 24

Theatres to Have Many New Bills

Christmas Season Good Night Outlook for the New Year's Business

By E. B. CORBIN

SOME UNUSUAL THEATRE BILLS

By E. F. BARRETT

Advertiser Dec. 26

Newspapers, December 29th, 1921.

Transcript

NEW MARK AND HIGH MARK

MR. GRIFFITH FILMS THE FRENCH REVOLUTION

A Seething and Multifold Paris Set Upon Melodramatic Framework from "The Two Orphans"—Figures of History as Figures of the Screen—Pictorial Imagination Summons Place, Time, Event—The Players Variously

UPON a single paragraph from Carlyle, Dickens turned an entire novel; upon well-remembered bits from the historian, from Taine, and from "A Tale of Two Cities" itself, David Wark Griffith has built stirring narrative about an ancient melodrama, "The Two Orphans," for various reasons retitled "Orphans of the Storm," and on view for the first time on any screen at the Tremont Theatre last evening. Year in, year out Mr. Griffith, still the master of all Ar[illegible]ians, turns from sentiment to melodrama last spring it was "Wistful Windows" and "Dream Street," last night it was the "Ca Ira" and Madame Guillotine. Time and again, he rises to great heights in the purely pictorial, time and again he sets upon the screen the rising of all Paris, drunk with sudden power, the mad measures of the Carmagnole, the diabolical comedy of the "people's justice," the knitting women at the execution block. Madame Defarge might well be hidden in his crowds, Danton, Robespierre, are his pawns. A Griffith at his best here, skilful in his avoidance of earlier crudities, master of his masses, turning his audience this way and that with that trick of fierce partisanship that is Griffith the world over. Now and again, his sets seem flimsy, more often they are unusually good. The serried skyline of Paris against lowering skies with a ruddy flare in the foreground, a battle won and lost as seen through a window, the red riot of revolution rouse him like a trumpet call.

A Paris of a feasting few and starving multitudes this, of a sullen undercurrent that will one day burst forth in the thunders of cannonade, a city of aristocrats and beggars. This, one would say, is magic, Griffith magic, that sees a Paris not as the gay city of splendid adventure that lured d'Artagnan from far Gascony, but a cauldron seething with revolt, a sombre setting for dire events. Louis and his court, well done as they are, yet may not match the excellence of Mr. Lubitsch's well-remembered "Passion," but they are the merest incidents of Mr. Griffith's filming. The foibles and fripperies of a French court appeal to him but little; if he show a fete it is one where swift color comes and goes, fireworks blaze against the quiet skies, fountains run wine, and the whole degenerates into a mere debauch. Mr. Lubitsch looks upon French aristocracy with kindly eyes, Mr. Griffith would damn it utterly. Danton is his man, to Danton all else must bow down. So much for France and the Revolution, and less for the original "Two Orphans."

Yet they are capably done, well done. Certainly no one could wish for a more charming Henriette than Miss Lillian Gish, a more appealing Louise than Miss Dorothy Gish. As to which is the better, no man can tell; on the one hand Miss Lillian may lend much polish and finesse to her part, on the other Miss Dorothy may emerge from a long list of comedy characterizations from the far-off days of "Old Heidelberg," to make her little blind girl the saddest screen figure of many a day. Comedy and heydenish comedy to boot spanned her capabilities, dressed the wisecracks, yet from the first moment of her blindness to the very last flicker of film, she is as one would have her, never a mawkishness disagreeable figure akin to "Little Nell," never a sticky relation of "Pollyanna" and her brothers, but a blind girl, alone and adrift in Paris. Small wonder that breaths catch and throats choke in the audience as she steps towards the Seine, small wonder that her near-meeting with her sister coming a thrill akin to the best moments of "The Two Mars." And so, excellent Miss Dorothy, excellent Miss Lillian.

Upon Miss Lillian must fall the burden of strongest acting, she it is who must woo and be wooed, search Paris for her sister, and at last fall beneath the shadow of Madame Guillotine. In the grace of years goes to she has had many a fine moment, yet never a better one than that in which she implores the jeering mirror of a judge to tell her not to fear, that her mate was not one of the jeerers of death. Again and again, she rises to dominant heights, her sensitive face, her fragile form, her gestures and her voice, the mirror of the drama.

Unfortunately, it is to drama about the character of Danton, magnificently portrayed by Monte Blue, that most of the attention of the film must be given. Danton is the pivot of the Revolution, the man who sways Paris, who sends the Marseillaise ringing through the streets, who sends the tumbrils rolling to the Place de la Revolution, who sends the Terrorists to their doom. Mr. Griffith has made of him a figure of Rodin, a figure of power, of passion, of pity, of tenderness, of cruelty, of all that goes to make up a man. Mr. Blue has given us a Danton who is a man, who is a boy, who is a child, who is a lover, who is a fighter, who is a man who dies. Mr. Griffith has given him a setting that is a setting for a king, a king of men, a king of kings, a king who is a king because he is a man.

Continued on Following Page

NEW MARK AND HIGH MARK

Continued From Preceding Page

behind whose placid mask, plots and counter-plots wove their swiftly brutal way. Robespierre, yes! Danton, yes and no. To Monte Blue, tiresome figure of many a film, he falls, and though Mr. Blue out-do and over-do himself time and again, he may not quite attain true plausibility. Now he is Danton, fiery, hot-headed patriot, again he is Monte Blue, struggling fiercely to master a period part. Of him much might be written, his successes, his failures. Nominally, he should be the strongest figure of Mr. Griffith's fine filming, actually he is less interesting than the remainder of the cast. Underplayed he is Monte Blue, overplayed he is melodramatic. From one extreme to the other, the shuttle weaves, and as it moves, so moves Danton, weakly unconvincing, tremendously impressive, a figure of Drury Lane melodrama. The Frochards, mother and sons, are unforgettable, and even Creighton Hale may lend well-placed comedy to Picard, the valet. The rest convince as do few historical characters, and the merest vendor of brooms gains for the most part vivid individuality.

But for the basis of the film, Mr. Griffith must lead forth his two essentials, suspense and excitement. Both are better done than is his wont. Moments stand out sharply in memory, the swift horror of Louise at learning of h r blindness, the fêtes and fireworks of the Comte de Liniéres, the scurrying rats in the cellar of Frochard, the hag; the cruelly averted meeting of the Two Orphans as the police batter in the door, the charge and counter-charge of troops and sans-culottes, the tense moments at the guillotine, and the last mad ride of Danton and his troopers. Bit by bit, piece by piece, dissected and set forth coldly, dispassionately, Mr. Griffith's every filming might carry nought but flagrant melodrama, but here there is no time for halt. Swiftly the film runs its course, from first to last, there is hardly a moment that had better been omitted.

But it is the Revolution that really moves Griffith, the sweep of crowds across an open square, softened by the contours of a window, the crashing rattle of musketry, the crash of cannonade, charge and shock, foray and retreat. Gutter rats, these maddened by hunger, armed by plot, leaping to swift battle so that the very gutters of Paris may run with blood. His Carmagnole, too, has not been outdone these days with its wild measures, and half naked dancers, toppling here and there to fall exhausted on the flags, as their brothers in arms trample them down and go whirling on to the maddening message of the "Ca Ira." Cannon belch and roar at the grim turrets of the Bastille, butchers, tanners, leering and bloodstained ruffians from the depths of Paris, scale its walls through the wreathing smoke; the director himself, one feels is brandishing the Tricolor and chanting the Marseillaise, driving a nation on to revolt. Then, almost with a perceptible stop, the pendulum swings back once more. The long oppressed people become the oppressors, a grim council sits in judgment of those in disfavor with the chiefs. And such a council! Ruffians, thugs, women of the gutters, gross, vulgar, repellant, with never a kindly face in all that jeering crowd. So much does Mr. Griffith see and more. His climax, his most compelling moment if yet to come, with the strapping down of the fragile Henriette to the blood dripping slabs of the guillotine, the sightless stare of Louise (a moment of which Miss Dorothy Gish may well be proud) the speech of Danton that sets the sans-culottes aflame, and at last, the crashing ride to the rescue.

Melodrama, sham, tickery? Surely, viewed in the cold light of a day after, but piling thrill upon thrill at the evening before. A dashing captain for Danton's aide, a veritable d'Artagnan in himself, cattle of drawn sabres and thunder of mounting hoofs, and the troopers are away. Through the streets they sweep, empty streets, lanes and alleys packed with cursing, muttering humanity, a lightning flash of men, horses and dust, a whirlwind of mounting shapes and naked steel against the sky as they have breasted a rise and gained the gate. Now a flash of galloping hoofs, and the hard swearing, hard riding captain, now the heavenly steel flashes, now a score about three men of a square, now clashes of sabres against pike and musket, now of sabres crashing into helmet and flesh, now of sabres and a dead flash and broken men of Danton's bodyguard.

Here before us is Danton, humanized as thoroughly as with those two masterpieces of "The Two Orphans."

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NEW GRIFFITH FILM HISTORY VISUALIZED

American

"Orphans of the Storm" at Tremont Is Wonderful Story of French Revolution

By FRED J. McISAAC,
Dramatic Editor.

David W. Griffith, who is doing for the new art of motion pictures what William Shakespeare did for the English drama, revealed his latest, and what he believes to be his greatest work, last night at the Tremont Theatre. He calls it "Orphans of the Storm," but its central theme is based upon the old French melodrama, "The Two Orphans."

After witnessing the opening performance, I am inclined to agree with Griffith that it surpasses everything he has ever done, and furthermore, it is far and away the finest screen drama ever seen in this country. After seeing it two or three times, and it's a picture that you will not be content to witness once, we may find flaws and weaknesses, but last night I was simply overpowered by the terrific forces this man turned loose in the theatre. It leaves you breathless and astounded.

GRIPPED THE HEART.

"The Two Orphans" was a lurid melodram, inconsistant, incoherent and about as far from being a work of art as was "Way Down East" before it became a film.

It did contain a narrative which gripped the heart, the two pathetic orphan girls, one of them blind, fallen among thieves and vagabonds in the Paris of the eighteenth century.

Griffith took this story and used it as the great composers Beethoven and Brahms used beautiful melodies—as the themes upon which they constructed massive orchestral works called symphonies.

"Orphans of the Storm" is a film symphony, and it is the French Revolution. In the original melodrama the French Revolution figured but very remotely. Griffith has tossed his two orphans in the storm of the Reign of Terror as little boats are tossed in a storm at sea.

Recently we have been shown German motion pictures, films which were praised for their fine acting and very remarkable photography. Also for the fidelity with which historic epochs were treated in them. Griffith has accepted the challenge of the Germans.

OLD CITY RECONSTRUCTED.

He has reconstructed France of 1790 with a faithfulness and accuracy of detail which is absolutely marvellous.

The Paris of Louis Sixteenth and of Danton and Robespierre is mirrored so perfectly that no ordinary student of history could find the slightest flaw in it. The expense of building in this country, this ancient city, copying its habits, customs, dress and atmosphere must have been appalling. This picture may well have cost the million the ordinary picture producer speaks of so glibly.

But these things are comparitively unimportant. The main thing is that here is a film which is intensely dramatic, sometimes horribly intense in its adherence to actual history, a most valuable contribution to the literature of the French Revolution (let us not overlook the fact that films will share with books the privilege of recording history from now on) and at the same time a remarkably human and engrossing love story.

A NOTABLE CAST.

The two orphans were played by Lillian Gish, and Dorothy Gish. Joseph Schildkraut played the young aristocrat who loves one of the orphans. Frank Losee, Monte Blue and Sidney Herbert are among the fine actors who make this a memorable picture.

Of course, Griffith does not adhere to the effete days of Louis Sixteenth through the early phases of the revolution and lands us plump in the Terror. We meet Danton and Robespierre in their power and fury. Danton's nobility and patriotism are emphasized while Robespierre is more fiendish if possible than he actually was.

In the course of the Terror, Lillian Gish and her lover, Joseph Schildkraut, are condemned to the guillotine. It is these two we see riding in the death cart through the drunken streets of Paris with their hordes of frenzied sans-culottes. And it is Danton who wins their pardon by an impassioned oration before the revolutionary tribunal.

HEART RENDING RIDE.

The favorite device of Griffith since "The Birth of a Nation," the ride to the rescue, is used with enormous effect here. Just Lillian is placed upon the scaffold, and her head laid upon the frame of the guillotine before Danton, at the head of his cavalry, arrives to save her.

This ride is most marvelously effective, though we long doubt if he (Danton) will reach Paris in time.

But another scene is almost as impressive. It is a most dramatic and marvelous portrayal of that great event in the progress of the French Revolution, the taking of the Bastille.

Just in the climax of the film we realize, about that at time he is not quite the marvelous artist he was in the earlier episodes of the film. Perhaps he was tired, perhaps he was hurried, perhaps he was ill, perhaps he was drunk with success and success is spoiling him. Whatever it is, we feel that he is not the Griffith we have known in the past.

FOUR SCENES AS BEST.

The acting of Lillian Gish, Dorothy Gish, Joseph Schildkraut, Monte Blue, Frank Losee, Sidney Herbert and Creighton Hale is as good as any picture has shown us in the past. Lillian Gish and Dorothy Gish are wonderful in their roles. Schildkraut is a young actor who will be heard from in the future. Monte Blue is a Danton who will be remembered for years to come. Frank Losee is a Robespierre who will be remembered for years to come. Sidney Herbert is a Marquis de Frochard who will be remembered for years to come. Creighton Hale is a Picard who will be remembered for years to come.

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Post

"ORPHANS OF THE STORM" ALLURES

Griffith's Latest Picture Shown for First Time Gratifies Tremont Audience

BY EDWARD H. CROSBY

David W. Griffith's latest picture, "Orphans of the Storm," was given its first public presentation last evening at the Tremont Theater, before an audience which completely filled the house. The performance had been delayed for two days in order that the musical setting, which is quite elaborate, might be in good running order and also to perfect certain details necessary to finish and smoothness. The film was shown last evening without a flaw and apparently was highly enjoyed.

During the intermission Mr. Griffith made a brief speech outlining his ideas of the theme of the picture and at the close both Lillian and Dorothy Gish, who play the leading roles, came before the curtain.

THE REIGN OF TERROR

"Orphans in the Storm" has for its thread, the plot of "The Two Orphans," but while the beginning of the famous melodrama is followed with some fidelity, the second act is entirely original and deals with the reign of terror during the French revolution. In the first part the machinations of the aristocratic "monde" are heard and also is shown the arrival in Paris of Henriette and Louise, the meeting with the Marquis de Frochard and his intercession for Henriette and her persecuted sister. There is also the rescue of Henriette by the Chevalier de Vaudrey and the love episode between the two.

As in the play, Louise falls into the hands of La Frochard and here the original plot is followed, but after that the story moves and the hand of destiny [illegible]

Enthusiasm Acclaimed

[illegible]

Lillian Gish as Henriette

[illegible]

Transcript Dec. 10

In Prospect

At the Tremont, from Dec. 26, for first showings upon any screen, "The Two Orphans," David Griffith's filmed version of the celebrated play of the eighties, in its day acted upon many stages. Episodes, characters and backgrounds from the French Revolution now enlarge and supplement it. Rudolf Schildkraut, the German romantic actor, and the Sisters Gish are pictured in it.

Advertiser Dec. 11.

GRIFFITH FILM SOON DUE HERE

The announcement that D. W. Griffith's new film, "The Two Orphans," will soon have its world premiere in Boston, calls to mind an interesting phase of theatrical history in America and France. The original play was produced in Paris in 1875 and was by two well known dramatists of the period. D'Ennery, one of these, had become famous through a long list of successes, including even the French adaptation of the Harriet Beecher Stowe classic, which was queerly renamed "La Case d'Oncle Tom." His drama, however, of the sister love of the orphans, Henriette and Louise, laid in the Louis XVI. era, achieved the greatest success of all his works.

Strangely enough, the Yankee producers shied at "The Two Orphans" at first. Although A. M. Palmer had brought for $1,800 the Yankee rights, he repented of his bargain. His efforts to sell the script to Junius Brutus and to Lester Wallack failed, however, and he did the piece himself at the Union Square Theatre in New York December 21, 1875.

What was the result? The new D'Ennery work ran for a hundred and eighty nights—the equivalent of a two-year run at the present time—and brought fame to the players of all the big roles. Since then many famed stars have been seen in the play, always with success.

"The Two Orphans" had been filmed twice prior to 1921. Their methods used, however, were those of an earlier era of picture production. D. W. Griffith decided to picturize the drama according to his own big conception of the time and the story.

Advertiser Dec. 11

Coming Events

D. W. Griffith's new picture, "The Two Orphans," which will be seen for the first time anywhere at the Tremont Theatre on Monday night, December 26, has a cast full of notables such as Lillian and Dorothy Gish, Joseph Schildkraut, Frank Losee, Catherine Emmett, Morgan Wallace, Lucille La Verne, Sheldon Lewis, Frank Puglia, Creighton Hale, Leslie King, Monte Blue, Sydney Herbert, Leo Kolmar, Adolphe Lestine and Kate Bruce. More than 10,000 pigeons were employed altogether.

Globe Dec. 11

[illegible]

Post - Dec. 11

[illegible]

Transcript, Dec. 17.

Pikes and Lights

David Griffith Pictures the French Revolution

Fragment From His Impending Photo-Play, "The Two Orphans"

Telegram - Dec. 17

"The Two Orphans", Griffith's Latest Film Play, at Tremont

A cast of unusual excellence and repute essay the various principal roles in D. W. Griffith's newest super-production of "The Two Orphans," to be seen for the first time anywhere at the Tremont Theatre, Monday evening, Dec. 26. Although more than 10,000 people appear in the numerous scenes, program limitation permit of announcing but only the vital characterizations. Leading the remarkable cast is the artiste supreme of the screen—Miss Lillian Gish who, with her talented sister, Dorothy, enact the title roles; Joseph Schildkraut, star in the Theatre Guild's presentation of "Liliom"; Frank Losee, Catherine Emmett, Morgan Wallace, Lucille La Verne, Sheldon Lewis, Kate Bruce, Frank Puglia, Creighton Hale, Leslie King, Monte Blue, Sidney Herbert, Leo Kolmar, Adolphe Lestine and others of note.

Mr. Griffith has expanded the famous story told in Dennery's play and brings forth stirring and spectacular scenes of the French Revolution. The scenes of the Revolution, pitched battles in the streets of old Paris; the terrible trials before Robespierre's famed tribunal and even among the "sansculotte," and wild orgies of the Parisian "sans-culotte," are faithfully portrayed.

American - Dec. 17

LILLIAN GISH and DOROTHY GISH IN "THE TWO ORPHANS" - TREMONT, BOSTON

Post - Dec. 11

[illegible]

Traveler - Dec. 17

"The Two Orphans" Heralded as Another Masterpiece

The Gish Sisters, Lillian and Dorothy, who will play the title roles in Griffith's newest production.

[illegible]

Post - Dec. 11

[illegible]

Advertiser Dec. 17

LILLIAN GISH and DOROTHY GISH THE TWO ORPHANS - TREMONT

Telegram Dec. 17

Xmas Week to See New Bills At Theatres

By F. H. CUSHMAN

The upper portion of the local Rialto will be in eclipse the coming week, with the Plymouth, Wilbur and Shubert theatres dark. The Actors Equity folk have granted a special dispensation permitting the closing of such houses as desired without vitiating contracts, a number of theatres took advantage of the premission rather than to face the usual light business of the week before Christmas.

Meanwhile preparations are going briskly on for the openings of Christmas week when "Irene" comes back to Boston for a run at the Shubert, "Afgar," with Delysia will occupy the Wilbur stage, William Hodge in "Beware of Dogs" opens at the Plymouth. "Happy-Go-Lucky" begins a season at the Selwyn and some real circus stunts, with Poodles Hannaford, of Hippodrome fame will entertain at the Opera House.

On Christmas Monday, too, the Tremont will be given over to pictures for a season. The big attraction will be D. W. Griffith's filming of the famous "Two Orphans," so thoroughly identified years ago with the name and fame of Kate Claxton. Mr. Griffith has outdone himself in this picture, so they say, and has added volumes to patronage of the centre.

American - Dec. 17

COMING

D. W. Griffith's "Two Orphans," the latest great feature by the producer of "Way Down East" and "Birth of a Nation."

American - Dec. 17

TWO ORPHANS AT LAST ON SCREEN

Lillian and Dorothy Gish in Cast of Famous Drama Filmed by David W. Griffith

[illegible]

Ads are in back of this book

Reviews in Boston

Traveler

"Orphans of the Storms" Opens in Boston

Lillian and Dorothy Gish in the title roles of D. W. Griffith's new masterpiece.

By KATHARINE LYONS

David Wark Griffith, the great master of the screen, added another feather to his well-plumed hat last evening in the presentation of his latest contribution to the silent drama, "Orphans of the Storm," with which he honored Boston by selecting this city for its first showing.

In a speech made before the curtain, Mr. Griffith paid tribute to Boston and confessed that his sincere regard for it prompted him to select it for the opening of this great picture.

"Orphans of the Storm" is virtually "The Two Orphans," but the producer wisely changed the title on account of contemporary productions of the same name. It is a screen adaptation of the stage masterpiece which has stood the test of years. As a play, next to "Uncle Tom's Cabin," it has probably had more presentations on the stage than any other.

Mr. Griffith's program informs us that his production is by direct arrangement with Kate Claxton, the old actress, who became so famous in the role of Louise. The story has been taken from the play, but the scenario is undeniably Mr. Griffith's own.

For a background for his colorful story he has selected the French revolution and done some of the big work that is performed in "The Birth of a Nation." The picture is divided into two parts. The first part tells the vivid story of Henriette and Louise Girard, two sisters by adoption, and their terrible experiences in Paris up to a thrilling climax. The big war scenes have been saved for the second part of the picture, without sacrificing the heartrending story of the sisters one bit. The elaborations of the familiar tale reveal more of Griffith's genius, whether or not they are historically true. The attention to detail has been given so that the tear changes to a smile, or vice versa, in the twinkling of an eye. The story of the two sisters, Louise, blind and helpless, and Henriette, young and beautiful, is told with such sympathetic touch of art one believes unconsciously that in the story events should have been made out of every possible situation, and one sits through six hours without being bored a second, and the end comes as before one realizes it has actually arrived.

Scenes of the stories are laid in Paris, which Mr. Griffith transported to his studio at Mamaroneck with his customary skill. Many reproductions of works of the historical period have been copied so as to make the illusion complete, necessary to understand the images, the story where the most fairly takes on the dazed state in a perfect illusion of the spectacle of the Bastille (although it would be impossible to convey the impression in words).

Gish Sisters as Orphans

Most credit of all belongs to Lillian and Dorothy Gish, who are, of course, the central figures of the story. Lillian, as Henriette, and Dorothy, as Louise, are the two orphans, and much could be said about the acting. The Gish sisters, Lillian and Dorothy, have been selected to play the roles of the unfortunate orphans. Once again Lillian has proven herself an artiste, in her superb acting of Henriette. Her work is supreme in every detail. The close-ups are so true they are almost lifelike. As Louise, the blind girl, Dorothy Gish has been handed a big task. Up to this picture she has been known to the screen as a comedienne, but now she has a dramatic role and in a sense is miscast. It is a delight to watch the sincerity between the two sisters, but we must confess we prefer Dorothy in comedy roles.

Mr. Griffith has given great attention to the supporting cast and has selected other screen and stage celebrities for important and minor parts. Monte Blue does a fine piece of work in the role of Danton, the great revolutionary leader and idol of the people. Sidney Herbert gives such a studied part of Robespierre, the powerful tyrant, he is suggestive of George Arliss in some of his recall." Joseph Schildkraut, now appearing in "Lilliom" in New York, plays the role of the aristocratic chevalier with much finesses. His youth and looks does much for the part, but his acting does more. Lucille La Verne as Mother Frochard sustains the repellant character both by her hideous appearance and ability. Some of the smallest parts have been given to actors of a day gone by, all of which helps to make the picture the marvellous production that it is.

The musical program, which has been so carefully selected and rehearsed by Mr. Griffith, is almost 50 per cent. of the entertainment. Despite the unfailing interest of the story the themes used never cease attention and the orchestration at the end of the first part of the picture worked up emotions to a deep high pitch. It was a magnificent climax.

The Gish sisters appeared upon the stage at the conclusion of the performance and were overwhelmed with applause, as was Mr. Griffith also.

Globe

GRIFFITH'S NEWEST PICTURE HIS BEST

"The Orphans of the Storm" Presented First Time

Deals With French Revolution and Reign of Anarchy

When David W. Griffith presents a motion picture to an American audience it is always an event in the film world Boston has always shown the warmest appreciation for Mr Griffith and his work, and when he first shows a completed picture in Boston then the event becomes something quite superlative in the motion picture history of the city.

Last night "The Orphans of the Storm" was exhibited at the Tremont Theatre for its world premiere. And the audience murmured in an ecstatic whisper, "He has surpassed himself again."

Mr Griffith has a way of surpassing himself that is extraordinary. Each new success seems to lead to greater efforts. In a speech made at the intermission, Mr Griffith admitted that "The Orphans of the Storm," which has been renamed from "The Two Orphans," has been his most expensive picture. Indeed, it is said to be the most expensive picture ever filmed.

Mr Griffith spent the money he took in from "Way Down East" to make "The Orphans of the Storm" his best picture. Figures are not available, but no matter how much Mr Griffith spent the results are worth it. He has added to the effectiveness by the really wonderful musical score.

"The Orphans of the Storm" deals with the tragic events which led up to the French Revolution and to the horrors of the Reign of Anarchy which succeeded it. The larger part of the story concerns turbulent Paris. "The Two Orphans," Kate Claxton's play, has been used for the human interest, but the film itself is something bigger and more all-inclusive. As Mr Griffith himself says, "The two orphans in a manner might represent all humanity held between the millstones of tyranny. The first tyrant is that of the autocratic rule by kings and nobility. And then Robespierre, who becomes powerful following the downfall of royalty, uses the guillotine as a weapon for eliminating all who do not think as he does."

It is a wonderful film and Griffith has caught the spirit of the French Revolution. In Pola Negri's play "Passion," there were great scenes of the French Revolution. At the time people said that nothing like those scenes had ever been filmed. But that was before Mr Griffith made "The Orphans of the Storm." It is impossible for anyone to sit through the stirring film without learning first hand many historical events concerning those exciting times, and although most of the Parisian scenes were taken in Mamaroneck, N Y, there is every reason to believe that the entire picture is historically correct.

Lillian Gish as Heroine

Lillian Gish as the lovely Henriette Girard, heroine of the story, has been admirably cast. She has not once been led to the sin of over-acting. Her emotional scenes have been done with refinement and a clear-cut sense of the fitness of things. Her role calls for continual tears and tragedies.

Dorothy Gish as the blind girl shares honors with her sister. The role of blind girl is a new one for the vivacious Dorothy, but she has managed to make herself all over for the part. If one had not seen Dorothy before in films of a lighter nature, then one would write her down as a true tragedienne.

Joseph Sihildkraut, the Austrian actor, who was seen in the stage play, "Pagans," in Boston recently, and is now starring in a New York play, has been "discovered" by Mr Griffith for the role of hero. As Chevalier De Vaudrey, Mr Schildkraut has shown himself an adequate motion picture actor. He has exactly the right manner for the handsome chevalier, and his love-making was so realistic and intense that the audience broke out into spontaneous applause last night.

Lucille LaVerne is another "discovery" for this picture. Mme LaVerne is said to be the best actress in "negro mammy roles" on the American stage. It took Mr Griffith to find out her talent for screen acting. As the old hag, she is simply amazing. The audience breathed a sigh of disgust when she first made her appearance. Her makeup as Mother Frochard is a triumph, and when such a makeup is combined with first-class acting, then the result is an unqualified triumph.

Mr Griffith made many new finds for "The Orphans of the Storm," and Frank Puglia, an Italian player, is still another one. Puglia plays the role of Pierre Frochard, the beggar son of Mother Frochard, with a realism that is most convincing.

There are many other well-known principals in the film. Adolphe Lestina, who plays the role of the Doctor, has been with Mr Griffith for many years, and he was personally introduced to last night's audience by Mr Griffith. Kate Bruce is another Griffith standby. Frank Losee, Catherine Emmett, Morgan Wallace, Sheldon Lewis, Creighton Hale, Leslie King and Leo Kolmeri have all filled the requirements of the roles in the manner of which Mr Griffith might well be proud.

But it is Monte Blue, as Danton, who ought to get much credit for his interpretation. Mr Blue has seldom been seen in such a role as Danton, but he held the interest of his admirers every minute and he was as realistic as might be desired.

Sidney Herbert as Robespierre has little action, but he managed to put across the character of this Revolutionary hero here in spite of the handicaps.

Story Itself a "Thriller"

As for the story itself—it is one of the best "thrillers" ever seen on the screen. It may be historical and educational and instructive, as Mai Carroll Owan, who introduced Mr Griffith, said it was, but it's a mighty good story as well. It's like reading the most exciting kind of a novel. Every few feet something new happens. There are two scenes which stand out particularly. One is the ride of Danton and his men with the reprieve for Henriette, whose head rests on the guillotine as he reaches her.

The other is only a short scene. It is where Henriette, on her ride in the rude cart to her supposed death, says good-by to her blind sister. If there was a dry eye in the house during that scene it was because the man or woman had his eyes tightly shut. It is one of the most tragic and emotional scenes ever filmed, and it lasts scarcely longer than 30 seconds. Yet it has a poignant appeal that only Lillian Gish could portray.

There are great spectacles in "The Orphans of the Storm"—fetes in huge gardens, the fall of the Bastille, the Revolutionary Tribunal. They are great scenes—ones that have taken months of research and care before they might be filmed. Yet the little goodby scene of the two sisters stands out above them all as pure art.

The Gish sisters were introduced to the audience last night and Lillian made a brief speech thanking her admirers.

Herald

'TWO ORPHANS' SEEN ON SCREEN

Griffith's Most Ambitious Film Production Success at Tremont

"ORPHANS OF THE STORM" NEW NAME

TREMONT THEATRE—"Orphans of the Storm," a film drama produced by D. W. Griffith, based on Dennery's melodrama, "The Two Orphans." First presentation in Boston. The cast:

Henriette Girard.....Lillian Gish
Louise.....Dorothy Gish
Chevalier De Vaudrey..Joseph Schildkraut
Count De Linieres.....Frank Losee
Countess De Linieres....Catherine Emmett
Marquis De Presle.....Morgan Wallace
Mother Frochard.....Lucille La Verne
Jacques Frochard.....Sheldon Lewis
Pierre Frochard.....Frank Puglia
Picard.....Creighton Hale
Jacques-Forget-Not.....Leslie King
Danton.....Monte Blue
Robespierre.....Sidney Herbert
King Louis XVI.....Leo Kolmeri
The Doctor.....Adolphe Lestina
Sister Genevieve.....Kate Bruce

In this, Mr. Griffith's latest and most ambitious production, the famous old French melodrama, "The Two Orphans," forever connected with the name of Kate Claxton, comes to life again in much elaborated form. Here is an excellent demonstration of how the "movies" may improve on the speaking stage. In a play whose interest depends on dialogue, the movies are hopelessly out of it, of course. Where the interest centres entirely on the action, the movies triumph. Such a play is "The Two Orphans."

Few people remember any of its lines; countless theatregoers will never forget the story of the two sisters and their perilous adventures in Paris at the time of the French revolution. Many of these adventures were merely suggested in the stage play. Now along comes Mr. Griffith and through the medium of the camera, the adventures of the play and many more are presented to the spectator as they never could be presented on the speaking stage.

It is an engrossing play. To a moving story, Mr. Griffith has added swift action, historical interest, and a masterly sense of suspense and climax. We hesitate to enlarge on its historical interest lest some theatregoers, who believe in entertainment and not education in the theatre, may shy away from it. Nevertheless, it is unquestionably a great historical picture which never for a moment sacrifices theatrical interest on that account.

Through the story of the two orphans and their struggles in the Paris of the revolution, move the figures of Danton, Robespierre and Louis XVI. Danton is pictured as a young idealist; Robespierre as a crafty diplomat. The foolish King is seen but little, but there are enthralling glimpses of his court, of the gorgeous rooms, the mirror-like floors, the gardens of Versailles.

The street scenes in old Paris, the glimpses of the city barriers and the architecture are fascinating. There is, too, a marvellously true reproduction of the great doors of Notre Dame. Incidentally, Mr. Griffith has outdone himself. He has spread the pages of a fascinating period of history on the screen that all who run may read.

Miss Lillian Gish, who long since proved herself a true artist, plays the part of Henriette. She brings to the part her own peculiar gentle charm, her quick intelligence in little details which are so important on the screen, her touching pathos. Her sister, Dorothy, who heretofore in her screen career has appeared almost exclusively in comedy, plays the blind girl, Louise.

The scenes between the two sisters are remarkably beautiful, moving to the extreme. Yet Miss Dorothy is not content with her at particular parts; she has not yet learned to bring out her tears, as Miss Lillian Gish can. Miss Dorothy's work is almost perfect, however, in the scenes where she is called upon to show the emotions of a blind girl.

Joseph Schildkraut, who appeared in "Pagans" in Boston, and who is now in "Liliom" in New York, is the Chevalier De Vaudrey. He has a part which he plays with much charm. Mr. Schildkraut is a young actor who will be heard from in the future. He has the manner of the chevalier, the courtly bow, the gallantry of the day, the fine speech. He is a young man who will be heard from in the future.

Lucille La Verne, who has been known for years as a character actress, is the Mother Frochard. She is a hideous creature, but she plays the part with a realism that is most convincing.

There are many other well-known principals in the film. Adolphe Lestina, who plays the role of the Doctor, has been with Mr Griffith for many years, and he was personally introduced to last night's audience by Mr Griffith. Kate Bruce is another Griffith standby. Frank Losee, Catherine Emmett, Morgan Wallace, Sheldon Lewis, Creighton Hale, Leslie King and Leo Kolmeri have all filled the requirements of the roles in the manner of which Mr Griffith might well be proud.

But it is Monte Blue, as Danton, who ought to get much credit for his interpretation. Mr Blue has seldom been seen in such a role as Danton, but he held the interest of his admirers every minute and he was as realistic as might be desired.

Sidney Herbert as Robespierre has little action, but he managed to put across the character of this Revolutionary hero here in spite of the handicaps.

Telegram

Griffith's "Orphans" Is Masterpiece

By SYLVIA CUSHMAN

One would say that it was impossible for D. W. Griffith to make another picture any better than his last productions, but he has accomplished this miracle and given us his masterpiece, "Orphans of the Storm," adapted from the book and play "Two Orphans," admirably featuring the Gish girls.

This picture, which has shown at the Tremont Theatre last night for the first time in any city outside New York, is, in a word, the best we have had yet from Griffith. First, we have an absolutely true story, that is, it will be a lesson of history to our most prominent and to the people who have been taught that our history ends with the Civil War and the reunion of the North and South. Our ignorance of the French Revolution is more than half responsible for the present condition of affairs. Perhaps, if people knew what happened in France in 1789 and what led up to it, they would be more careful in the future. Perhaps, if people knew what happened in France in 1789 and what led up to it, they would be more careful in the future. Perhaps, if people knew what happened in France in 1789 and what led up to it, they would be more careful in the future.

Gish Sisters as Orphans

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Mr. Griffith has given great attention to the supporting cast and has selected other screen and stage celebrities for important and minor parts. Monte Blue does a fine piece of work in the role of Danton, the great revolutionary leader and idol of the people. Sidney Herbert gives such a studied part of Robespierre, the powerful tyrant, he is suggestive of George Arliss in some of his recall." Joseph Schildkraut, now appearing in "Liliom" in New York, plays the role of the aristocratic chevalier with much finesses. His youth and looks does much for the part, but his acting does more. Lucille La Verne as Mother Frochard sustains the repellant character both by her hideous appearance and ability. Some of the smallest parts have been given to actors of a day gone by, all of which helps to make the picture the marvellous production that it is.

The musical program, which has been so carefully selected and rehearsed by Mr. Griffith, is almost 50 per cent. of the entertainment. Despite the unfailing interest of the story the themes used never cease attention and the orchestration at the end of the first part of the picture worked up emotions to a deep high pitch. It was a magnificent climax.

The Gish sisters appeared upon the stage at the conclusion of the performance and were overwhelmed with applause, as was Mr. Griffith also.

Advertiser

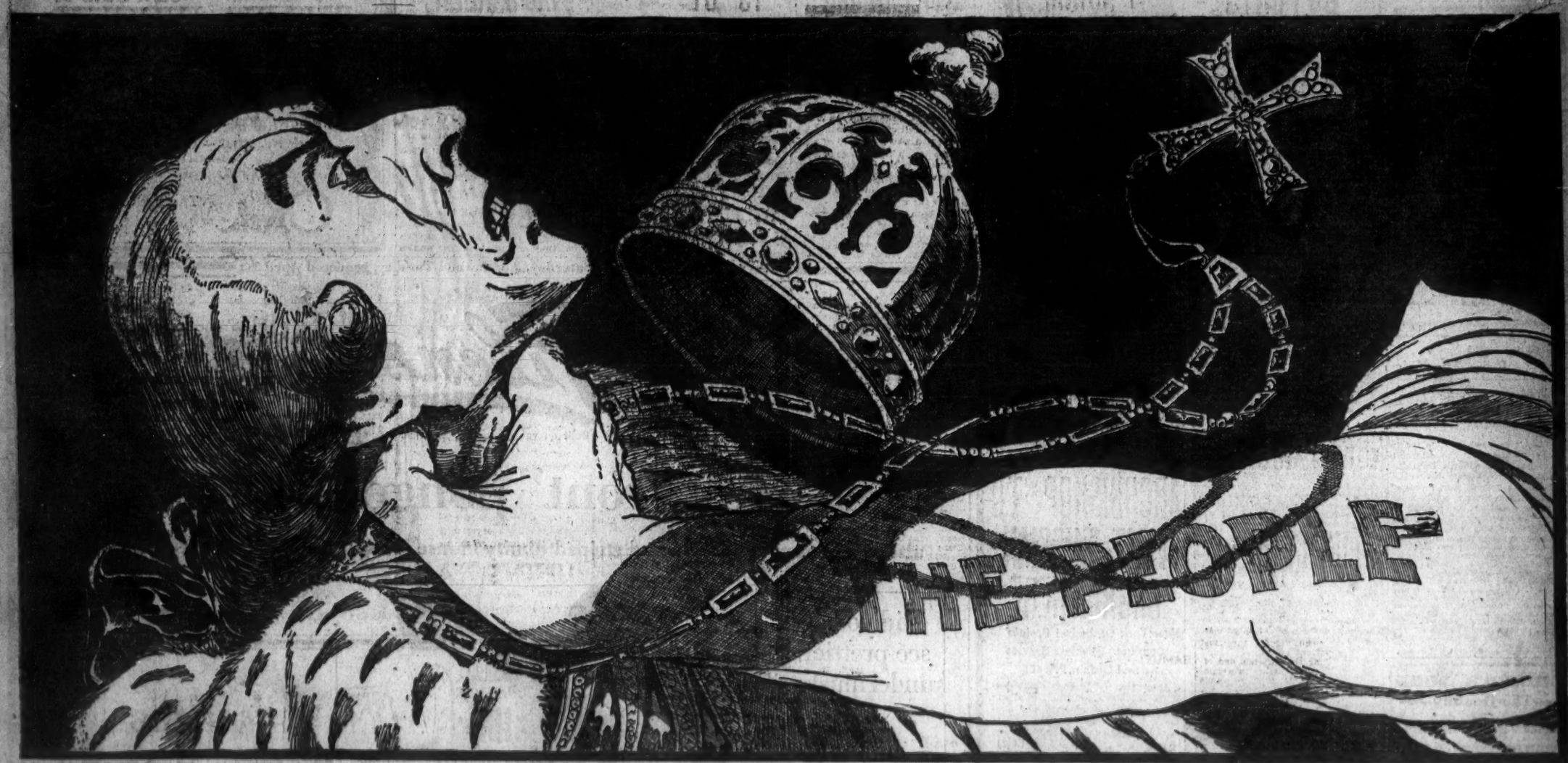
GRIFFITH'S NEW FILM TRIUMPHS

BY GEORGE C. MACGRIGGOR

Lillian and Dorothy Gish have set a new standard in the art of emotional screen acting, and D. W. Griffith has filched his claim to be regarded as the world's master of stage and screen, in "The Orphans of the Storm," which had its world premiere last night at the Tremont Theatre.

GISH SISTERS AS ORPHANS

When the People Reach Out, BEWARE!



King Louis XVI. of France Learned It Too Late

ONE single play has been seen by fifty millions of Americans. That play was the TWO ORPHANS, played in every country in the world but Siam.

A hundred million Americans need to see the story of a still greater play of real life, called THE FRENCH REVOLUTION. In looking back at that play of history, a tragedy of passion in which Kings were victims and men from the gutter their executioners, the intelligent man is warned and understands the events of to-day.

✦ ✦ ✦

Beware of the people when it reaches out to grab what it wants. And let the people beware of ITSELF in that moment of hatred, triumph, intoxication and inevitable disaster.

When a nation is plunged into revolution, into a sea of blood, heads of men and women from the upper class fall by the thousands. Then leaders of the revolution themselves fall. THEIR necks pass under the guillotine blade.

Danton, giant in power, went first, then Robespierre, Carlyle's "green-eyed monster," dragged to the guillotine with jaw broken, blood running from his mouth, but defiant. Then Marat was in rule, and Charlotte Corday killed him.

Then came Napoleon, seizing the people by the throat as they, the people, had seized the foolish King Louis. Napoleon marched them all over Europe to be shot on a hundred battlefields, or frozen in the snows of Russia. His day came, and he went to die on his lonely island in misery physical and mental agony.

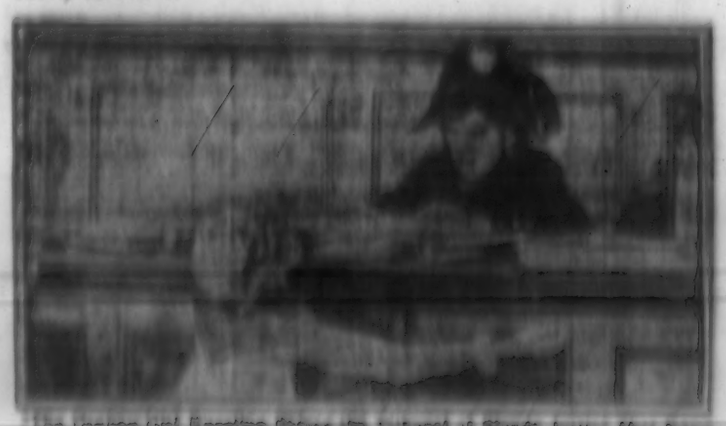
FROM REVOLUTION, BLOODSHED AND TYRANNY ONLY SORROW CAN COME.

✦ ✦ ✦

In his extraordinary picture production of the Two Orphans, which he calls "ORPHANS OF THE STORM," David W. Griffith makes YOU LIVE for two and a half hours in that horrible storm of blood, hatred and rebellion. The arrogant nobles, yesterday feasting, careless debauches, to-day are hunted like rats. The people are transformed into a howling mob, the King and his wife are beheaded. Then the hour glass turns, and the people again are under the heel of power from above.

✦ ✦ ✦

If an intelligent man could see himself drunk or angry, he would never be angry or drunk again. And intelligent people, seeing real revolution, living, hating and killing, as Mr. Griffith shows it in his marvelous picture of "ORPHANS OF THE STORM," would hate the suggestion of revolution even more intensely than they could hate tyranny or selfish exploitation. For when a whole people go mad, there is wisdom and safety nowhere.



The Orphans Just Escaping Being the Victims of Bloody Justice That Ruled "Its Justice."
Scenes from the Film Play.

The beautiful, pathetic picture of the Two Orphans, the blind girl and her sister, separated and plunged into the horrible maelstrom of the French Revolution, the absolute living portrayal of that revolution with its great figures and horrible brutality, stamps upon the mind that which will never be forgotten by intelligent Americans. The horrible selfishness of the privileged classes, living tax free on misery below them, feasting, squandering, debauched and shameless at a time when there were thirty thousand professional beggars in Paris and when the nobleman might see at the gate of his castle peasants lying dead, with grass that they had tried to eat sticking from their mouths—that is the picture of governing power gone mad. And the Griffith picture portrays it as no other could do.

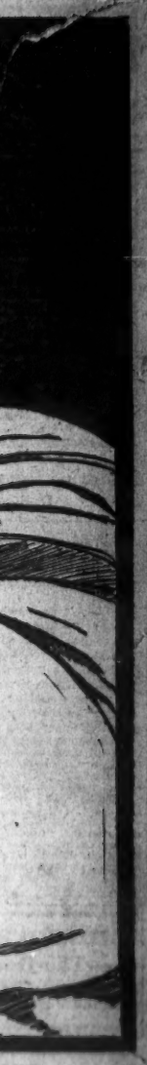
✦ ✦ ✦

With this wild setting of revolution for a background, the romance and story of the Two Orphans, tale of girlish beauty, devotion and pathos mixed in the stream of hatred, horror and cruelty, stands out with power that words cannot possibly describe.

To see this Griffith play of the Two Orphans, "ORPHANS OF THE STORM," as he has chosen to call his finest production, is a duty, an education, and, in addition, it provides hours of most intense interest, excitement and delight.

The sixty score and scores, unlimited spending of money on a scale hitherto unthought of, plus the knowledge and genius of Griffith, the greatest picture-maker in the world, have produced this picture-story of the Two Orphans, "ORPHANS OF THE STORM." And you are urged to see it while it is still in Boston.

See D. W. Griffith's "Orphans of the Storm" TREMONT THEATRE BOSTON



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ATRE

Traveler Dec. 17

TREMONT THEATRE
THOMAS B. LOTHIAN, MANAGER
EVGS. at 8.15 ~ MATS. WED. & SAT. 2.15

LAST 6 NIGHTS
LAST 2 MATS.

SAM H. HARRIS
PRESENTS
THE HEART-WINNING COMEDY

ONLY 38

A NEW COMEDY by A. E. THOMAS
SUGGESTED BY A STORY
BY WALTER PRICHARD EATON

WITH **MARY RYAN**
STAGED BY SAM FORREST

THE WORLD PREMIERE!

DAVID WARK GRIFFITH
Presents Personally
A DRAMATIC EPIC

"ORPHANS OF THE STORM"

WITH
LILLIAN and DOROTHY GISH
And Ten Thousand Others
Orchestra of Forty
TREMONT THEATRE
Monday Evening
December Twenty-six
Twice Daily Thereafter
Seats Thursday

Telegram Dec. 18

THE WORLD PREMIERE!
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WITH
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Advertiser

At the Premiere of "Orphans of The Storm"

On NEXT MONDAY EVENING, at the TREMONT THEATRE, MR. D. W. GRIFFITH, the producer of this elaborate development of an old and cherished tale, will appear in person and address the audience. He will likewise appear and speak at the matinee on the day following, and on both these occasions will introduce in person MISS LILLIAN GISH and MISS DOROTHY GISH, who essay the principal characterizations in the new offering. MISS LILLIAN GISH will also have a few remarks to make to the people of Boston.

Sale of Seats at Box Office on Thursday.

Transcript Dec. 20

Amusements | Amusements

An Announcement:

D. W. Griffith has changed the title of his new film production from "The Two Orphans" to that of "ORPHANS OF THE STORM." Under that title it will be presented for a world premiere at the TREMONT THEATRE, beginning Monday night, December 26, and twice each day thereafter.

Although costly and disturbing, the change is made to avoid even greater confusion with several other films bearing the title "The Two Orphans," which various promoters are now offering to exhibitors.

When Mr. Griffith decided to make his picture, his intention was widely advertised, that there might be no coincidence of production to bring about a condition as now exists. To protect himself legally and honorably, he purchased all interests held or claimed by Kate Claxton in the dramatic rights, even increasing the sum Miss Claxton originally named.

The other films are reported to have been made abroad. The release dates were withheld until Mr. Griffith made his announcement of presentation, and now are being widely offered. The motion picture industry has made no effort for protection from such practices. The change in title means a loss of tens of thousands of dollars to Mr. Griffith, the scrapping of much advertising and the abandonment of a title he could have preferred to use.

D. W. GRIFFITH, INC.

Seat Sale at
Tremont Theatre Box Office
This Thursday

Globe Dec. 21

TREMONT THEATRE
BOSTON
מנהאנטן מארגן, מאנטאג אבענד
דעצעמבער 26טן
עווי פאל פעצאיר — 2 אויר נאכמיטאג און
8 אויר אבענד
פיטם שוין צו בעקומען היינט
צום ערשטן מאל אריגינעלמאל
ד. וו. גריפפיטה פרעזענטירט
א דראמאטישע העלדענעפיך
יתומים פון שטורם דעם
ORPHANS OF THE STORM
לוים, דרעסמער, אראנדושענגו פיט קינס
קאמפאנו פיט
ליליען גיש און דאראטהי גיש
צוזאן טויזענד אנדערע
טרקעסטער פון פערציג
אלע פיטם דעזערווירט — פיקעטס צוויי
וואכען קאדוואנס
בעשטרקונג — פיר גרייזאן פיטם ער
שוינען פערזענליך פאנטאם אבענד אוז דאנגסטאג
מאטינעע אוז אראנטשרענן דאס פארהאנג. ער
וועט אויך אנשטעלען, בין דיעזע געלעגענהייט
טעג, פיטם ליליען גיש אוז פיטם דאראטהי גיש,
וועלכע וועלען אויך דערבייזיין.

Christian Science Monitor Dec. 31

AMUSEMENTS
BOSTON

TREMONT THEATRE — TWICE DAILY Except Sundays 2 P.M.—8 P.M.
Impressively Beautiful!
D. W. GRIFFITH'S
ORPHANS OF THE STORM
with
LILLIAN GISH DOROTHY GISH
Ten Thousand Others

Telegram Dec. 20

TREMONT THEATRE — MATINEES, 25c, 50c, 75c, $1 — EVENINGS, 50c, 75c, $1, $1.50

A VERITABLE SENSATION!
Every Boston Newspaper Acclaims Ecstatically
D. W. GRIFFITH'S
New Empire of Emotions
'Orphans of the Storm'
WITH
Lillian Gish and Dorothy Gish
Ten Thousand Others
ORCHESTRA OF FORTY
All Seats Reserved on Sale 2 Weeks Ahead for All Presentations
Twice Daily, Matinee and Night
2 P. M. (Prompt) 8 P. M.

Jewish Morning Journal Dec. 26

TREMONT THEATRE
BOSTON
מאנטאג, דן 26טן דעצעמבער
יתומים
פון
שטורם
ORPHANS OF THE STORM
לוים, דרעסמער, אראנדושענגו פיט קינס
קאמפאנו פיט
ליליען גיש און דאראטהי גיש
צוזאן טויזענד אנדערע
טרקעסטער פון פערציג
אלע פיטם דעזערווירט — פיקעטס צוויי
וואכען קאדוואנס
בעשטרקונג — פיר גרייזאן פיטם ער
שוינען פערזענליך פאנטאם אבענד אוז דאנגסטאג
מאטינעע אוז אראנטשרענן דאס פארהאנג. ער
וועט אויך אנשטעלען, בין דיעזע געלעגענהייט
טעג, פיטם ליליען גיש אוז פיטם דאראטהי גיש,
וועלכע וועלען אויך דערבייזיין.

Globe Dec. 27

It Hypnotized— Held—Swayed— Enthralled!

Thousands turned away! Representative Bostonians, charmed by an Empire of New Emotions, filled every seat in Tremont Theatre last night and their EVERY ENNOBLING EMOTION ENGAGED by

D. W. GRIFFITH'S
Marvelous, Beautiful and Mesmeric Epic

"ORPHANS OF THE STORM"

With
LILLIAN GISH DOROTHY GISH
Ten Thousand Others
SYMPHONY ORCHESTRA OF FORTY

TREMONT THEATRE TWICE DAILY **NOW**
Matinees 2 P. M. (Prompt) Evenings 8 P. M.
Evenings 50c to $1.50. Matinees 25c to $1.

NOTE:—Mr. Griffith, Lillian Gish and Dorothy Gish will appear in person at showings today, MATINEE and also TONIGHT.

American Dec. 28

truly a hypnotic hurricane of action

Griffith has tapped the secret nerve-messages of a city:
Its scandal—wickedness—love—sacrifice—adventure—romance—peril and triumph
Acting that crowns with art that "sharp female—Guillotine"

TONIGHT
David Wark Griffith's
empire of new emotions

Orphans of the Storm

THE STORY OF AN IMMORTAL BUBBLE
A world premiere. Mr. Griffith and Lillian and Dorothy Gish will appear tonight and at the Thursday performances.

TREMONT THEATRE
Twice Daily, 2 and 8 o'clock
Prices: Mat. 25c to $1; Nights 50c to $1.50

Transcript Dec. 28

An Empire of New Emotions!!

A strong-heart play for those of Today and Tomorrow—not Yesterday

HYPNOTIC! OVERWHELMING! COLOSSAL!

To permit time for important improvements in the presentation, postponement until Wednesday has been made of

DAVID WARK GRIFFITH'S
Dramatic Marvel of the Films

"Orphans of the Storm"

TREMONT THEATRE — TWICE DAILY

Globe Dec. 23

ONLY 38
SEATS ON SALE NOW
ORPHANS OF THE STORM
Lillian Gish and Dorothy Gish

Globe Dec. 24

Amusements

ONLY 38
SEATS ON SALE NOW
D. W. GRIFFITH Presents
A Dramatic Epic
ORPHANS OF THE STORM
Lillian Gish and Dorothy Gish
ORCHESTRA OF FORTY

Globe Dec. 26

ONLY 38
ORPHANS OF THE STORM

Globe Dec. 26

POSTPONED

OPENING OF
D. W. GRIFFITH'S
Orphans of the Storm
TREMONT THEATRE
Until Wednesday Evening
AT 8 O'CLOCK PROMPT

Globe Dec. 27

ONLY 38

Globe Dec. 27

ONLY 38
ORPHANS OF THE STORM

Transcript Feb. 4

Tonight's the Night

to see D. W. Griffith's great masterpiece "Orphans of the Storm"—Tremont Theatre.

2 P.M.——*Twice Daily*——8 P.M.

Feb. 7

Incomparable

in artistic splendor and dramatic interest is Griffith's masterpiece "Orphans of the Storm" at the Tremont Theatre.

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Feb. 8

A Far Step in Art

is Griffith's wonder effort "Orphans of the Storm," now at the Tremont Theatre.

2 P. M.——Twice Daily——8 P. M.

Feb. 9

An Event Unusual

in history of theatre is Griffith's marvel "Orphans of the Storm" at Tremont Theatre.

2 P. M.——Twice Daily——8 P. M.

Globe Feb. 5

Boston Jewish American Jan 13

TREMONT THEATRE
BOSTON

יתומים
פון
שטורם

2 מאל טעגליך
2 נאכמיטאג, 8 אבענד
אום ערשטען מאל
ד. וו. גריפיט
פרעזענטירט
א וואונדערבארע דראמא
מיט די ציטען פון
דער פראנצויזישער
רעוואלוציאן מיט אלע
איהרע שרעקליכקייטען
און פאסירונגען

ליליען גיש און דאראטהי גיש
און צעהן טויזענד אנדערע. ארקעסטער פון פערציג.
אלע סיסט ריזוירווד אין סייל צוויי וואכען אין פאראויס.

Globe Feb. 9

The Tragedy of the Tyrant—

What a pitiful figure was Robespierre, the queer "sea-green formula," of whom Carlyle writes! Rising as the great figure during the French Revolution, he became a fanatic in the matter of reform! He was not bad; really overzealous for good, until his head ran away with him! He put himself above human law and beyond human sympathy! What a crash! He nearly destroyed the hope of civilization! Never has this great character of history been so forcibly brought forth as by D. W. Griffith in his triumphant masterpiece, "ORPHANS OF THE STORM," at the Tremont Theatre. Be sure and see it! Twice daily at 2 and 8 p. m.—Sundays at 3 and 8 p. m.

Traveler Dec. 29

Amusements *Amusements* *Amusements*

At Last Griffith has made one better than "The Birth of a Nation"

Every Boston Newspaper in Ecstacy Over

D. W. GRIFFITH'S

Masterful and Beauteous New Sensation

"ORPHANS OF THE STORM"

With

LILLIAN GISH and DOROTHY GISH

Ten Thousand Others

SYMPHONY ORCHESTRA OF FORTY

GLOBE says: "Griffith's 'Orphans of the Storm' his best . . . Audience murmured in **ecstatic whisper,** 'He has **surpassed** himself again.' It is a **wonderful** film . . . One of the best **'thrillers'** ever seen on the screen . . . Like reading the most **exciting** novel. Every few feet **something new** happens . . . **Great scenes."**

TRANSCRIPT says: "Griffith still the **master of all** . . . Time and again he **rises** to **great heights** . . . A Griffith at his **best** . . . He sets upon the screen the rising of all Paris . . . the **mad measures** of the Carmagnole . . . Its **vast** canvas of revolt is **epic** compared to the ice-jam of **'Way Down East'** . . . **Master** of his **masses** . . . piling **thrill** upon **thrill** . . . 'Orphans of the Storm' is his most **finished,** his most **powerful** work."

TELEGRAM says: "One would say it was **impossible** for D. W. Griffith to make another picture any **better** than his past productions, but he has **accomplished this miracle** and given us his **masterpiece** . . . 'Orphans of the Storm' is the **finest tribute** to **art** and **history** the motion picture world could give."

TRAVELER says: "Told with such **sympathetic** touch of **art** one becomes **unconsciously lost** in the story. **Great scenes** have been made out of every **possible situation,** and one sits through 2½ hours without being bored a second, and the end **creeps** in before one **realizes** it has **actually arrived** . . . the **tear** changes to a **smile,** or vice versa, in the **twinkling** of an **eye."**

AMERICAN says: " 'Orphans of the Storm' at Tremont Theatre is **wonderful** . . . **Surpasses** everything that he (Griffith) has ever done, and, **furthermore,** it is far and away the **finest screen drama ever seen** in this **country** . . . I was **simply overpowered** by the **terrific forces** this man turned loose in the theatre . . . ride to the **rescue** is used with **enormous** effect . . . **remarkably** human and **engrossing** love story."

HERALD says: "It is an **engrossing** play. To a **moving story** Mr. Griffith has added **swift action,** historical interest and a **masterly sense** of **suspense** and **climax** . . . Scenically Mr. Griffith **has outdone** himself."

POST says: " 'Orphans of the Storm' **allures** . . . finish and smoothness . . . shown last evening **without a flaw** . . . almost **continuous action** . . . displayed the **unmistakable imprint** of Mr. Griffith's **skill."**

ADVERTISER says: "D. W. Griffith has **clinched** his **claim** to be regarded as the **world's master** of **cinema spectacles** in 'Orphans of the Storm.' . . . **amazing visualization."**

and WINCHELL SMITH, peer of playwrights, says:

"It didn't seem possible, but Mr. Griffith has made a picture better than 'The Birth of a Nation' or 'Way Down East.' "

TREMONT THEATRE TWICE DAILY **NOW**

Matinees 2 P.M. (Prompt) Evenings 8 P.M.

ALL SEATS RESERVED——ON SALE TWO WEEKS IN ADVANCE

Transcript Feb. 10

Delighted Throngs

are seeing Griffith's latest triumph "Orphans of the Storm" at the Tremont Theatre.

2 P. M.——Twice Daily——8 P. M.

Traveler Feb. 11

TREMONT THEATRE SOLD OUT TODAY

Matinee Today at 2 P. M.

Every Evening at 8 P. M.

LAST 2 WEEKS!

D. W. Griffith's

New Empire of Emotions

ORPHANS OF THE STORM

Traveler Dec. 31

NOW TWICE EACH DAY EXCEPT SUNDAY **NOW**

An Enormous Success!

D. W. GRIFFITH'S

Thrilling and Enthralling

"ORPHANS OF THE STORM"

with

LILLIAN GISH DOROTHY GISH

Ten Thousand Others

Broadway Classic Founded on All Times

TREMONT THEATRE

8 P. M. (Prompt) 8 P. M.

Harvard Crimson Jan. 14

Tremont Theatre Twice Daily 2 P. M. 8 P. M.
Boston Prompt

Matinee Every Day
Every Evening

D. W. Griffith presents
a Spectacular Epic

"ORPHANS OF THE STORM"

with

LILLIAN GISH — DOROTHY GISH
Ten Thousand Others

LARGE SYMPHONY ORCHESTRA
in this musical
setting to Drama

to red-blooded Americans--

interested in the **future** of their **country!** Do you wish to see us all **led around by** the **nose** and made **tools** of by **scheming cliques,** who always have **lots** of **money** to further their ends?

Congressman Tinkham

sounded the **greatest warning** in Washington Tuesday when he told members of the House of Representatives how we had been **overburdened** with **ridiculous laws** and how we had become the **most notorious law ignorers** in the **world!**

the people of France

years ago **dreamed** a **great dream!** They **overthrew** the **rule** of **silly aristocrats** and **kings** and set about to build up a **genuine brotherhood!** They **failed!** Why? They **became docile** and looked for **empty frivolities!**

scheming cliques and tyrants

then took hold! They made **laws** to **suit** a **small number** and **chaos** followed! Before the people realized their **danger** all **government** and **all law** was in the **hands** of a **few** to **do** as they **pleased!**

the threatening danger

of history repeating inspired D. W. Griffith with the lofty purpose to produce the **greatest theatre offering the world has ever known** for **real Americans!** It **cost more** than all the **funny shows** now in **New York put together!** The **world was searched** for data! Every **possible thing done** to have it **correct in detail!** The **finest actors** to be had were **engaged** for the various **parts!**

"ORPHANS OF THE STORM"

was **made** for **people who think!** It is **not for spineless, nonchalant** people who **rush** to the **theatre** only for a **titter** or a **base suggestion!**

not for vapid people!

It was **made** at the **greatest expense** ever known in the **history** of **theatrics** so that **people** might **realize** the **dangers** threatening us! It was produced that **Americans** might **stop** and **think** in time to **save** their **land** from the **fate** that **befell France!**

but—

if you like **artistic splendor,** not **thrills** that **menace** every **smoldering emotion** and a **tender, true heart appeal,** you will **enjoy** every minute of "ORPHANS OF THE STORM." **Nothing like it has ever been seen** in a theatre!

only a few weeks more

remain in which it is August Mr. Griffith's home of the Famous Theatre now terminated. To enable to travel his new big Grand Opera and George M. Cohan have previous bookings!

TWICE EVERY DAY—INCLUDING SUNDAYS

Traveler Dec. 17

TREMONT THEATRE — **LAST 6 NIGHTS LAST 2 MATS.**

THOMAS B. LOTHIAN, MANAGER
EVES. at 8.15 – MATS. WED. & SAT. 2.15

SAM H. HARRIS PRESENTS
The Heart-Winning Comedy

ONLY 38

A New Comedy by A. E. Thomas Suggested by a Story by Walter Prichard Eaton

WITH **MARY RYAN**

STAGED BY SAM FORREST

THE WORLD PREMIERE!

DAVID WARK GRIFFITH
Presents Personally
A DRAMATIC EPIC

"ORPHANS OF THE STORM"

WITH
LILLIAN and DOROTHY GISH
And Ten Thousand Others
Orchestra of Forty
TREMONT THEATRE
Monday Evening
December Twenty-six
Twice Daily Thereafter
Seats Thursday

Telegram Dec. 18

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Presents Personally
A Dramatic Epic

"ORPHANS OF THE STORM"

WITH
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And Ten Thousand Others
Orchestra of Forty
TREMONT THEATRE
Monday Evening
December Twenty-six
Twice Daily Thereafter
Seats Thursday

Advertiser

At the Premiere of "Orphans of The Storm"

On NEXT MONDAY EVENING, at the TREMONT THEATRE, MR. D. W. GRIFFITH, the producer of this elaborate development of an old and cherished tale, will appear in person and address the audience. He will likewise appear and speak at the matinee on the day following, and on both these occasions will introduce in person MISS LILLIAN GISH and MISS DOROTHY GISH, who essay the principal characterizations in the new offering. MISS LILLIAN GISH will also have a few remarks to make to the people of Boston.

Sale of Seats at Box Office on Thursday.

Transcript Dec. 20

Amusements — Amusements

An Announcement:

D. W. Griffith has changed the title of his new film production from "The Two Orphans" to that of "ORPHANS OF THE STORM." Under that title it will be presented for a world premiere at the TREMONT THEATRE, beginning Monday night, December 26, and twice each day thereafter.

Although costly and disturbing, the change is made to avoid even greater confusion with several other films bearing the title "The Two Orphans," which various promoters are now offering to exhibitors.

When Mr. Griffith decided to make his picture, his intention was widely advertised, that there might be no coincidence of production to bring about a condition as now exists. To protect himself legally and honorably, he purchased all interests held or claimed by Kate Claxton in the dramatic rights, even increasing the sum Miss Claxton originally named.

The other films are reported to have been made abroad. The release dates were withheld until Mr. Griffith made his announcement of presentation, and now are being widely offered. The motion picture industry has made no effort for protection from such practices. The change in title means a loss of tens of thousands of dollars to Mr. Griffith, the scrapping of much advertising and the abandonment of a title he would have preferred to use.

D. W. GRIFFITH, INC.

Seat Sale at
Tremont Theatre Box Office
This Thursday

Globe Dec. 21

TREMONT THEATRE
BOSTON

מאנאנגערג מארגן, מאנטאג אבענד
דעצעמבער 26טן
צוויי מאל טעגלעך — 2 אזיגר נאכמיטאג, און
8 אזיגר אבענד
סיטס שוין צו בעקומען הייגט
עס פרעשען מאר אינגעגרוואר
ד. וו. גריפפיטס פרעזענטירט
א דראמאטישע עפּאכמאכענדע

יתומים פון שטורם
ORPHANS OF THE STORM

מיט דורכטער מאדעמאזעלע סיס עיגיס
מאדעמאזעל סיס
ליליען גיש און דאראטדי גיש
צוזאמען מיט זעכצן אנדערע
מרקעסטער פון פערציג
אלע סיסס דעזערווירט — סיטעס צוויי
וואכען מארגן
באמערקונג: — פון נייעמען סיסס ווערן
שוין פערזוכט מאנטאג אבענד און דינסטאג
מארגען און אזיגרסטרון דאס פאבליקום, ער
וועט איך פארשטעלען, ווי דיעזע נעלעגענהייט
טון, סיסס צו ליליען גיש אל סיסס דאראטהי גיש,
(20)

Christian Science Monitor Dec. 21

AMUSEMENTS
BOSTON

TREMONT THEATRE — TWICE DAILY Except Sundays 2 P.M.—8 P.M.

Impressively Beautiful!
D. W. GRIFFITH'S
ORPHANS OF THE STORM
with
LILLIAN GISH DOROTHY GISH
Ten Thousand Others

Telegram Dec. 20

TREMONT THEATRE — MATINEES, 25c, 50c, 75c, $1 — EVENINGS, 50c, 75c, $1, $1.50

A VERITABLE SENSATION!

Every Boston Newspaper Acclaims Ecstatically
D. W. GRIFFITH'S
New Empire of Emotions
'Orphans of the Storm'
WITH
Lillian Gish and Dorothy Gish
Ten Thousand Others
ORCHESTRA OF FORTY
All Seats Reserved on Sale 2 Weeks Ahead for All Presentations
Twice Daily, Matinee and Night
2 P. M. (Prompt) 8 P. M.

Jewish Morning Journal Dec. 26

TREMONT THEATRE
BOSTON

יתומים
שטורם

Globe Dec. 29

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A strong-heart play for those of Today and Tomorrow—not Yesterday

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DAVID WARK GRIFFITH'S
Dramatic Novel of the Film

"Orphans of the Storm"

TREMONT THEATRE — TWICE DAILY

Globe Dec. 26

POSTPONED

On that month effect will now somehow value whose may be entirely arranged

OPENING OF
D. W. GRIFFITH'S
Orphans of the Storm
TREMONT THEATRE
Until Wednesday Evening
AT 8 O'CLOCK PROMPT

Globe Dec. 23

TREMONT THEATRE — **ONLY 38 DAYS**
Beginning this Evening (Christmas Eve. 18)
2 P. M. Prompt Matinee Today 2 P. M.
TICKET PRICES AT 2 (PROMPT)
EVERY NIGHT AT 8 (PROMPT)
SEATS ON SALE NOW
Lillian Gish and Dorothy Gish
ORPHANS OF THE STORM

Globe Dec. 24

Amusements

TREMONT THEATRE — **ONLY 38 DAYS**
Beginning this Evening (Christmas Eve. 18)
2 P. M. Prompt Matinee Today 2 P. M.
TICKET PRICES AT 2 (PROMPT)
EVERY NIGHT AT 8 (PROMPT)
SEATS ON SALE NOW
D. W. GRIFFITH Presents
A Dramatic Epic
ORPHANS OF THE STORM
Lillian Gish and Dorothy Gish
THE CONCERTO OPERA
ORCHESTRA OF FORTY

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EVERY NIGHT AT 8 (PROMPT)
SEATS ON SALE NOW
ORPHANS OF THE STORM
Lillian Gish and Dorothy Gish

Post Dec. 19

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2 P. M. Prompt Matinee Today 2 P. M.
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EVERY NIGHT AT 8 (PROMPT)
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A Dramatic Epic
ORPHANS OF THE STORM
Lillian Gish and Dorothy Gish
THE CONCERTO OPERA
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Globe Feb. 5

Boston Jewish American Jan. 13

TREMONT THEATRE
BOSTON

יתומים
פון'ם
שטורם

2 מאל טעגליך
2 נאכמיטאג, 8 אבענד
צום ערשטען מאל
ד. וו. גריפיס
פרעזענטירט
א וואונדערבארע דראמא
סא פון די צייטען פון
דער פראנצויזישער
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איהרע שרעקליכקייטען
און פאסירונגען

ליליען גיש און דאראטהי גיש

און צעהן טויזענד אנדערע. ארקעסטער פון פערציג.
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TELEGRAM says: "One would say it was **impossible** for D. W. Griffith to make another picture any **better** than his past productions, but he has **accomplished this miracle** and given us his **masterpiece** . . . 'Orphans of the Storm' is the **finest tribute** to **art** and **history** the motion picture world could give."

TRAVELER says: "Told with such **sympathetic** touch of **art** one becomes **unconsciously lost** in the story. **Great scenes** have been made out of every **possible situation,** and one sits through 2½ hours without being bored a second, and the end **creeps** in before one **realizes** it has **actually arrived** . . . the **tear** changes to a **smile,** or vice versa, in the **twinkling** of an **eye."**

AMERICAN says: " 'Orphans of the Storm' at Tremont Theatre is **wonderful** . . . **Surpasses** everything that he (Griffith) has ever done, and, **furthermore,** it is far and away the **finest screen drama ever seen** in this **country** . . . I was **simply overpowered** by the **terrific forces** this man turned loose in the theatre . . . ride to the **rescue** is used with **enormous** effect . . . **remarkably** human and **engrossing** love story."

HERALD says: "It is an **engrossing** play. To a **moving story** Mr. Griffith has added **swift action,** historical interest and a **masterly sense** of **suspense** and **climax** . . . Scenically Mr. Griffith **has outdone** himself."

POST says: " 'Orphans of the Storm' **allures** . . . finish and smoothness . . . shown last evening **without a flaw** . . . almost **continuous action** . . . displayed the **unmistakable imprint** of Mr. Griffith's **skill."**

ADVERTISER says: "D. W. Griffith has **clinched** his **claim** to be regarded **as** the **world's master** of **cinema spectacles** in 'Orphans of the Storm.' . . . **amazing visualization."**

and WINCHELL SMITH, peer of playwrights, says:

"It didn't seem possible, but Mr. Griffith has made a picture better than 'The Birth of a Nation' or 'Way Down East.' "

TREMONT THEATRE TWICE DAILY **NOW**

Matinees 2 P. M. (Prompt) Evenings 8 P. M.

ALL SEATS RESERVED——ON SALE TWO WEEKS IN ADVANCE

Globe Feb. 5

to red-blooded Americans--

interested in the **future** of their **country!** Do you wish to see us all **led around by** the **nose** and made **tools** of by **scheming cliques,** who always have **lots** of **money** to further their ends?

Congressman Tinkham

sounded the **greatest warning** in Washington Tuesday when he told members of the House of Representatives how we had been **overburdened** with **ridiculous laws** and how we had become the **most notorious law ignorers** in the **world!**

the people of France

years ago **dreamed** a **great dream!** They **overthrew** the **rule** of **silly aristocrats** and **kings** and set about to build up a **genuine brotherhood!** They **failed!** Why? They **became docile** and looked for **empty frivolities!**

scheming cliques and tyrants

then took hold! They made **laws** to **suit** a **small number** and **chaos** followed! Before the people realized their **danger** all **government** and **all law** was in the **hands** of a **few** to **do** as they **pleased!**

the threatening danger

of history repeating inspired D. W. Griffith with the lofty purpose to produce the **greatest theatre offering the world** has **ever known** for **real Americans!** It **cost more** than all the **funny shows** now in **New York put together!** The **world was searched** for data! Every **possible thing** done to have it **correct in depth!** The **finest actors** to be had were **engaged** for the various **parts!**

"ORPHANS OF THE STORM"

was made for **people who think!** It is **not for spineless, namby-pamby** people who **rush** to the **theatre** only for a **titter** or a **base suggestion!**

not for vapid people!

It was **made** at the **greatest expense** ever known in the **history** of **theatricals** so that **people** might **realize** the **dangers** threatening us! It was produced that **Americans** might **stop** and **think** in time to **save** their **land** from the **fate** that **befell France!**

But—

If you like **artistic splendor,** real **thrills** that **menace** every **smoldering emotion** and a **tender, true heart appeal,** you will **enjoy** every minute of "ORPHANS OF THE STORM." **Nothing like it has ever been seen in a theatre!**

only a few weeks more

remain in which to see it in **Boston.** Mr. Griffith's lease of the Tremont Theatre can **terminate!** He wishes to extend his lease, but David Belasco and George M. Cohan have previous claims!

TWICE EVERY DAY—INCLUDING SUNDAYS

Transcript Feb. 10

Delighted Throngs

are seeing Griffith's latest triumph "Orphans of the Storm" at the Tremont Theatre.

2 P. M.——Twice Daily——8 P. M.

Traveler Feb. 11

TREMONT THEATRE SOLD OUT TIME TODAY

Matinee Today at 2 P. M.

EVERY WEEKDAY AT 2 P. M.
Every Evening at 8 P. M.

LAST 2 WEEKS!

D. W. Griffith's

New Empire of Emotions

ORPHANS OF THE STORM

NOTICE: Mr. Griffith will be able to accommodate the people of the Tremont Theatre only two more weeks. These months he has taken from 10 AM to 10 PM to be sure that the pictures of all screen masterpieces

SUNDAY AT 3 AND 8 P. M.

Herald Feb. 17

Tremont Theatre Twice Daily 2 P. M.—8 P. M. Prompt
Boston

Matinee Every Day
Every Evening

D. W. Griffith presents
A Spectacular Epic

"ORPHANS OF THE STORM"

with

LILLIAN GISH DOROTHY GISH
The Tremont Stars

LARGE SYMPHONY ORCHESTRA
All Seats Reserved
Being a Success

Traveler Dec. 31

NOW TWICE EACH DAY EXCEPT SUNDAY NOW

An Enormous Success!

D. W. GRIFFITH'S

Thrilling and Enthralling

"ORPHANS OF THE STORM"

with

LILLIAN GISH DOROTHY GISH

The Tremont Stars

Biggest Crowd Sensation of All Time

TREMONT THEATRE

2 P. M. (Prompt) 8 P. M.

American Feb. 25

Positively Last Week!

(Beginning Monday)

D. W. GRIFFITH'S

Empire of New Emotions

LAST TIME — SAT'DY MAR. 4

ORPHANS OF THE STORM OR "THE TWO ORPHANS"

Monday to Sat. Twice Daily 2 P. M.-8 P. M.

Tomorrow Last Sunday 3 P. M.-8 P. M.

TREMONT THEATRE

MON., MAR. 6—TWO WEEKS ONLY—SEATS THURS.

Following His Long and Successful New York Engagement

DAVID BELASCO Presents

LIONEL ATWILL

IN "THE GRAND DUKE" A PARISIAN COMEDY By SACHA GUITRY

Supported by the Original Co., Including LINA ABARBANELL VIVIAN TOBIN MORGAN FARLEY JOHN L. SHINE

Wellesley Fri. Feb. 9

NOW 2 P.M.—TWICE EACH DAY—8 P.M. NOW

An Enormous Success!

D. W. GRIFFITH'S

Thrilling and Enthralling

"ORPHANS OF THE STORM"

With

LILLIAN GISH DOROTHY GISH

Ten Thousand Others

Greatest Cinema Sensations Of All Times

Twice Daily **TREMONT THEATRE** Twice Daily

BOSTON

2 P.M. (Prompt) 8 P.M.

Matinees (Exc. Sat.) 25c, 50c, 75c, $1 (A few at $1.50)

Evenings & Sat. Matinee 50c, 75c, $1, $1.50 (A few at $2.00)

ALL SEATS RESERVED—On Sale at Box Office 2 Weeks Ahead
Mail Orders Filled Add 10% for War Tax

Globe Feb. 2-8

200,000 Fathers

who read The Globe will be delighted by D. W. Griffith's wondrous empire of new emotions, "ORPHANS OF THE STORM," now at the Tremont Theatre for only a few weeks more. It will surprise them and show the possibilities of motion pictures. Seeing this beautiful, enthralling spectacle, fathers will be eager that their sons and daughters see it. Twice every day—2 and 8 P. M.

American Feb. 18

NEXT WEEK

Last Week But One!

Owing to the enormous demand special arrangements have been made to extend the engagement one week more only, ending Sat., March 4.

D. W. GRIFFITH'S

Empire of New Emotions

Ninth Week in Boston — Augmented Orchestra

ORPHANS OF THE STORM OR "THE TWO ORPHANS"

Twice Daily 2 P. M.—8 P. M. — Sundays 3 P. M.—8 P. M.

TREMONT THEATRE

WITH MUSIC AND EFFECTS THAT CANNOT BE REPRODUCED IN ANY OTHER PICTURE PRODUCTION

American Feb. 11

Last Two Weeks!

NEXT MONDAY

D. W. GRIFFITH'S

Empire of New Emotions

Eighth Week in Boston — 88th Time Today

ORPHANS OF THE STORM OR "THE TWO ORPHANS"

Twice Daily 2 P. M.-8 P. M. — Sundays 3 P. M.-8 P. M.

TREMONT THEATRE

"he has surpassed himself again"

(The Globe)

And when you say that of D. W. Griffith, it means the promised Land-of-Plenty for your heart.

It means romance, thrills, excitement, suspense—such as you have never known.

For no one in all history has created so many thrills for the theatre as this wizard of Kentucky.

Silent, . . . hidden away from the world in his studio for months . . . knowing the little things you do when no one is watching and the things that you think when no one is around . . . these little secrets of the world he spins into his golden films.

And now he has spun his greatest, the critics say greater than "The Birth of a Nation," greater than "Way Down East."

Georgeous Hypnotic Prophetic

Teeming with quick little heart throbs
Imperial with the tread of armies

The great and the small of humanity—beautiful girls laughing in festive gay scenes—and again men facing death for an ideal dream.

Unapproached Unbelievable Astounding

"The cast canvas is epic . . . thrill upon thrill" (The Telegram)

DAVID WARK GRIFFITH'S

Empire of new emotions

"Orphans of the Storm"

2 & 8 TREMONT THEATRE 8 &

MATINEE EVERY DAY

MONDAY Matinee at 2 P. M. MONDAY Night at 8 P. M.

Advertiser Feb. 20

TREMONT THEATRE — TWICE DAILY 2 P.M.

The World's Masterpiece

LAST WEEK BUT ONE

D. W. GRIFFITH'S

New Empire of Emotion

ORPHANS OF THE STORM OR "THE TWO ORPHANS"

Advertiser Feb. 26 Transcript Feb.

TREMONT THEATRE — TWICE DAILY 2 P.M. 8 P.M. PROMPT

Matinee Today at 2 P.M.

D. W. Griffith's

LAST TWO WEEKS — ORPHANS OF THE STORM

LILLIAN AND DOROTHY GISH

Today Only, Mat. & Night

TREMONT THEATRE — TWICE DAILY 2 P. M. 8 P.M. PROMPT

MATINEE TODAY at 2 P. M.

D. W. Griffith's

LAST TWO WEEKS — ORPHANS OF THE STORM

100th TIME TODAY

LILLIAN AND DOROTHY GISH

WILL BE PRESENT IN PERSON MAT. & NIGHT

Advertiser Feb. 13

TREMONT THEATRE

Matinee Today at 2 P. M.

LAST 2 WEEKS!

D. W. GRIFFITH'S

ORPHANS OF THE STORM

Post Feb. 13

TREMONT THEATRE

MATINEE TODAY AT 2 P. M.

D. W. GRIFFITH'S

LAST TWO WEEKS — ORPHANS OF THE STORM

LILLIAN & DOROTHY GISH

Globe Feb. 25

TREMONT THEATRE

MATINEE TODAY AT 2 P. M.

D. W. GRIFFITH'S

LAST TWO WEEKS — ORPHANS OF THE STORM

Globe Feb. 19

TREMONT THEATRE

MATINEE TODAY AT 2 P. M.

D. W. GRIFFITH'S

LAST TWO WEEKS — ORPHANS OF THE STORM

Post Feb. 20

TREMONT THEATRE

MATINEE TODAY AT 2 P. M.

D. W. GRIFFITH'S

LAST TWO WEEKS — ORPHANS OF THE STORM

TODAY

Globe Feb. 20

TREMONT THEATRE

MATINEE TODAY AT 2 P. M.

D. W. GRIFFITH'S

LAST TWO WEEKS — ORPHANS OF THE STORM

GRIFFITH DAY TODAY

Week in Boston

EACH NIGHT AT 8 MATINEES AT 2

— NOW AT —

TREMONT THEATRE

The Sensation of All Times!

D. W. GRIFFITH'S

MASTERFUL DRAMATIC EPIC

"ORPHANS of the STORM"

BASED ON DENNERY'S PLAY "THE TWO ORPHANS"

By Direct Arrangement with Kate Claxton

with

Lillian Gish and Dorothy Gish

Ten Thousand Other Players

Symphony Orchestra of 40

SEATS ON SALE AT BOX OFFICE 2 WEEKS AHEAD

Just say, I saw it in "THIS WEEK IN BOSTON" 11

Boston University Jan. 14

NOW TWICE DAILY **TREMONT THEATRE** TWICE DAILY NOW

Matinees at 2 P. M. Prompt — Evenings at 8 P. M.

The Sensation Success of all Times!

D. W. GRIFFITH

Presents

A SYMPHONY OF NEW EMOTIONS

"ORPHANS OF THE STORM"

with

LILLIAN GISH DOROTHY GISH

Ten Thousand Others.

Symphonic Color and Musical Embellishment.

ALL SEATS RESERVED - ON SALE TWO WEEKS IN ADVANCE.

Advertiser Feb. 5

only few weeks more---

All Seats, All Presentations Reserved. Now on Sale for All Remaining Showings.

Mr. Griffith unable to extend lease of Tremont Theatre owing to previous bookings for Belasco and George M. Cohan.

D. W. GRIFFITH'S

Empire of New Emotions

Seventh Week in Boston — 75th Time Today

ORPHANS OF THE STORM

OR

"THE TWO ORPHANS"

Twice Daily 2 P. M.-8 P. M. — Sundays 3 P. M.-8 P. M.

WITH

Lillian Gish Dorothy Gish

Over Ten Thousand Others

Symphony Orchestra

TREMONT THEATRE

Globe Feb. 6

Today Is Yesterday's Pupil

said wise Ben Franklin. In a cyclonic dramatic epic of color and delight D. W. Griffith shows scenes of the French Revolution in his masterful work, "ORPHANS OF THE STORM," at the Tremont Theatre, and how we can profit today from the mistakes of the past. Twice every day at 2 P. M. and at 8 P. M.—Sundays at 3 and 8 P. M.

Globe Feb 7

A minority

once brought civilization to the brink of ruin. Better see D. W. Griffith's great work of art and reason in "ORPHANS OF THE STORM" at the Tremont Theatre. You'll not regret doing so! It's wonderful! Twice each day—2 P. M. and 8 P. M.—Sundays at 3 P. M. and 8 P. M.

Harvard Advocate Feb. 20

An Emphatic, Sweeping, Sensational Success!

D. W. GRIFFITH'S

Marvelous and Beautiful New Motion Picture Epic

"ORPHANS of the STORM"

with

Lillian Gish Dorothy Gish

Ten Thousand Others

Unusual Symphonic Color and Musical Effect Embellishment

TREMONT THEATRE

NOW TWICE DAILY [Matinees at 2 P. M. Evenings at 8 P. M. Prompt] TWICE DAILY NOW

Globe Jan. 29

MATINEES EVERY DAY AT 2 P. M. PROMPT — **TREMONT THEATRE** Thomas B. Lothian, Manager — WEEK DAY EVENINGS AT 8 P. M. PROMPT

3 P. M.—TWO TIMES TO A (SUNDAY)—8 P.M.

D. W. Griffith's

ORPHANS OF THE STORM

Over Ten Thousand in Cast

SYMPHONY ORCHESTRA

Symphonic Color & Elemental Effects

Advertiser Jan. 23

Greatest of all fashion shows--

Never has such an elaborate show of fashions been seen as in D. W. Griffith's master production, "ORPHANS OF THE STORM," now showing twice daily at the TREMONT THEATRE. Costumes, bejewelled, adorning beautiful women on parade before kings; hats requiring specially built carriages; wigs that alone cost a fortune; hundreds of richly garbed women, all noted beauties of stage and screen—some leaders of society in New York and elsewhere—appear in this unrivalled spectacle of all times.

Globe Jan. 23

MATINEES EVERY DAY AT 2 P. M. PROMPT — **TREMONT THEATRE** — WEEK DAY EVENINGS AT 8 P. M. PROMPT

MATINEE TODAY AND EVERY DAY

D. W. GRIFFITH'S

ORPHANS OF THE STORM

Globe Feb. 5

Globe Feb. 6

Tremont Theatre

יתומים

של

שטורם

Globe Feb. 9

ORPHANS OF THE STORM

TREMONT THEATRE

יתומים

של

שטורם

Globe Feb. 9

Matinee Today at 2 P. M.

Last Week!

D. W. GRIFFITH'S

ORPHANS OF THE STORM

Herald Jan. 10

Globe Jan. 10

Why?

Earnestly, with a capacity for taking infinite pains, described by some as genius, laboring as the days and hours flew by

D. W. Griffith

builded well-knitted drama and scenes of splendor upon scenes of splendor, thrills upon thrills and withal a truly historical representation of the greatest time in the history of civilization. Like sculptors visualize their statues when yet held in crude marble, as artist shuts his eyes and dreams his picture beforehand to come from brush and palette, as the musician dreams his melody and the poet his song, so Griffith dreamed and brought forth his masterpiece,

ORPHANS OF THE STORM

He gave prismatic flashes of life, old as the Pyramids, new as urchins in the Common, apart, brilliant, living, from the years-old existence of Man. From this seeming colorless, unyielding mass and his own dreams he has evolved

The Sensation of All Times

Paris of old was rebuilt, the mad measures of the carmagnole were again called into play as when Napoleon saw his chance to build empire on the ashes of chaos. Master of his masses, Griffith worked with an army of actors, who in multitude form swerved and billowed like ocean swells. Mindful of the slightest detail of exactitude, he worked on and on until record-breaking throngs twice daily fill the

NOW TWICE DAILY **TREMONT THEATRE** TWICE DAILY **NOW**

Matinees Every Day at 2 Prompt **Each Evening at 8 Prompt**

in appreciation of his effort. First thoughtful Boston and next critical New York acclaims Griffith the master of his art and "ORPHANS OF THE STORM" the master effort of all time in the theatre. This wonder photoplay spectacle will be seen by every man, woman and child in Boston eventually.

All Seats Reserved **Selling Two Weeks in Advance**

Owing to magnitude of presentation with Griffith orchestra, elemental effect and symphonic color plan, this unusual offering cannot be shown in any other than a first class theatre.

Globe Jan. 13

TREMONT THEATRE — TWICE DAILY 2 P. M. 8 P. M. PROMPT
MATINEE TODAY
AND EVERY DAY
D. W. Griffith's
ORPHANS OF THE STORM
NOTE: Two showings each Sunday, beginning Tomorrow, Jan. 13. Matinee at 3 P. M. Night at 8 P. M.

KES DAYS P. M. PT — TREMONT THEATRE — THOMAS B. LOTHIAN, MANAGER — WEEK DAY EVENINGS AT 8 P. M. PROMPT
vice Tomorrow---SUNDAY
Sunday Matinee 3 P. M.—Sunday Night 8 P. M.
TWICE EVERY DAY
D. W. Griffith's
ORPHANS OF THE STORM
Over Ten Thousand in Cast
SYMPHONY ORCHESTRA
Symphonic Color & Elemental Effects
NOTE:—For the benefit of out-of-town patrons, we ld suggest MAIL ORDERS. The prices for each DAILY TINEE (except Saturday) are 25c, 50c, 75c, $1 and a few at $1.50; for EVENINGS and SATURDAY MATI-S, 50c, 75c, $1, $1.50 and a very few at $2. Patrons please enclose SELF-ADDRESSED and STAMPED elope and add 10% for WAR TAX.

Post Jan. 13

TREMONT THEATRE — TWICE DAILY 2 P. M. 8 P. M. PROMPT
SUNDAY NEXT
AND EVERY DAY AT 2 & 8 P. M.
D. W. Griffith's
ORPHANS OF THE STORM
Over Ten Thousand in Cast
SYMPHONY ORCHESTRA
Symphonic Color & Elemental Effects

Transcript Jan. 21

MATINEES EVERY DAY AT 2 P. M. PROMPT — TREMONT THEATRE — WEEK DAY EVENINGS AT 8 P. M. PROMPT
2 P. M.—TWO TIMES EVERY SUNDAY—8 P. M.
5th Enormous Week of Success!
TWICE EVERY DAY
D. W. GRIFFITH'S
ORPHANS OF THE STORM
Over Ten Thousand in Cast
SYMPHONY ORCHESTRA
Symphonic Color & Elemental Effects
NOTE: Owing to elaborate musical accompaniment, this symphony orchestra, elemental effect and symphonic color embellishment, "ORPHANS OF THE STORM" can only be properly presented in a first class theatre. Its engagement at the TREMONT THEATRE is limited.

Globe Jan. 10

MATINEES EVERY DAY 2 P. M. PROMPT — TREMONT THEATRE — WEEK DAY EVENINGS 8 P. M. PROMPT
TWICE TODAY — SUNDAY
Special Sunday Matinee 3 P. M. — Sunday Night 8 P. M.
TWICE EVERY DAY
D. W. GRIFFITH'S
ORPHANS OF THE STORM
Over Ten Thousand in Cast
SYMPHONY ORCHESTRA
Symphonic Color & Elemental Effects
NOTE:—For the benefit of out-of-town patrons, we would suggest MAIL ORDERS. The prices for each DAILY MATINEE (except Saturday) are 25c, 50c, 75c, $1 and a few at $1.50; for EVENINGS and SATURDAY MATINEE, 50c, 75c, $1, $1.50 and a very few at $2. Patrons please enclose SELF-ADDRESSED and STAMPED envelope and add 10% for WAR TAX.

Herald

MATINEES TODAY AND EVERY DAY
D. W. GRIFFITH'S
ORPHANS OF THE STORM

ARE YOU ALWAYS ALONE?

A girl, perhaps? Slender like I am? And with ankles that look trim even in woolen hose! For mine do.

And big eyes? Blue, mine are. And when you raise them to the eyes of these men, so many, many men—do you ever—oh, once in an awful long time—get a little thrill? A warm, little thrill, that makes you think, well, perhaps *he is* the one—and then he isn't at all.

Does that make you feel so lonely, too? Friends are nice, and you have people to talk with, but you want *someone!*

I did. Henriette is my name. I was in the city alone. From the country. Everyone looked so nice.

And a man came up to me. He was a grand-looking person, gorgeously dressed, for a man. He had two watches, and I think he used a lipstick. Imagine!

He Wanted Me to Ride With Him

You should see what he rode in, gilt and lined with tapestry, and men in uniform.

I said to myself, 'Henriette, you're either mighty attractive or here's a kettle of fish not to be eaten."

And then—

Well, I woke up at a party. In a garden, a beautiful garden, hung with colored lights, and everyone in beautiful clothes; and, listen to this, four girls swimming in a fountain of wine, red wine.

I had to look after my sister. She couldn't see to go around. She was blind! And I told this man I must go to her. He acted just the way those men do that you *Hate*.

And I was screaming, for there were people all around who wouldn't help me.

But there was one. At first I was so frightened I didn't realize it, but he was so handsome you couldn't keep your eyes from him. He is supposed to be the handsomest man in the city, and he certainly is.

One Was Hurt Badly

He took me away, after a fight. He hurt the other man badly.

But his uncle wanted him to marry someone else. When he held me in his arms, and just pressed his face against mine, and trembled just slightly. You know what I mean! Well, I knew then he never would marry anyone else, if he couldn't marry me.

I met another man who liked me. Tall, heavy, oh, a giant of a man, with his face pitted from the fever, and a voice that sounded like a great chime. He was famous for having the most beautiful voice in the country. A great orator! And when he said even matter-of-fact things, they gave you the warmest little feeling.

They Dared All for Me

My handsome boy dared death for me. And so did my big man with the voice. They were brave, and they suffered, and if I were to tell you all—well, you wouldn't be lonely any more.

Mr. Griffith tells it for me—tells it in nearly three hours, in which you will sigh, laugh, thrill, grip your seat with suspense, and never know that five minutes are passing.

Come over, any afternoon or evening, at the Tremont Theatre. Mr. Griffith has called my story "Orphans of the Storm," taken from "The Two Orphans." You will never forget it.

Henriette Girard

"Probably the **greatest photoplay** ever made. . . . beautiful picture follows beautiful picture—**thrill follows thrill** so fast you can only slump into your seat and gasp."—New York Tribune.

"Far and away the **finest screen drama ever seen** in this country. . . . wonderful. . . . I was simply **overpowered** by the **terrific forces** Griffith turns loose in the theatre. . . . remarkably **human** and **engrossing** love story."—Boston American.

Popular Daily Matinees. 25c, 50c, 75c, $1, $1.50
(500 Orchestra Seats, $1.00)

Evenings & Sat. Mat., 50c, 75c, $1, $1.50, $2
(300 Orchestra Seats Each Night, $1.00)

This picture, with its special Griffith music and stage effects, can be shown only in a first-class theatre, such as the Tremont in Boston.

Italian News Jan. 21

MATINEES EVERY DAY 2 P. M. PROMPT — TREMONT THEATRE — WEEK DAY EVENINGS 8 P. M. PROMPT
THOMAS B. LOTHIAN, Manager
TWICE TOMORROW—SUNDAY
SPECIAL SUNDAY MATINEE 3 P. M.—SUNDAY NIGHT 8 P. M.
TWICE EVERY DAY
D. W. GRIFFITH'S
ORPHANS OF THE STORM
OVER TEN THOUSAND IN CAST
SYMPHONY ORCHESTRA
Symphonic Color & Elemental Effects

Jewish Day Jan. 16

יתומים
שטורם

TREMONT THEATRE

יתומים
שטורם

American Jan. 23

The Romance of the Riders

Listen! the rattle of drawn sabres and thunder of spurning hoofs, and the troopers are away.

"Through the streets they come, empty streets, lanes and alleys packed with swift-scattering humanity . . a lightning flash of men, horses and dust . . a whirlwind of tossing shapes and naked steel against the sky as they have breasted a rise and gained a gate.

NOW a flash of heroic galloping hoofs . . .
NOW the hard-swearing, hard-riding captain . . .
NOW the frantically silent Danton . . .
NOW a sweep about three sides of a square . . .
NOW a combat of sabre against pike and musket . . .
NOW a crashing blur behind suddenly roused roisterers . . .
NOW a final dash between lanes of hostile humanity. . .

—piling thrill upon thrill

"Never before," says the Boston Transcript, "has Mr. Griffith succeeded so thoroughly as with these last moments in

ORPHANS OF THE STORM

Tremont Theatre | Twice Daily, Including Sunday 2 P.M.-8 P.M.

Globe Jan. 16

Post Jan. 16

Your first love kiss—

Lives again—warm, trembling—richer than ever—when you see "The Love Scene That Is the Class of All Screen Love."—N. Y. Mail.

IN

D. W. GRIFFITH'S

Splendid Gorgeous Symphony of Emotions

"ORPHANS OF THE STORM"

with

Lillian Gish and Dorothy Gish

Ten Thousand Others

Excellent Symphony Orchestra

Symphonic Colors and Elemental Effects

NOW TREMONT THEATRE NOW

Matinee Every Day 2 P. M.

Every Evening at 8 P. M. (Prompt)

Transcript Jan. 20

Traveler January 20

This Is Why . . .

You have heard people say they were appalled, overwhelmed and swept out of themselves by the cyclonic emotional climaxes in

"ORPHANS OF THE STORM" *WHY?*

Harriette Underhill of the Tribune says: *"You can only slump into your seat and gasp"* *WHY?*

And the Sun critic's: *One has to look away to keep from being entirely swept away by a flood of emotion."* *WHY?*

Here is Griffith's Secret

Sensational . Original . Baffling . Unseen

TELLS YOU THE SECRET THAT UNCOVERS SOMETHING NEW UNDER THE SUN

It is as much what you don't see as what you do.

Behind the scenes at every performance now, sits a Griffith expert with his hand on a great keyboard.

A touch and there comes a blast from distant regions of the theatre!

Another touch! soft murmuring lights creep into your eyes! Again! And your body vibrates with something you can't define, yet know exists. A movement? Noise? MORE!

Fred McIsaac of the Boston American felt it: *"I was simply overpowered by the terrific forces Griffith turns loose in the theatre"*

Music, color, voices, the beat of a hundred drums, magnifiers sounding distant roars, tramping feet, the rattling rage of hoof-beats . . . all caught in the dynamic sweep of a picture as colossal as *"The Birth of a Nation."*

Vast-dramatic-hypnotic-thunderous

One scene lasting one half minute cost more than any two dramatic productions in New York.

The Bel-Air fete, lasting a minute and a half cost more than any four.

This production cost more than all the dramatic productions in all the theatres in the city.

Yet this most astounding theatrical entertainment ever known is given at popular prices.

Imagine these unheard-of, unbelievable effects:

The swirl of the mad dance of the Carmagnole

The golden love trumpets sounding in purple twilight

The frenzied sweep of passions through the magic gardens of De Praille.

"Something beyond the emotion of the spoken drama"

—says Archie Bell, famous Cleveland critic.

The thunder of hatred and tyranny!

The world-shaking rush of a thousand horsemen!

The hurricane of that vast, undreamed-of climax!

These you feel . . and hear . . as well as you see

This is the secret of that tremendous power that has made the sensation of the century of

D. W. Griffith's

Empire of New Emotions

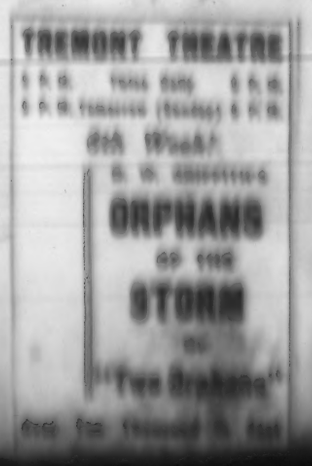
Orphans *of the* Storm

or TWO ORPHANS

By arrangement with Rolf Cleeton

TREMONT THEATRE BOSTON

Matinees Every Day at Popular Prices



Herald Jan. 10

Globe Jan. 10

Why?

Earnestly, with a capacity for taking infinite pains, described by some as genius, laboring as the days and hours flew by

D. W. Griffith

builded well-knitted drama and scenes of splendor upon scenes of splendor, thrills upon thrills and withal a truly historical representation of the greatest time in the history of civilization. Like sculptors visualize their statues when yet held in crude marble, as artist shuts his eyes and dreams his picture beforehand to come from brush and palette, as the musician dreams his melody and the poet his song, so Griffith dreamed and brought forth his masterpiece,

ORPHANS OF THE STORM

He gave prismatic flashes of life, old as the Pyramids, new as urchins in the Common, apart, brilliant, living, from the years-old existence of Man. From this seeming colorless, unyielding mass and his own dreams he has evolved

The Sensation of All Times

Paris of old was rebuilt, the mad measures of the carmagnole were again called into play as when Napoleon saw his chance to build empire on the ashes of chaos. Master of his masses, Griffith worked with an army of actors, who in multitude form swerved and billowed like ocean swells. Mindful of the slightest detail of exactitude, he worked on and on until record-breaking throngs twice daily fill the

NOW TWICE DAILY TREMONT THEATRE TWICE DAILY NOW

Matinees Every Day at 2 Prompt **Each Evening at 8 Prompt**

in appreciation of his effort. First thoughtful Boston and next critical New York acclaims Griffith the master of his art and "ORPHANS OF THE STORM" the master effort of all time in the theatre. This wonder photoplay spectacle will be seen by every man, woman and child in Boston eventually.

All Seats Reserved **Selling Two Weeks in Advance**

Owing to magnitude of presentation with Griffith orchestra, elemental effect and symphonic color plan, this unusual offering cannot be shown in any other than a first class theatre.

ARE YOU ALWAYS ALONE?

A girl, perhaps? Slender like I am? And with ankles that look trim even in woolen hose! For mine do.

And big eyes? Blue, mine are. And when you raise them to the eyes of these men, so many, many men—do you ever—oh, once in an awful long time—get a little thrill? A warm, little thrill, that makes you think, well, perhaps *he is* the one—and then he isn't at all.

Does that make you feel so lonely, too? Friends are nice, and you have people to talk with, but you want *someone!*

I did. Henriette is my name. I was in the city alone. From the country. Everyone looked so nice.

And a man came up to me. He was a grand-looking person, gorgeously dressed, for a man. He had two watches, and I think he used a lipstick. Imagine!

He Wanted Me to Ride With Him

You should see what he rode in, gilt and lined with tapestry, and men in uniform.

I said to myself, 'Henriette, you're either mighty attractive or here's a kettle of fish not to be eaten."

And then—

Well, I woke up at a party. In a garden, a beautiful garden, hung with colored lights, and everyone in beautiful clothes; and, listen to this, four girls swimming in a fountain of wine, red wine.

I had to look after my sister. She couldn't see to go around. She was blind! And I told this man I must go to her. He acted just the way those men do that you *Hate*.

And I was screaming, for there were people all around who wouldn't help me.

But there was one. At first I was so frightened I didn't realize it, but he was so handsome you couldn't keep your eyes from him. He is supposed to be the handsomest man in the city, and he certainly is.

One Was Hurt Badly

He took me away, after a fight. He hurt the other man badly.

But his uncle wanted him to marry someone else. When he held me in his arms, and just pressed his face against mine, and trembled just slightly. You know what I mean! Well, I knew then he never would marry anyone else, if he couldn't marry me.

I met another man who liked me. Tall, heavy, oh, a giant of a man, with his face pitted from the fever, and a voice that sounded like a great chime. He was famous for having the most beautiful voice in the country. A great orator! And when he said even matter-of-fact things, they gave you the warmest little feeling.

They Dared All for Me

My handsome boy dared death for me. And so did my big man with the voice. They were brave, and they suffered, and if I were to tell you all—well, you wouldn't be lonely any more.

Mr. Griffith tells it for me—tells it in nearly three hours, in which you will sigh, laugh, thrill, grip your seat with suspense, and never know that five minutes are passing.

Come over, any afternoon or evening, at the Tremont Theatre. Mr. Griffith has called my story "Orphans of the Storm," taken from "The Two Orphans." You will never forget it.

Henriette Girard

"Probably the **greatest photoplay** ever made. . . . beautiful picture follows beautiful picture—**thrill follows thrill** so fast you can only slump into your seat and **gasp**."—New York Tribune.

"Far and away the **finest screen drama ever seen** in this country. . . . wonderful. . . . I was simply **overpowered** by the **terrific forces** Griffith turns loose in the theatre. . . . remarkably **human** and **engrossing** love story."—Boston American.

Popular Daily Matinees. 25c, 50c, 75c, $1, $1.50
(800 Orchestra Seats, $1.00)

Evenings & Sat. Mat., 50c, 75c, $1, $1.50, $2
(300 Orchestra Seats Each Night, $1.00)

This picture, with its special Griffith music and stage effects, can be shown only in a first-class theatre, such as the Tremont in Boston.

Globe Jan. 13

TREMONT THEATRE — TWICE DAILY 2 P. M. & 8 P. M. PROMPT
MATINEE TODAY AND EVERY DAY
D. W. Griffith's
ORPHANS OF THE STORM
NOTE: Two showings each Sunday, beginning Tomorrow, Jan. 15. Matinee at 3 P. M. Night at 8 P. M.

TREMONT THEATRE — WEEK DAY EVENINGS AT 8 P. M. PROMPT
THOMAS B. LOTHIAN, MANAGER
Twice Tomorrow---SUNDAY
Sunday Matinee 3 P. M.—Sunday Night 8 P. M.
TWICE EVERY DAY
D. W. Griffith's
ORPHANS OF THE STORM
Over Ten Thousand in Cast
SYMPHONY ORCHESTRA
Symphonic Color & Elemental Effects
NOTE:—For the benefit of out-of-town patrons, we would suggest MAIL ORDERS. The prices for each DAILY TWICE (except Saturday) are 25c, 50c, 75c, $1 and a few at $1.50; for EVENINGS and SATURDAY MATINEE, 50c, 75c, $1, $1.50 and a very few at $2. Patrons please enclose SELF-ADDRESSED and STAMPED envelope and add 10% for WAR TAX.

Post Jan. 13

TREMONT THEATRE — TWICE DAILY 2 P. M. & 8 P. M. PROMPT
SUNDAY NEXT
D. W. Griffith's
ORPHANS OF THE STORM
Over Ten Thousand in Cast
SYMPHONY ORCHESTRA

Transcript Jan. 21

MATINEES EVERY DAY AT 2 P. M. PROMPT — TREMONT THEATRE — WEEK DAY EVENINGS AT 8 P. M. PROMPT
2 P. M.—TWO TIMES EVERY SUNDAY—8 P. M.
5th Enormous Week of Success!
TWICE EVERY DAY
D. W. Griffith's
ORPHANS OF THE STORM
Over Ten Thousand in Cast
SYMPHONY ORCHESTRA
NOTE: Owing to elaborate scenic equipment, large symphony orchestra, elemental effect and symphonic color arrangement, "ORPHANS OF THE STORM" can only be properly presented in a first class theatre. The engagement at the TREMONT THEATRE is limited.

Globe Jan. 14

MATINEES EVERY DAY AT 2 P. M. PROMPT — TREMONT THEATRE — WEEK DAY EVENINGS AT 8 P. M. PROMPT
TWICE TODAY — SUNDAY
Special Sunday Matinee 3 P. M. — Sunday Night 8 P. M.
TWICE EVERY DAY
D. W. Griffith's
ORPHANS OF THE STORM
Over Ten Thousand in Cast
SYMPHONY ORCHESTRA
NOTE:—For the benefit of out-of-town patrons, we would suggest MAIL ORDERS. The prices for each DAILY TWICE (except Saturday) are 25c, 50c, 75c, $1 and a few at $1.50; for EVENINGS and SATURDAY MATINEE, 50c, 75c, $1, $1.50 and a very few at $2. Patrons please enclose SELF-ADDRESSED and STAMPED envelope and add 10% for WAR TAX.

Transcript

TREMONT THEATRE — TWICE DAILY 2 P. M. & 8 P. M. PROMPT
MATINEE TODAY AND EVERY DAY
D. W. Griffith's
ORPHANS OF THE STORM

Italian News Jan. 21

MATINEES EVERY DAY AT 2 P. M. PROMPT — TREMONT THEATRE — WEEK DAY EVENINGS AT 8 P. M. PROMPT
THOMAS B. LOTHIAN, Manager
TWICE TOMORROW—SUNDAY
Special Sunday Matinee 3 P. M.—Sunday Night 8 P. M.
TWICE EVERY DAY
D. W. Griffith's
ORPHANS OF THE STORM
Over Ten Thousand in Cast
SYMPHONY ORCHESTRA
Symphonic Color & Elemental Effects
NOTE: For the benefit of out-of-town patrons we would suggest MAIL ORDERS. The prices for each DAILY TWICE (except Saturday) are 25c, 50c, 75c, $1 and a few at $1.50; for EVENINGS and SATURDAY MATINEE, 50c, 75c, $1, $1.50 and a very few at $2. Patrons please enclose SELF-ADDRESSED and STAMPED envelope and add 10% for WAR TAX.

Jewish Day Jan. 16

יתומים
שטורם

TREMONT THEATRE

יתומים
שטורם

American Jan. 23

The Romance of the Riders

Listen! the rattle of drawn sabres and thunder of spurning hoofs, and the troopers are away.

"Through the streets they come, empty streets, lanes and alleys packed with swift-scattering humanity . . a lightning flash of men, horses and dust . . a whirlwind of tossing shapes and naked steel against the sky as they have breasted a rise and gained a gate.

NOW a flash of heroic galloping hoofs . . .
NOW the hard-swearing, hard-riding captain . . .
NOW the frantically silent Danton . . .
NOW a sweep about three sides of a square . . .
NOW a combat of sabre against pike and musket . . .
NOW a crashing blur behind suddenly roused roisterers . . .
NOW a final dash between lanes of hostile humanity. . .

—piling thrill upon thrill

"Never before," says the Boston Transcript, "has Mr. Griffith succeeded so thoroughly as with these last moments in

ORPHANS OF THE STORM

Tremont Theatre | Twice Daily, Including Sunday 2 P.M.-8 P.M.

Globe Jan. 16

Post Jan. 16

Your first love kiss—

Lives again—warm, trembling—richer than ever—when you see "The Love Scene That Is the Class of All Screen Love."—N. Y. Mail.

IN

D. W. GRIFFITH'S

Splendidly Gorgeous Symphony of Emotions

"ORPHANS OF THE STORM"

with

Lillian Gish Dorothy Gish
Ten Thousand Others

Excellent Symphony Orchestra
Symphonic Colors and Elemental Effects

NOW TREMONT THEATRE NOW

Matinee Every Day 2 P. M.

Every Evening at 8 P. M. (Prompt)

Transcript Jan. 24

A VERITABLE SENSATION!

D. W. GRIFFITH'S
The Empire of Emotions

'Orphans of Storm'

LILLIAN GISH and DOROTHY GISH

ORCHESTRA OF FORTY

Traveler January 26

This Is Why . . .

You have heard people say they were appalled, overwhelmed and swept out of themselves by the cyclonic emotional climaxes in

"ORPHANS OF THE STORM" *WHY?*

Harriette Underhill of the Tribune says: *"You can only slump into your seat and gasp"* *WHY?*

And the Sun critic's: *One has to look away to keep from being entirely swept away by a flood of emotion."* *WHY?*

Here is Griffith's Secret

Sensational . Original . Baffling . Unseen

TELLS YOU THE SECRET THAT UNCOVERS SOMETHING NEW UNDER THE SUN

It is as much what you don't see as what you do.

Behind the scenes at every performance now, sits a Griffith expert with his hand on a great keyboard.

A touch and there comes a blast from distant regions of the theatre!

Another touch! soft murmuring lights creep into your eyes! Again! And your body vibrates with something you can't define, yet know exists. A movement? Noise? MORE!

Fred McIsaac of the Boston American felt it: *"I was simply overpowered by the terrific forces Griffith turns loose in the theatre"*

Music, color, voices, the beat of a hundred drums, magnifiers sounding distant roars, tramping feet, the rattling rage of hoof-beats . . . all caught in the dynamic sweep of a picture as colossal as *"The Birth of a Nation."*

Vast-dramatic-hypnotic-thunderous

One scene lasting one half minute cost more than any two dramatic productions in New York.

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The hurricane of that vast, undreamed-of climax!
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D. W. Griffith's
Empire of New Emotions

Orphans of the Storm
or TWO ORPHANS

By arrangement with Kate Claxton

TREMONT THEATRE BOSTON

Matinees Every Day at Popular Prices

TREMONT THEATRE
THIS DAY
THIS WEEK
D. W. GRIFFITH'S
ORPHANS OF THE STORM
or "Two Orphans"

ORPHANS OF THE STORM

TREMONT THEATRE
יתומים
שטורם

Post & Globe Feb. 2

a great speech—

all Washington astounded by words of Congressman George Holden Tinkham of Massachusetts before the House on Tuesday. Quoting law violations, he said:

"If this is true, then the American Republic is not in REVOLUTION but in DISSOLUTION, not in EVOLUTION but in DEVOLUTION . . . Many causes can be assigned for this **amazing, startling** and **portentous** phenomena. One of the causes for this phenomena is **undoubtedly** the **character** of the **legislation passed** during the last **eight** or **nine years** by the **Congress** of the United States, the **methods** employed for its **enforcement,** and a consequent **loss** of **respect** by the **people** for these **laws** and for **all laws** . . . During these years the people have seen the **Congress** of the United States **controlled** neither by principle, courage nor unselfish devotion to the public weal, but **surrendering** itself and its **power** for the **making** of **laws** subserviently and docilely to the **will** of **others** and **acting** the **demagogue** for **selfish purposes** as never before. It has seen an **abject** and **obedient Congress** pass laws of profound importance **dictated** to it by LIBERALLY FINANCED and HIGHLY ORGANIZED MINORITIES outside of Congress, sometimes for the **purely personal** economic **ends** of the MINORITIES, sometimes sumptuary laws from a sectarian source, sometimes laws DICTATED BY BLOCS or MINORITIES within Congress itself for purely SELFISH CLASS purposes or PURPOSES PURELY of REPRISAL . . . LAWS PASSED UNDER THESE CONDITIONS CANNOT HELP LESSENING THE OBEDIENCE TO THE LAWS THEMSELVES WHICH ARE SO IMPOSED, AND, IN TURN, TO ALL LAWS."

This is the lesson D. W. Griffith seeks to drive home to the American people in producing the greatest and most costly theatre offering the world has ever known.

"Orphans of the Storm"

NOW—TWICE EACH DAY—NOW

At The TREMONT THEATRE

SEE!

How Minorities brought on the French Collapse!
How Minorities GROUND DOWN THE PEOPLE!
How Minorities can BRING CHAOS TO OUR COUNTRY!

It Is a Great Thought—You Should Not Miss Seeing It!

American Feb. 2

With No Law To Stop You What Would You Do Tonight?

The city before you—
Women . . cafes . . banks . . riches in homes and shops . . .
Take what you want—
Would you be home . . . or with your sweetheart? . . .
How about those secret wishes? . . . those half-thoughts that quiver and jump within you? . .
Take all! Take all!
There was such a day! . . .
In a great city—the smartest city . . and the wickedest . . .
No law! . . and everyone doing what he or she wanted to . . .
They danced . . . and such dancing!
They drank . . . and such drinking!
There was passion . . . but there was also faith!
Bad women . . . and beautiful—but there were good women . . . even more beautiful.
Oh that mad day!
Into it . . . from the country . . . came pretty Henriette Girard . . .
Her little love-heart brimming with sweetness . . .
For her blind orphan sister . . . for all the world.
One man stole her . . . and kissed her . . . and fell—amid wine and revelry and dancing . .
Another kissed her . . . handsomest man of millions . . . and was driven from the city . . .
The third man kissed her—Danton, a nation's hero . . . and they threatened his life!
Love! Laughter! Madness without limit! . . .
Would you have withstood it?

See it Feel it Tremble with it
Lose yourself in it Profit by it

Just as those people did in Paris as shown in that enchanting and seizing last act in D. W. Griffith's hurricane of hypnotic action at the Tremont Theatre, "Orphans of the Storm."

American January 24

DO YOU KNOW

FACTS ABOUT MAKING GRIFFITH'S LATEST MASTERPIECE

"ORPHANS OF THE STORM"

Ten months were occupied in the **making.**

Twenty-six tons of properties were **imported** from **France** that settings, costumes and scenes might be **faithful** to history.

Every scene was **photographed** from three to **ten times.**

Every scene was **rehearsed** from ten to **three hundred times.**

The **wigs alone** in this production **cost more** than the entire cost of the first five-reel **picture** Mr. Griffith made.

The filming was done at the **great Griffith studios** at Mamaroneck, New York, a 10-acre estate. This is the **greatest motion picture plant** in the **world.**

The **great fountain** shown in the scenes of the Bel-Air fete weighed **60 tons** and cost **$40,000.**

The reproduction of old Paris **covered 20 acres,** the **largest studio** on river front.

The room in which is shown by Griffith the **court of Louis XVI,** with hundreds of **finely garbed** and **bewigged people** is an exact replica in size, paintings and minute detail of the **famed great salon** of the **Palace of Versailles.** It is the **largest** single set ever built within a motion picture studio. This scene alone is a case more than most entire motion pictures today.

In the construction of the scene showing **old Paris** and covering **twenty acres,** over **three million feet** of **lumber** were used. **[illegible] tons of paving stones,** more than [illegible] were used for paving the streets. **[illegible] kegs** of paint consumed and **4,000 pieces** of glass required.

The Bel-Air fete scene was constructed at the Griffith studio and **faithfully shows** the **fashions** of the period. Many of the **girls** appearing in the scenes [illegible] the **[illegible]** of the Griffith studios are **famous beauties** of stage and screen, who are usually prominent in New York and elsewhere.

Over **fifty thousand** names were on the **payroll** for this **wonder picture** in the making.

"ORPHANS OF THE STORM"

[illegible] complete, easily [illegible] motion picture in days [illegible] to come to [illegible]

NOW TREMONT THEATRE NOW

2 P. M. PROMPT 8 P. M. Also Promptly Matinee and Night on Sundays

American — 93 county newspapers

TREMONT THEATRE BOSTON MASS.

2 P. M. — TWICE EVERY DAY — 8 P. M.

All Boston and Vicinity Enthralled

D. W. GRIFFITH'S

Marvelous Motion Picture Masterpiece

"Orphans of the Storm"

With

LILLIAN GISH — DOROTHY GISH

Twelve Thousand Others

SYMPHONY ORCHESTRA OF 16

Special Choral Force Detailed to Fill Mail Orders

Following Prices Include War Tax

Daily Matinees (Exc. Sat.)		Evenings and All Sat. Mts.	
Orchestra		Orchestra	
[illegible]	[illegible]	[illegible]	[illegible]
[illegible]	[illegible]	[illegible]	[illegible]
[illegible]	[illegible]	[illegible]	[illegible]
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[illegible]	[illegible]	[illegible]	[illegible]
[illegible]	[illegible]	[illegible]	[illegible]

Picture [illegible] [illegible] Tax

Griffith Attacks Move for Federal Censorship

THE following signed statement was issued this week by D. W. Griffith addressed "To the Allied Motion Picture Interests of America:"

"Ladies and Gentlemen:

"It is reported that certain interests in the motion picture industry are encouraging a movement for Federal censorship of motion pictures.

"This question was thoroughly threshed out in an open meeting of the allied moving picture interests a few years back The National Association of the Moving Picture Industry, representing 90 per cent of the entire business, unanimously adopted a resolution that it was opposed to all forms of legalized censorship of the screen productions of this country. That resolution still stands upon the books of the association.

"It means that we ask only that same liberty under the constitution which provides for free speech, a free press and the freedom granted spoken and operatic offerings upon the stage.

"Our association unanimously held that there was no valid reason why our pictures should be singled out by a lot of busybody reformers and made the goat of stupid legislation just because it was young and growing in great popularity. There is nothing at present which warrants an alteration of that view. On the contrary much has happened in the past years and even the past month to prove the wisdom and foresight of that action.

"Censorship in the states where it has been fastened upon us has proven a farce. There are ample laws in all parts of the country to protect both the stage and screen without recourse to the prejudgment of a censor board. Dr. Crafts, one of the chief reformers, who has persistently tried to control screen legislation, admits that there are enough laws now to take care of this if these were enforced.

"I have gone into the question of state censorship at this point for a purpose. Do not let anyone humbug you that Federal censorship is the relief for this handicap to your efforts. Politicians like to have snug jobs to give out to their followers. Do not imagine for one moment that these politicians are going to surrender the sovereign rights and police powers of their respective states just because a few of our associates think they can ask the Federal government to step in and take hold of the job for them.

"Even if one were so bigoted as to subscribe to this un-American and blighting principle of Federal censorship it will be found that the state politicians are not such supine asses. We have national banking, railway, insurance and food and drug control but have the separate states surrendered their sovereign rights because these laws are upon the Federal statutes? If any one asks to tell you that the states have abandoned their railway, banking, insurance or food commissions because of these Federal laws laugh in his face and tell him to wake up.

"There is only one result that can accrue from any misguided movement to further Federal censorship and that is to create censorship in states where these proposed laws have been defeated.

"Knowing from actual experience that state censorship has been a failure and only resulted in imposing unjust limitations and burdens upon the most popular form of amusement ever discovered in the world how can anyone with a grain of mentality consistently favor Federal censorship?

"I personally have an abiding faith in the sound judgment and good taste of the American people. Thirty millions of these citizens attend the moving picture theatres of the country every month and I prefer their voice to that of all the self-appointed guardians of our morals in and out of censor boards.

"The people are growing tired of listening to the tom toms of paid reformers and agitators. Let your voice and action join in the awakening protests against this wave of paternalism in government and you will find that politicians with their ears to the ground will be slow in the future about passing unjust and discriminatory laws that hamper your actions and accomplish no good except to find snug jobs for a few henchmen.

(Signed) "D. W. GRIFFITH."

mortals trying to wrest some sport out of the summer season.

Butt, Marion Hammon and also Francis.

theatres.

FRIDAY EVENING SEPT. 3RD AT 8:05

AT THE 44TH ST. THEATRE

D.W.GRIFFITH

WILL OPEN HIS SECOND ANNUAL NEW YORK SEASON

Presenting

"WAY DOWN EAST"

A SIMPLE STORY OF PLAIN PEOPLE ELABORATED FROM THE NOVEL AND STAGE PLAY

A PRODUCTION EMBRACING the FOUR SEASONS

-with amazing storm scene at climax of last part

IT WILL BE IN 12 REELS WITH TYPICAL GRIFFITH PRESENTATION

BOX OFFICE OF THE 44TH ST. THEA. OPEN TUESDAY

ALL SEATS RESERVED · BUY IN ADVANCE · MOTOR CARS AT 1105

A. W. BAKER

11

"Way Down East" is Now Ready

Summer Amusements Out of Doors

Man Who Talks to the Whole World With Shadows Tells Secret That Led Him to Fame and Fortune

D. W. GRIFFITH, FILM CREATOR, INTERVIEWED

Man Who Gave "Birth of Nation" to the World Discusses Screen Future

PREDICTS HIGHER ART

Remarkable Personality of Dominant Figure in 'Movies' Is Revealed

By WILLIS STEELL

IF A boy hungering for knowledge back in the hills of Kentucky twenty-five years ago had been able to see for 1 or 10 cents a real ocean, with real waves breaking on the strand, or scenes from the daily life of a great city, or actual pictures of far distant Cathay, how he would have thrilled to the sight, how much he would have learned, how broad would have grown his vision?

This is what David Wark Griffith, producer of motion pictures, exclaimed about that "new form of expression," the cinema, which has come, he said, to revolutionize in a simple and natural way a world grown somewhat indifferent to its ancient teachers. He said it with no intention of defending the "movies," which, he thinks, need no defense, but to bring to minds filled to repletion and indifference with reflections of familiar scenes some notion of what the cinema carries to the prairie and the desert.

The boy to whom impersonally Mr. Griffith referred was himself, so he spoke from the heart and sincerely of what he believes the motion picture is able to do for other boys similarly situated. It was as far as he cared to go in the path of personal revelation while a very informal conversation went on the other day in his studio at Mamaroneck. And he seemed to be quite as sincere when he added that people wouldn't be keen to read any further revelations.

"The public, remembering 'The Birth of a Nation,' 'Intolerance,' 'Hearts of the World,' 'Way Down East'—to instance but a moiety of his product—believe that they have in him a maker of pictures whose chief, if not sole, purpose is not to grind out money from their pockets, but who aims to give them a degree of what for lack of a better name is called literature.

"The 'people' in spite of Verlaine and a great grist of common prose, Quincts of books, plays, moving pictures; in spite of the vulgar clamor of every form of art expression who for years would have them still the 'simple,' love literature and in some vague, but honest way, are moved by it. In moments Mr. Griffith has become a purveyor of this thing they love, he is a personality worth writing about.

GROWING FINEST TYPE OF EDUCATED ENGLISHMAN

"The man from Kentucky leans, gets, talks like anything but a man from Kentucky or what without accent passes and functions a Kentucky land man should be. Unofficially dressed but the direct, incisive and fearless talking to manner has formation in expression, he makes one think out of an Englishman at all, but of the most true of Englishmen, the type in city and town, remaining that of Robert Bakerman, but by stripping out from the true value of the stage conventionalities of that theme made it strange for a Kentucky chap to speak in such a way. It was not from any effort on his part, but from the fact that he is a product not out of the same tradition.

CHANGE FROM SIMPLE TO SOPHISTICATED

"But it was in my outer thoughts that I naked and also Twelfth Night, Shakespeare and the Shakespeare of the Elizabethan period, the Shakespeare of the Elizabethan period, the Shakespeare of the Elizabethan period,

TELEGRAM
New York City.
OCT 18 19

PLAYS and PLAYERS

On the Silver Screen.

...VERY performance of "Broken ...ssoms" at the Strand Thea... next week will be an honor ...performance in compliment to ... D. W. Griffith players now ... New York.

...nday evening—the opening showing ...ith himself will be the guest ...the Strand management.

...days Miss Lillian Gish, Mr. ...arthelmess, Mr. George Ber... ...others of the cast at present ...will receive honors from the ...

...the first time in their history ...layers that all of the Griffith ...actresses have been in any ...time to "see themselves as ...them."

LEADER
Pittsburgh, Pa. OCT 5

Girl Appears In "Broken Blossoms"

Gladys Williams

...have your ambition realized over ...t is a piece of good fortune that ...not fall to the lot of many. Miss ...ys Williams, of 2332 Buena Vista ..., Swissvale, longed for the stage. ...an advertisement in the columns ...local papers called for a young ... to appear in the prologue which ...des the showing of the D. W. ...ith production "Broken Blossoms," ... is at the Duquesne theater, in ...ond week, she responded the ...g day with a score of other ...ants. The specification called ...t of the type of Lillian Gish. ... to have the same hue of hair, ...d in height and weight and ... to a great extent facially, the ...d motion picture actress. Miss ... was the type desired and she ...ted.

TIMES
Brooklyn, N. Y.
OCT 17 1919

...Before leaving the West Coast to ...up work in his new studio at ...ake Point, Mamaroneck, N. Y. D. ...ffith completed what will proba... his sixth and last Artcraft pic... "Scarlet Days," a picturization of life in California in 1849. Richard Barthel... ...ess, remembered chiefly for his per...formance as the Chinese poet in "Broken Blossoms," plays the part of a lively young Spaniard, who is a scout of Robin Hood of the West; Eugenia Besserer, who has had wide experience on stage and screen, and was last seen in "Ravished Armenia," has an important role as a mother, and others in the cast are Hatch Graves, Clarine Seymour, Carol Dempster, George Fawcett, and Walter Long.

Incidentally "Broken Blossoms," which was at the George M. Cohan Theatre for nearly ten weeks, beginning May 18 last, will come to the Strand next week.

Exhibitors Trade Review
New York City
OCT 4 - 1919

"Broken Blossoms" Sales Make Record in South

...

REVIEW
...ss New York City
OCT 18 1919

LILLIAN GISH.

Star of D. W. Griffith's "Broken Blossoms" at the Strand Next Week.

TIMES
...ress New York City
OCT 12 1919

IN THE NEWS NET.

D. W. GRIFFITH has come East to produce pictures, leaving the West Coast flat, or mountainous, as it may be. He arrived in New York last week and will begin work soon in his new studio at Orienta Point, Mamaroneck, N. Y., where he expects to turn out, first, the three photoplays called for by his contract with the First National Exhibitors Circuit, and then unnumbered pictures for the United Artists Corporation, formed by himself, Charlie Chaplin, Douglas Fairbanks, and Mary Pickford. So far his contracts with Artcraft and First National have not permitted him to work for his own organization, although the United Artists Corporation has become the distributor of "Broken Blossoms," which appeared unexpectedly in the middle of a series of Artcraft pictures and by some special dispensation remained in Mr. Griffith's hands.

Before leaving the West Coast Mr. Griffith completed what will probably be his sixth and last Artcraft picture, "Scarlet Days," a picturization of life in California in 1849. Richard Barthelmess, remembered chiefly for his performance as the Chinese poet in "Broken Blossoms," plays the part of a lively young Spaniard, who is a scout of Robin Hood of the West; Eugenia Besserer, who has had wide experience on stage and screen, and was last seen in "Ravished Armenia," has an important role as a mother, and others in the cast are Hatch Graves, Clarine Seymour, Carol Dempster, George Fawcett, and Walter Long.

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TRIBUNE
...ress: Minneapolis, Minn.
SEP 28 1919

Griffith and Brothers

The name of D. W. Griffith, a worthy certain expression, will have after it hereafter that of Barry Mark Griffith, popular director of the screen. Although Griffith is reading in New Orleans with the rights of this factory, he will, it is said, place an United Capital in the Brothers's enterprise. In regard of this the Griffith Brothers are stage and screen actors, and have been in Hollywood Arizona, in important parts for a number of years. The Griffith Brothers are George Fawcett and Walter Long.

NEW YORK CHRONICLE
...ress: New York City
OCT 11 1919

Motion Picture News
New York City
OCT 4 - 1919

Police
New York City
OCT 11

EVENING MAIL
New York City
OCT 10

Times
Hartford, Conn.
OCT 8 - 19

Reproduction of a Full Page Advertisement of D. W. Griffith's "Broken Blossoms" which Appears in The Saturday Evening Post, dated October 18th.

What Happened on the Night of May Thirteenth?

Did the Film Advance in Power Beyond the Stage?

Was the Eighth Art Born?

"ON that night the screen jumped five years," says **The Literary Digest**, and "With the showing of 'Broken Blossoms' a **new art indeed arrived, an art as important as music or poetry;** and David Wark Griffith immortalized himself," adds Charles Hanson Towne, editor of McClure's Magazine. "Broken Blossoms," according to Amy Leslie of the Chicago News, "is an **eloquent and decisive flight beyond the speaking stage.**"

"It is the most beautiful motion picture we have ever seen, or ever expect to see; and if we were a director, we should give up all idea of ever trying to be original and spend all our time trying to do something as nearly as possible like this wonderful, fragile thing. **Don't miss it, oh, please don't miss it!**" urges Harriet Underhill of the New York Tribune.

Percy Hammond, writing in the Chicago Tribune, notes that "**never in the annals of theatrical doxology** have such hosannas been raised," and Ashton Stevens of the Chicago Examiner refers to it "As quick as a nerve and as close as a sonnet, it may not be everybody's picture, but we should be sorry to be one for whom it is not."

"I am a seasoned theater goer, a man of the theater myself, grown ripe in the profession, and my eyes have witnessed the dramas of many countries; but **in many a year, I have not been so moved, so stirred as by this lyric masterpiece,**" declares Herman Devries in the Chicago Examiner. The New York Sun acknowledges it to be "the most artistic photoplay yet produced," and the New York Telegram goes further and says "**it is as if Dickens had spoken** by means of the camera. Moreover there is a glamour as if Pierre Loti or Victor Hugo had joined forces with Mr. Griffith. Is it any wonder it is the masterpiece of the films?"

"Such art, so real one can think only of the classics and of the **masterly paintings** remembered through the ages, so exquisite, so fragile, so beautifully and poetically fragrant is 'Broken Blossoms,'" is the tribute paid by Louella Parsons of the New York Telegraph.

New York Paid $2.50 to See It, Says Current Opinion

"Mr. Griffith has brought out another film to intrigue the public and amaze his rivals; and sophisticated New Yorkers are only too willing to pay $2.50 a seat and war tax for the privilege of judging it," according to Current Opinion. The best seats sold for $3.00. "It is a **motion picture that converts dramatic critics,** to whom the film is an anathema, into film fanatics," admits Charles Collins of the Chicago Post.

"It would be impossible for the greatest master of languages to picture the emotions as Mr. Griffith has perpetuated them. **He has far exceeded the power of the written word** in 'Broken Blossoms,'" writes Louis Gardy in the New York Call. "Mr. Griffith should think of a new name other than photoplay, for his productions are so different from other directors' that they require a separate classification," says the New York Herald.

The Creator is David Wark Griffith

"Mr. Griffith," states the Chicago News, "is the most **imaginative** and **sane American who ever revolutionized the theater** when it needed an emancipator." And Virginia Tracy, writing in the New York Tribune, adds "The maker of 'The Birth of a Nation,' 'Intolerance,' 'Hearts of the World,' and now 'Broken Blossoms'—**this man could make a world.**"

Virginia Dale of the Chicago Journal advances the opinion that "Griffith stands alone," and Mae Tinee, in the Chicago Tribune, says "Again he has shown them all how to do it." And "with a vision even bigger than his tools," thinks Herman Devries in the Chicago Examiner. "Yet here is an amazing thing for us to ponder—that Griffith is the only living American to conquer his art," states the Los Angeles Times, and referring to the art of motion picture productions, the New Republic says "Mr. Griffith is the great creator and inventor of its youth, and still remains the dominant leader."

What Griffith Has Achieved With His Plays

"Lillian Gish arrives in 'Broken Blossoms' as **a great tragedienne,**" is the statement of Herman Devries, the well-known critic, writing in the Chicago Examiner. Percy Hammond of the Chicago Tribune was so impressed with her that he wrote "In case you have good taste in acting, you will enjoy her **When upon the stage, was there ever a better picture of absolutely untheatrical terror,** which is a difficult emotion of the drama, than when Miss Gish hides in the closet?" "She ranks as one of the rare great screen actresses," thinks Louis Gardy of the New York Call, and the New York Times adds that "with a rôle so difficult as to be beyond the reach of almost any actress one can call to mind, it is well within her grasp."

The New York Sun notes that "as the mystic Chinese lover of gentle spirit, Richard Barthelmess played with a delicacy of feeling and sense of the Oriental character that distinguishes him." "He throws **a haunting spell of poetry over the whole play;** his long, deep eyes weep without tears as his poetry drips honey without words," is the tribute paid him by the Chicago News. "He conveys the part better than any other screen player one can call to mind," writes Thomas Oliphant of the New York Mail.

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Since the days when Mr. Griffith originated the technique that marked the first advance in the higher development of motion pictures, his creations have been and are the best. His vision foresaw the screen as it is today, and his efforts have been largely responsible for changing what was a novelty in the early days, into a great art.

The supremacy of Griffith films is expressed in the fact that they are the only films shown around the world as special productions. In emphasizing this, the Washington Herald states, "**Again and again Mr. Griffith has proved he is the only producer who can make $2.00 pictures for the large theatres and KEEP THEM THERE.**" During the past six years, he has made "The Birth of a Nation," "Intolerance," "Hearts of the World," "Broken Blossoms," and five of a short-story series.

All Griffith Films are signed with the trademark "D. G." and the name "Griffith," and **none are genuine without them.**

Whatever your personal opinion may be, to be abreast of the times you must see "the eighth art," of which "Broken Blossoms" is the only expression.

"Broken Blossoms" will be distributed by the United Artists' Corporation and may be seen in many of the largest motion picture theaters during the week of October 20th.

NEW YORK
ESTABLISHED 1881
From
CHRONICLE
CHICAGO, ILL.
OCT 11 1919

D. W. GRIFFITH AND FIVE SCENES FROM "BROKEN BLOSSOMS"

THE GRAND DISTINCTION IS THE FACT OF THE GRIFFITH STORY IS TO BE PRESENTED IN DUPLICATE IN THREE ACTUAL EXPERIENCES. THE NEW YORK OPENING OF THE STAR IS SCHEDULED TO BE LONG AND LONG AND LONG AGAIN. THOSE WHO ARE ENTERTAINING THEIRSELF THROUGH THE GRIFFITH PRODUCTION OF BLOSSOMS.

Griffith Film Given Pre-Release

O... Big Four Inaugurates Its Distribution in Pittsburgh

...

TRIBUNE
New York OCT 19 1919

Appealing in the Film "Broken Blossoms"

Lillian Gish

CHRONICLE-TELEGRAPH
Pittsburg, Pa.
SEP 26

WANTED—A BEAUTIFUL GIRL WITH LONG GOLDEN TRESSES

Maid Who Fills Requirements May Become Future Movie Star.

MUST BE A GENUINE BLONDE

Are you a beautiful girl, with long, golden hair? If you are and would like to have the distinct honor of appearing under the management of D. W. Griffith, the great motion picture producer, here is your opportunity. The following help-wanted advertisement appears in today's Chronicle Telegraph:

"Wanted—Girl of exceptional beauty and form. Must be genuine blonde, with long, golden hair, to appear in acted prologue in D. W. Griffith's 'Broken Blossoms' at Duquesne Theater. Apply 10 a. m., Saturday, to Robert Edgar Long, stage entrance, Duquesne Theater."

Not only will Pittsburgh's beautiful girl, whoever she may be, have the honor of appearing under the Griffith banner, but she will be seen on the same program with Lillian Gish and Richard Barthelmess. Of course they will be on the screen, but she will share honors with them, for Mr. Griffith considers the acted prologue that precedes "Broken Blossoms" of equal importance with the picture itself.

Robert Edgar Long, personal representative of Mr. Griffith, arrived in Pittsburgh yesterday to select the blond beauty who will appear in the prologue. He stated that the girl chosen might be employed permanently by Mr. Griffith, and in all probability would be engaged to appear in the prologue of "Broken Blossoms" in other cities. Then, too, if she proves herself an actress, she may have an opportunity to appear in some future Griffith production.

From Gazette Times
Pittsburg, Pa
OCT 5 1919

Herald
Pittsburgh, Pa.
OCT 12

GRIFFITH IN NEW YORK.

David W. Griffith arrived in New York from Los Angeles on Tuesday, October 7, and went directly to his new studios at Mamaroneck, N. Y. He was accompanied by his entire staff of players and executives and will make his permanent producing headquarters at Mamaroneck. In the party were Lillian Gish, Robert Harron, Kate Bruce, George Fawcett and his other players. Richard Barthelmess was already here, having chosen to spend his vacation in New York.

And while we are on the subject of D. W. Griffith, Albert Grey, his general manager, is pointing with pride to a telegram he received yesterday from W. H. Cline of Cline's auditorium, Los Angeles, where "Broken Blossoms" has been playing. On Saturday, September 27, the day's receipts at Cline's was sold for the matinee and sold in the evening, making a total of $2767 for the two showings. In his telegram to Mr. Grey, Manager Cline said:

"This is the most money ever taken for any picture on two shows in one day. When I booked it I knew Broken Blossoms was the most artistic film ever shown, but I did not dream it had such a tremendous drawing power. Our books show that receipts for any picture we ever had, including all Griffith's, broke records—Birth of a Nation, Hearts of the World, Theatre of the World."

Records from Pittsburg, where "Broken Blossoms" is having a popular showing this week, indicate a record attendance at $2.50 prices. It is during the Thanksgiving period under the direction of Richard A. Ditch.

TRIBUNE
...ress New York City
OCT 20

EVENING WORLD
New York City
OCT 15

From Gazette Times
Pittsburg, Pa.
OCT 5 1919

From American
New York City

News
Chicago, Ill.
OCT 9 - 19

Tribune
Chicago, Ill.
OCT 9

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From RECORD
Address Philadelphia, Pa.
Date OCT 12 19

GRIFFITH IN NEW YORK

Has Deserted Los Angeles and Has Studios on Big Estate.

David Wark Griffith, protagonist of the photoplay and creator of such productions as "The Birth of a Nation," "Intolerance," "Hearts of the World" and "Broken Blossoms," has arrived in New York. All his future productions will be made there. He has literally forsaken Los Angeles. It was at No. 11 East Fourteenth street, New York, where Griffith first attracted attention by the productions he turned out for the old Biograph Company. He returns to Orienta Point, Mamaroneck, N. Y., on the estate of the late Henry M. Flagler, where there has been erected a group of studio buildings on a "location" that cost nearly a million dollars. Griffith's first operations at Mamaroneck will be the production of a series of special feature pictures for the First National Exhibitors' Circuit and for the United Artists' Corporation.

From Morning Telegraph
New York City
OCT 14 1919

Lillian Gish Arrives.

Despite all stories to the contrary, and all other reports, Lillian Gish did not arrive in town until Sunday. She and her mother came in on the Twentieth Century and are domiciled at the Commodore. It is the custom of D. W. Griffith to rehearse all his characters except the principals, not bringing them in until the support is well versed in its roles. All last week Mr. Griffith had been rehearsing the rest of his company in the ballroom at the Claridge, using that until his new studio is in readiness.

News
Baltimore, Md.
OCT 18 1919

CLOSE-UP VIEWS

DAVID W. GRIFFITH arrived in New York from Los Angeles to make his production headquarters here in the East.

Robert Harron, Clarine Seymour and Kate Bruce are expected in New York today from the coast; Lillian Gish and her mother will arrive here on Sunday, while Dorothy Gish will, for the present remain on the coast, where she is making pictures.

HERALD
Washington, D. C.
Oct-9-19

Griffith Quits California As Producing Center

With no wide heralding, such as might have preceded the arrival of so prominent a figure of the theater, David Wark Griffith, protagonist of the photoplay and creator of such productions as "The Birth of a Nation," "Intolerance," "Hearts of the World," and "Broken Blossoms," quietly slipped into New York last Monday morning.

There is more than passing significance to this event, for Mr. Griffith does not come to New York as a visitor this time. He will not hurriedly "put on" a Griffith production and as hurriedly steal away to California. He comes to New York to stay. All his future productions will be made in New York. He has literally forsaken Los Angeles for the city where he first achieved the success that since has opened into real achievement in the world of the screen.

It was at No. 11 East Fourteenth street where D. W. Griffith first attracted attention by the productions he turned out for the old Biograph Company. But it is not to that Fourteenth street that he returns, but to Orienta Point, Mamaroneck, N. Y., on the estate of the late Henry M. Flagler. Standard Oil money has been erected a group of studio buildings, and here, it is hinted that just north $1,000,000 the future Griffith productions will be made.

Since this migration from the Pacific coast to America's Riviera, another picture player with a world wide reputation in the strong production of the screen, prefers to be associated with Griffith.

It is authorized for the statement that Griffith will make New York his home, and that he will never come back to California except for a visit. He has purchased a home in Los Angeles, and has given instructions that it be disposed of.

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Journal
Kansas City, Mo.
OCT 9 - 1919

Griffith Comes Home

D. W. Griffith, producer of "Broken Blossoms," "Hearts of the World," "Intolerance" and "The Birth of a Nation," has arrived in New York from Los Angeles. He will make his home in New York and will make his productions there. He has purchased a home in Los Angeles.

Evening Public Ledger
Philadelphia, Pa.
OCT 13 1919

From American
New York City

On the Screens at the Leading Theatres

D. W. GRIFFITH'S masterpiece, "Broken Blossoms," opened a week's engagement at the Strand Theatre yesterday.

The same prologue of suggestion and color, and the original musical score heard at the time of the picture's premier at the George M. Cohan Theatre last Summer, are again offered with the presentation, making the engagement doubly notable.

Of the picture, it is such a classic as to make reviewing a dignified, serious occupation. It is the occasion one takes the screen skeptic to view, the happy hunting ground for people who ken of the cinema's power and possibilities, but who, in their faith, are sorely tried by reels and reels of piffle on the market.

The work of Lillian Gish as the love-starved child again reminds one that where else in the whole world of players could one find another possessed with the ability to so characterize, while Richard Barthelmess and Donald Crisp stand mighty in the play's structure.

The orchestra, under the baton of Carl Edouarde, rises to fine heights in the rendition of three numbers from the "Peer Gynt Suite," while dainty Eldora Stanford sings charmingly from one of the "Red Mill" melodies.

106-110 SEVENTH AVE.
NEW YORK
ESTABLISHED 1881
From Eve
CHICAGO, ILL.
OCT 18 1919

Bookings Heavy on "Broken Blossoms"

"Broken Blossoms," the D. W. Griffith production which played at $2 admission prices at legitimate theatres in Chicago, New York, Philadelphia and other cities and is now offered exhibitors on the United Artists schedule, will begin a three weeks engagement at the Randolph theatre, Chicago, on October 19.

This will be followed by a week at the Castle theatre, after which the picture will open in the neighborhood theatres, the Central Park, Riveria, Woodlawn and Peoples. It will then play three-day engagements at each of the houses composing the Lubliner & Trinz and Asher Bros. chains. Twenty prints will be playing simultaneously in Chicago by the week of November 16.

m TELEGRAM
ress: New York City.
e OCT 21

"Scarlet Days," a new D. W. Griffith production, will be released as a Paramount-Artcraft picture in November. "Scarlet Days" is a tale of the olden West, and included in the cast are Richard Barthelmess, Eugenie Besserer, Clarine Seymour, Ralph Graves, George Fawcett, Estelle Dempster, Walter Long and Herbert Sutch.

From Illustrated News
New York City
OCT 17 1919

News About Movies

D. W. Griffith, while awaiting the installation of a heating system in his new studios at Mamaroneck, N. Y., has been using the main ballroom of the Hotel Claridge for rehearsals. Nearly all the prominent Griffith players are at present in New York.

BROKEN BLOSSOMS

D. W. GRIFFITH'S art masterpiece, "Broken Blossoms," is exactly as presented for one hundred and thirty-seven times at the Geo. M. Cohan Theatre, is this week's offering at the Strand Theatre, Broadway and 47th Street.

Of this production the New York Tribune says: "When we saw 'Broken Blossoms' first we wrote of it, 'The most beautiful picture we ever have seen,' and nothing has appeared since to make us change our mind."

"BROKEN BLOSSOMS" is the only motion picture ever shown in New York at $3 a seat, and this week's showing at the Strand is the first at popular prices, there being no advance over the usual Strand prices.

Owing to the unprecedented demand for seats patrons are urged to attend the MATINEES DAILY.

STRAND

Public Ledger
Philadelphia, Pa
OCT 19 1919

Evening Star
New York City

Evening Star
New York City

AT THE STRAND

From American

From Morning Telegram
New York City

ON THE SCREEN.

By ALISON SMITH.

The big studio was almost empty except for a few stage hands and "extras" huddled together in a Rembrandt group in the shadows. It was dark too, save for an orange splash of light which brought out the set in the centre of the room. A Hawaiian set it was, blazing and vivid like a Winslow Homer sketch—a thatched hut made of driftwood, a table covered with native dishes and around it three young people in native costume eating poi.

As I drew nearer I saw that the three figures were Richard Barthelmess, Claurine Seymour, and Carol Demster. They were talking in undertones, but I gathered that they were discussing the shipwreck that has just tossed them up on the sands. And in one corner, with a green shade over his eyes, stood David Wark Griffith watching the set with the detached air of a slightly bored spectator.

The scene went on without interruption until one of the girls raised her eyes in an expression which was a shade melodramatic. And suddenly the spectator turned into the director and raised his hand and his voice and pleaded:—

"No acting, please, children; no acting."

Whereupon the "children" dropped again into their natural rôles and the scene went on. And not even the unnatural, violet glare of the lights nor the grinding of the camera could make it seem anything but real.

After it was finished Mr. Griffith picked his way through the gloom to my corner and we talked. I told him that his plea for "no acting" was the most characteristic thing I had heard about his work.

"They know what I mean," he said calmly. "The first thing they learn in my studio is not to attempt to show any emotion that they do not feel. I can't have anybody 'registering' anything while I'm working. If they can't feel the rôle as a human being they can't play it at all. But those tricks of the actor's trade are the hardest things to unlearn."

I recalled Heywood Broun's remark that a certain ingénue thought innocence was something you did with your neck.

Mr. W. grinned. "I've met them like that," he admitted, "and others who think brutality is something you do with your chin and benevolence something you do with your eyebrows. They try to get their effects with their facial muscles instead of with their imagination."

It is this uncanny ability to deal with the emotions of his people instead of with their mechanical gestures that has kept Griffith and his pictures years ahead of any other director since the game began.

He is sub-consciously a hypnotist, although he would roar with derision if you told him so. But nothing else can explain his genius for making anybody believe anything because he tells them it is so.

"They are taking your father away," he told Carol Demster. "He will never come back any more." The words meant nothing to Carol, who knew perfectly well that "they" were doing nothing of the kind to her father. But, at the quiet words in that tense voice, the big tears welled up in her eyes. And the unimpressionable Bitzer went on grinding out a sob-scene which couldn't be anything but real without benefit of glycerine.

Even when you meet him casually, he unconsciously directs you as if you were one of the "children." "Sit down in that chair," he will say. "Not that one, the one nearer the set. Now wait there and don't move till I come back." And there you wait and would wait till sundown because he told you to. You can't analyze it, but it is the same thing that would send his actors into a fiery barrage or over the roofs of Babylonian walls at his direction.

He works with human beings and not with "marvellous scenic effects" and thunderstorms twice as large and real as nature, and luxurious interiors which rival the glory that was Greece. And the keynote of his work is summed up in that one laconic direction:—

"No acting, please, no acting."

EVENING SUN
New York City
DEC 13 1919

TRADE REVIEW FEB 7

"Rainbow Isle" is Film Griffith Took in Bahamas

"Rainbow Isle" is the tentative name of D. W. Griffith's second production for the First National Exhibitors' Circuit, to be released during February. This is the production on which Mr. Griffith was at work last December when his party experienced a harrowing trip from Miami Florida to the Bahama Islands where the final scenes were secured.

Among the prominent players who will appear in this latest of the Griffith features are Clarine Seymour, Richard Barthelmess, Creighton Hale, Anders Randolph, Kate Bruce, Porter Strong, Herbert Sutch, Florence Short, and Walter James.

FEB 7
TRADE REVIEW

Griffith Loans Fawcett for Dorothy Gish Film

George Fawcett, one of the distinguished actors of the American stage, and for a number of years chief character actor in the screen productions of D. W. Griffith, has been loaned by Mr. Griffith to the Dorothy Gish Company to direct Miss Gish in her forthcoming Paramount-Artcraft production. "Her Majesty." Among those already engaged for principal parts are Ralph Graves, William Riley Hatch, George A. Siegmann and Marie Burke.

DRAM. MIRROR
FEB. 5

To Direct Dorothy Gish

George Fawcett has been loaned by D. W. Griffith to the Dorothy Gish Company to direct Miss Gish in her forthcoming Paramount-Artcraft production, "Her Majesty." Among those already engaged for principal parts are Ralph Graves, William Riley Hatch, George A. Siegmann and Marie Burke.

Mabel Normand, Comedienne

Goldwyn Pictures Star Began her Screen Career With the Biograph, With D. W. Griffith as her Director.

Some people, not satisfied with getting a hammer-lock on fame, manage also to obtain a head-lock to make their hold secure. For instance, Mabel Normand, Goldwyn star and present heroine of "Jinx," not satisfied with being one of the most celebrated screen actresses had to go out and discover Charlie Chaplin, thus assuring herself of a double immortality. Yet few people know that it was the inimitable boy-clown of the screen who first recognized the merits of the funniest man in the world.

Mabel Normand was born in Atlanta, Ga. One of its principal exports to begin days was a hospital young lady with deep brown eyes and a full rounded mouth, with soft hair usually put "up" so that people might think her mature. This attractive young lady left the scene of her infancy to have, how to paint, having received nothing in daughter from Mother—you know, but the art centre of the New York City. There to work the mystery of life and the humanity of color. Like so many people with talent she was serious minded, and in order to show a living with the method she learned a month going for work artists in Times Square, the great home, and Times Square was the Mecca of the world. It was the work of the Photograph. It was the work of the

ONE OF FILMDOM'S HOYDENS.

Mabel Normand. Perhaps above picture, taken in her field, is one of the highest priced screen actresses in the world. The latest picture is "Jinx."

News
Chicago, Ill.

PIONEER PRESS
St. Paul, Minn.

40

Lady Diana Cooper—The Most Famous of English Beauties

Who Is to Act, in America, in Motion Pictures Under the Direction of D. W. Griffith

DEC 14 1919
Times
New York City

PICTURE PLAYS AND PEOPLE.

VICTOR HUGO'S "Toilers of the Sea" will be put on the screen by the Famous Players-Lasky Corporation. Definite details of the production have not yet been decided upon. Screen versions of "Les Miserables" have been made in this country and France, but others of Victor Hugo's works have not been cinematically treated.

The towns of Westchester county may look to expected to take place in the motion picture war. D. W. Griffith has moved his studio from Los Angeles to Mamaroneck. It is the director's plan, he announced, to try out his productions before releasing them for regular run and subsequent runs. Thus Yonkers and the Bronx, N.Y., now the leading motion producing cities, will be the first to see the Griffith pictures.

Angeles, New York, and Boston had a view of them. And now Mr. Griffith is slipping over to Mount Vernon and Yonkers with his pictures. Recently the Westchester Theatre, in the former town, and the Hamilton Theatre, in the latter, each had one.

Dr. H. H. Prokofiy Tverky, a Russian working in London, is reported to have evolved an emulsion which will make the universal use of color photography practicable, but Dr. C. E. K. Mees, director of the research laboratories of the Eastman Kodak Company, according to The Moving Picture World, does not accept the announcement at its face value. He is reported to have stated that color photography cannot be placed on an adaptable city. He believes that there will be artificial sunshine some day, but not now nor in the immediate future.

Variety
New York City
DEC 5 1919

ANOTHER FOREIGN IN PICTURES

London, Dec. 5.

Lady Diana Manners is to appear as a girl in motion pictures and in the film version of "The Blue Bird" by Maeterlinck. Lady Diana is one of the most famous women in London society and is a member of the family of Lord Anglesey. She is married to Duff Cooper, a member of the Guards who has been in the diplomatic service and who is now serving under Premier Clemenceau at the Peace Conference in Paris. Lady Diana is said to be the most famous woman in London society.

AMERICAN
Chicago, Ill.
NOV 16 1919

From TIMES
Address: Washington, D. C.
Date DEC 11

Today

Another Slow Peace.
Saul $600, Pigs $3,600.
A Chinese Face.
A Japanese Discovery.

By ARTHUR BRISBANE.

The labor men are now in movement from West to East with great rapidity.

Industrial wars are almost as numerous as international wars. The big war ended a year ago, apparently, but there is no peace yet. First the coal miners will have a long go "on the strike" and the rest.

The Boston American, printed a story that a company in Texas made cast iron pipe cheaply by using blast furnace slag.

It is believed that human beings should use a man made from the same stuff as their pipes, and the Texas pipe is made. But that solves the problem of what to do with the human pipes.

Man and animal experiments are leading to half-human half-animal beings. Perhaps the time will come when we will have a race of half-men half-pigs, half-men half-sheep, half-men half-cows, half-men half-chickens, half-men half-fish, half-men half-birds, half-men half-insects, half-men half-reptiles, half-men half-bacteria, half-men half-nothing. Man will be able to supply the world with food, clothing and shoes.

A group of Japanese men, recently visited the Bronx Zoo. It is perhaps not the proper thing to call them men, because they looked like men, and were dressed like men, but they were not men. They were Japanese.

It is believed that Japan intends to send a man from the Japanese Empire, Mr. Griffith could not have found one face that, cast upon a screen, could by any possibility have expressed the characteristics that he attributes to the Chinese hero in a picture taken from the "Limehouse Nights" stories.

Only a white man's face can express the qualities wanted in a white man's country.

Our Chinese friends will tell you that white faces all look much alike to Chinese eyes, as Chinese faces look alike to the eyes of white men, and that a Chinese Griffith, making a "Broken Blossoms," would have to select a Chinese to play the part of the American hero because no Chinese could see anything really good and pure in an American face.

That, however, is another story.

The Japanese newspaper, through Hanogaku Sumoto, that it is impossible for the Japanese at the moment to assist the Russian people in Siberia.

While a strike gathers, the Bronx Lama of Tibet, and the Dalai Lama of Tibet, and the Dalai Lama of the Tibetans will also announce that in the long run one hundred and two million Japanese will assist their own race of people.

And a little later, there will probably come an announcement that even the highly educated Japanese of the United States have made the same discovery.

Times
Hartford, Conn.

From Morning Telegraph
New York City
DEC 7 1919

GRIFFITH FINDS TWO "DOG" TOWNS NEAR HIS STUDIO

The citizens, and especially the motion picture fans, of Yonkers and Mount Vernon, N. Y., are all agog over the recent visit of a party of world known celebrities. And these same famous persons innocently have been the cause of precipitating the keenest rivalry between the two towns.

D. W. Griffith and several of his most prominent players have stirred up all the excitement in the otherwise peaceful municipalities in southern New York. Now that Mr. Griffith has moved his production headquarters from Los Angeles to Mamaroneck, he can no longer run down to Santa Ana or San Pedro to see what one of his new pictures looks like before an audience. Hence it was quite natural for him to select a spot about twenty-five minutes from Broadway to "try it on the dog."

One night recently Mr. Griffith sent one of his new pictures to the Westchester Theatre in Mount Vernon and that night, accompanied by G. W. Bitzer, his chief photographer; Lillian Gish and her mother; Robert Harron, Clarine Seymour, Richard Barthelmess and others of his players, he quietly slipped into town and "went to the picture show" just as any other fan would go. Not a soul in the audience knew of the presence of the party not that the picture shown was a new Griffith feature.

About a week later Mr. Griffith had another production ready for this important test before an audience. This time he selected the Hamilton Theatre in Yonkers, and took with him, in addition to the players already mentioned, Dorothy Gish, Carol Dompster, Kate Bruce, Elmer Clifton and a staff of executives, including Albert L. Grey, his general manager.

But Griffith did not escape so easily in Yonkers. A young high school girl recognized the producer and went right up to him and asked point blank if he wasn't Mr. Griffith.

"I'm afraid I am," he smiled.

And then he had to tell the young lady that the picture was "The Greatest Question" and that the two companions standing with him were Lillian Gish and Robert Harron, whom she had just seen on the screen.

As the Griffith party left the theatre and entered their motor cars, they attracted considerable attention and were given a round of cheers.

The news soon traveled back to Mount Vernon, and now the two towns are at daggers points over the question of who gets the next Griffith tenant.

Forces she could not understand left the peddler's daughter an orphan —D. W. Griffith's "The Greatest Question," a First National special attraction.—Advt.

Griffith Safe

Cable Advises of His Reaching Nassau With Party—Missing Four Days

A cable received at the D. W. Griffith offices at one o'clock this morning advised of the safe arrival of the producer with his party at Nassau, the Bahamas after a perilous voyage.

Griffith left Miami on Wednesday last with a party including Richard Barthelmess, Carol Dempster, Elmer Clifton and his wife, John Lloyd, George Mac Quarrie, Anders Randolph, "Billy" Bitzer, cameraman and others. He should have arrived at Nassau about 12 hours later. A message from Leigh Smith, of the Griffith organization told of the producers' absence.

The Navy Department was immediately asked for co-operation and seaplanes sent out. A number of conflicting reports reached New York yesterday of the reported sight of the boat but it was early this morning that the news of the safe arrival was definitely learned.

When the news of Mr. Griffith's absence became known on Saturday, Oscar A. Price, president of the United Artists with whom Griffith is associated immediately communicated with Albert L. Grey, Griffith's general manager and offered his services if they were needed.

William G. McAdoo, former secretary of the treasury and legal adviser for the United Artists, wired Josephus Daniels, secretary of the navy last night asking for the assistance from navy vessels.

From Times
New York City
DEC 21 1919

D. W. Griffith's next picture, fortunately, despite the hostility of wind and waves, will not be his last, will come to the Strand next week. It is "The Greatest Question," and in the cast are Lillian Gish, who [illegible] Harron. It is Mr. Griffith's first [illegible] for the First National Exhibitors' Circuit.

From TRIBUNE
Address New York City
Date DEC 23 1919

D. W. Griffith's latest picture, Greatest Question, starring Lillian Gish, will be presented at the Strand next week.

From State Gazette
Trenton, N. J.
DEC 18

On the Job

One of the big dailies of yesterday morning was the announcement that David Griffith, the famous motion picture producer, and his two score of screen folk, had arrived safely at Nassau, in the Bahama Islands after battling five days with the heavy seas of the semi-tropics.

The news item was of greater and somewhat unusual interest to fans of motion picture news in Trenton, in whom the name of David Griffith is almost as well known as that of President Wilson in Trenton theatres.

With one exception the Press Dispatch was the only morning newspaper of consequence to carry in its news columns the story of Griffith's safe return.

The newspaper from out of town was in fact now making a special stunt of serving "morning" news to the people of Trenton primed a story in the whole that the home people were not too anxious to hang out the colors of the most famous man and woman in the motion picture business.

It is not good to know that it pays to be a good sport, even in the matter of giving good service.

EVENING NEWS
Buffalo, N. Y.

From Bill Board

GRIFFITH'S CO-OP

From News
Baltimore, Md.

CHEAPER VIEWS

From Morning Telegraph
New York City

Section III
Part 8
Vol. 94
No. 174

Christmas Number
The Morning Telegraph

New York,
December 21,
1919.

DO YOU KNOW THIS MAN?

"In one day the screen jumped five years."—Literary Digest, June 14, 1919.

"Griffith is the most imaginative and sane American who ever revolutionized the theatre when it needed an emancipator."—Amy Leslie in the Chicago Daily News, June 7, 1919.

"The new Griffith picture attracts crowds of sophisticated New Yorkers who are only too willing to pay $2.50 a seat (and the additional war tax) for the privilege of judging the latest achievement of the greatest master of 'movie showmanship."—Current Opinion, July, 1919.

Photo by Hoover Art Co.

"Never in the annals of theatrical doxology have such hosannas been raised."—Percy Hammond in the Chicago Tribune.

"It is the greatest step forward that we have known; and what other producers are to do now is a problem. It will be hard for them to keep pace with you. You have immortalized yourself."—Charles Hanson Towne, Editor of McClure's Magazine.

"He has far exceeded the power of the written word. It would be impossible for the greatest master of language to picture the emotions as Griffith has perpetuated them."—Louis Gardy in the New York Call, May 16, 1919.

"Again he has shown them all how to do it."—Mae Tinee, in the Chicago Tribune.

"Griffith is the only living American to conquer his art."—Los Angeles Times.

"Griffith still remains the dominant leader."—The New Republic.

"Mr. Griffith should think of a new name other than 'photo-play' for his productions are so different from other directors' that they require a separate classification."—New York Herald, May 14, 1919.

"It is as if Dickens had spoken by means of the camera. Moreover there is a glamour as if Pierre Loti or Victor Hugo had joined forces with Mr. Griffith."—N. Y. Eve. Telegram, May 14, 1919.

"It needs only the showing of a Griffith picture to stop all cavil about his preeminence in the cinema field."—Monroe Lathrop, in the Los Angeles Express.

DAVID WARK GRIFFITH

ORIGINATOR AND LEADER

All Griffith films are signed with the trademark "D.G." and the written word "Griffith" on every title. Watch for this trademark. None are genuine without it. Others are frauds.

During the past six years Mr. Griffith has made NO OTHER PICTURES except the following:

"The Birth of a Nation"	"The Mother and the Law"	"A Romance of Happy Valley"
"Intolerance"	"The Great Love"	"True Heart Susie"
"Hearts of the World"	"The Greatest Thing in Life"	"Broken Blossoms"
"The Fall of Babylon"	"The Girl Who Stayed at Home"	"Scarlet Days"

In Preparation

"THE GREATEST QUESTION"—A "First National" Attraction
"ROMANCE"—With DORIS KEANE

GENUINE GRIFFITH PRODUCTIONS ARE SHOWN ONLY IN FIRST CLASS THEATRES THROUGHOUT THE WORLD.

FINAL ★★★★

The Evening Telegram

FINAL ★★★★

THE WEATHER:—RAIN, FOLLOWED BY CLEARING; MONDAY FAIR AND COLDER.

NO. 28,001.—DAILY ENTERED AS SECOND CLASS MATTER POST OFFICE, NEW YORK, N. Y. NEW YORK, SUNDAY, DECEMBER 14, 1919.— TWENTY-SIX PAGES. PRICE FIVE CENTS New York City and Elsewhere.

OCEAN DRAGGED FOR BODY OF BLAKE BOY

LOST GRIFFITH BOAT FOUND, REPORT FROM FLORIDA COAST

EXTRA!

Local Offices of Motion Picture Producer Gets Telegram That Missing Craft Has Been Located–Nothing Said About Party.

The first news received of David Wark Griffith, moving picture producer, who has been missing with thirty-sixx members of his company off the Florida coast in the yacht Rosando since last Wednesday was received at the New York office of Mr. Griffith today.

A telegram was received by Mr. Alfred Gray, of the Griffith staff, stating:—"Boat reported found. Sea planes and submarine chasers on way to scene." The telegram was sent from Fort Lauderdale, Fla.

Navy seaplanes, submarine chasers and coast guard cutters had been searching every inch of the coast within hundreds of miles of Miami, Fla., since Thursday for the party.

The party left Miami Wednesday afternoon on board the Rosando, a sixty-foot motor yacht, bound for Nassau, in the Bahama Islands.

When the yacht failed to arrive at Nassau, but little was thought of it, because there was a gale blowing, and it was believed her captain had put to some place for shelter. After being missing a day and a night the search was started.

Every effort was made by Mr. Griffith's representatives here to speed up the search by the navy, and it was said that William Gibbs McAdoo had been asked to get into communication with Secretary Daniels.

"I have not been asked to take up the matter," said Mr. McAdoo today. "There must be an error somewhere."

Mystery is added to the case by the news from Los Angeles that a telegram dated "Nassau, December 12," has been received there from Mr. Griffith, saying that he expected to be in New York over Christmas.

Success on Beach.

Will A. Rush, Mayor of Fort Lauderdale, Fla., a man seventy-eight years old, of Miami, and a member and former operator, and his seven-year-old daughter, Marion, were on board the boat when it was sighted by Mr. Griffith in Grand Bahama Bank. A Nassau boat, Miami Pilot, Mr. Ernest Cox, Mr. Jack Lloyd, Robert Beach, Mr. Jack J. H. Hamilton, H. W. Miller and Mr. Miller, E. Miller, E. Griffith, Capt. Dougherty, Robert H. Alexander, Frank Fabian, J. Hamilton, Jack E. Hamilton, Frank Moore, Edward Fabian, Charles Hunter, Abraham Hamilton, Capt. Fabian, J. Hamilton, Jack Lloyd, H. Hamilton and Mack H. Hamilton.

[illegible]

NY JOURNAL DEC 15

GRIFFITH PARTY LOST ON YACHT MAKES PORT

Wireless from Bahamas Says All Are Safe—Without Food Three Days.

MIAMI, Fla., Dec. 15.—Given up for lost, David W. Griffith, the motion picture producer, and his party are now reported safe at Nassau, Bahama Islands. The message, which is considered authoritative, came by wireless from Nassau to the Miami Beach radio station.

The news came in a private dispatch to a Miami newspaper. Shortly after church services were conducted at which prayers were offered for the thirty-six persons in the Griffith party on the missing yacht Rosando, she was found by a Nassau boat, the Pilot, which had on board Mayor Will A. Rush, of Fort Lauderdale, and his daughter, Marion, who had been lost in a small boat for three days.

Capt. Dougherty, of the Rosando, and three other men left Nassau in a small boat with food and water, and succeeded in reaching the Pilot, which then proceeded to the Rosando, she having drifted to the Grand Bahama Bank, where she was found by the Pilot. The Pilot then took on board Mayor Rush and his daughter, who had been lost in a small boat for three days.

Among the passengers on the Rosando are Miss Lillian Gish, Miss Dorothy Gish, Miss Ruby Gish, Mr. Griffith, H. W. Miller and Mr. Miller, E. Miller, E. Griffith, Capt. Dougherty, Robert H. Alexander, Frank Fabian, J. Hamilton, Jack E. Hamilton, Frank Moore, Edward Fabian, Charles Hunter, Abraham Hamilton, Capt. Fabian, J. Hamilton, Jack Lloyd, H. Hamilton and Mack H. Hamilton.

[illegible]

MIAMI, Fla., Dec. 15.—The yacht Grey Duck, on which David W. Griffith, motion picture producer, and a party of thirty-six persons left Miami Wednesday, is safe at Nassau, Bahama Islands, with all on board, and a radio message received at midnight in the Miami Beach radio station from Nassau.

The yacht, which left Miami Wednesday afternoon for Nassau, ran into a gale and was thought to have been lost. The message said that the passengers and crew had suffered much from the storm and lack of food and water.

Mayor Will A. Rush, of Fort Lauderdale, and his daughter, Marion, who had been lost in a small boat for three days, were found by the Grey Duck and taken aboard.

Among the passengers on the Rosando are Miss Lillian Gish, Miss Dorothy Gish, Miss Ruby Gish, Mr. Griffith, H. W. Miller and Mr. Miller, E. Miller, E. Griffith, Capt. Dougherty, Robert H. Alexander, Frank Fabian, J. Hamilton, Jack E. Hamilton, Frank Moore, Edward Fabian, Charles Hunter, Abraham Hamilton, Capt. Fabian, J. Hamilton, Jack Lloyd, H. Hamilton and Mack H. Hamilton.

[illegible]

Mayor New York City

Nov. 15 19

MOTION PICTURE PRODUCER WHOSE PARTY OF ACTORS IS SAFE AFTER STORMY TRIP

N. Y. COMMERCIAL

New York City

Nov. 15 1919

GRIFFITH PARTY SAFE

[illegible]

EAGLE

Brooklyn, N. Y.

D. W. GRIFFITH AND PARTY SAFE AT THE BAHAMAS

[illegible]

Times Herald of Commerce

New York City

Nov. 15 1919

GRIFFITH AND PARTY SAFE

[illegible]

N. Y. COMMERCIAL

New York City

Nov. 15 1919

Wm. Loeb

[illegible]

N. Y. COMMERCIAL

New York City

Nov. 15 1919

[illegible]

Wm. Loeb

[illegible]

THE NEWS

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N. Y. COMME
ess: New Yor

The yacht Grey Duck arrived at Nassau, Bahamas, safely from Miami. D. W. Griffith and party safe. The rty was three days without food and without water. Twb persons were ed overboard but rescued.

NO CONCESSIONS BY WILSON

PAGE 2

Pledge of Loyalty to Be Demanded Hereafter of All N. Y. High School Graduates Page 2

David Wark Griffith and Party Arrive Safely at Nassau Page 2

DAVID WARK GRIFFITH, noted producer of motion picture plays, and his company of players, on his yacht Rosando en route for Nassau, in the Bahamas, whether they had departed, were reported safe early this morning. Mr. Griffith was planning to take some films for a new screen play and the report that the Rosando was missing which New York first heard late Saturday afternoon, had started all in the metropolis. Since Thursday naval seaplanes, submarine chasers and coast guard cutters searched the Florida coast in an effort to locate the yacht. With Mr. Griffith (left) on board the Rosando were Misses Lillian and Dorothy Gish and Ruby Gish, Mr. Dougherty and Carol Dougherty (centre) and Andrew Randolph. The map shows the course usually followed by yachts from Miami to Nassau.

Griffith Party Reaches Nassau; Was Lost at Sea for Four Days

Anxiety Relieved When Reports of Safety Are Received; Naval Sub-Chasers and Planes Searched for Lost Yacht

[illegible]

N. Y. COMMERCIAL

New York City

Nov. 15 1919

Wm. Loeb

[illegible]

New Yorker Staatszeitung

New York City

Wm. Loeb

FINAL ★★★★★ LATEST NEWS

The Evening Telegram

10TH EDITION EXTRA

THE WEATHER:—RAIN, FOLLOWED BY CLEARING; MONDAY FAIR AND COLDER.

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GRIFFITH YACHT AGROUND ON BAHAMA BANKS WITH 36 ON BOARD, LATE REPORT

GRIFFITH'S PARTY IS SAFE AT NASSAU; WERE LOST 4 DAYS

36 Motion Picture Actors Go Without Food for 72 Hours—Two Are Washed Into Sea and Rescued After Fight.

BOAT WALLOWED IN STORM AND ALMOST CAPSIZED.

Airplanes and Navy Vessels Aided in Search—Cable and Wireless Communication Is Broken for Time.

MIAMI, Fla., Dec. 14.—The yacht Grey Duck, on which David W. Griffith, motion picture producer, and a party of thirty-six left here Wednesday, arrived late to-day at Nassau, Bahama Islands, with all on board, said a radio message received tonight by the Miami Herald from Nassau.

The yacht, which was first seen aground on her arrival at Nassau, encountered heavy seas, and members of the party had been without food for three days, the message said. Two passengers were swept overboard during the voyage, but were rescued.

The message said the Grey Duck was aground and the crew and passengers were safe on board. Efforts to land were being made by the crew with members of the party.

The party was made up of thirty-six persons, including Mr. Griffith, his wife, a child of Mr. Griffith's and a nurse. Mrs. Griffith is the daughter of Fort Lauderdale, Fla., and is a member of the Magnolia Club. The Angeles Times said recently that she is [illegible]

HE WORLD: MONDAY, DECEMBER 15, 19

Personnel of Party.

Among the others in the party were Elmer Clifton, director of photoplays for Dorothy Gish, and a co-director with Mr. Griffith on two pictures to be taken in the Bahamas; Mrs. Clifton, John Lloyd, personal representative of Mr. Griffith; Herbert Sutch, assistant director; Mrs. Sutch, Miss Carol Dempster, leading woman of the company; George McQuarrie, leading man, husband of Helen MacKellar, now playing the leading woman's role in "The Storm" at the 48th Street Theatre, New York; J. A. Manning, financial manager of the company; G. W. Bitzer, camera man, one of the best in the business; Mrs. Bitzer, Peter Strong, A. Reed, E. Sommers, Robert H. Alexander, Selma Patten, Anders Randolph, Edward Pilpitt, Charles Snyder, Abram Hamberg and Mr. Billingsley, actors, and G. Steffes property man.

Several who came to Miami with Mr. Griffith were unable to sail on the Grey Duck, which was not large enough to accommodate them all, and were left behind for another ship.

Among these was Richard Barthelness, one of the best known young men of the screen, who won fame in the leading part of "Broken Blossoms," the Griffith picture adapted from "The Chink and the Child," a story of London's Chinese quarter. Another was Miss Seymour, who returned to New York.

A dramatic feature of the search was the part played by aircraft. C. N. Reinhart, manager of the Aero Limited of New York, which operates a commercial air line between Miami and the Bahamas, had instructed his pilots to be on the alert. Mr. Reinhart and some of his employees were able to clear up the report that the yacht had gone aground off Berry's Island by sending out a plane on a scouting trip.

Patterned by Reports.

F. Harlow and Miss Gertrude Southern, pilots, and Harry Rodgers, mechanic, took off here in an airplane yesterday morning. They were the friends between Miami and Nassau, and returning early in day, reported that they had visited the spot where the yacht had been aground, but had seen no sign of the vessel.

Los Angeles Studio Receives Wireless From Griffith

[illegible]

GRIFFITH'S PARTY IS SAFE IN NASSAU

(Continued From First Page.)

she had received a message from Mr. Griffith dated Nassau, Dec. 12. She says no word has been received at the studio here from the Griffith party since Dec. 8, when she received word from Mr. Griffith he would start for Nassau Wednesday.

NAVY AIDED SEARCH FOR MISSING CRAFT

All Atlantic Stations Ordered to Use Airplanes and Chasers to Look for Griffith.

Until 1 o'clock this morning a number of friends and business associates of D. W. Griffith remained in the local offices of Mr. Griffith, at No. 1476 Broadway, keeping in touch with the search for the Grey Duck. They learned of the safety of the Griffith party from newspaper despatches, and received no direct information.

All day yesterday and far into the night a widespread search for the party was conducted by sea and air. The Navy Department lent its marine and aerial craft to the hunt, and private owners of ships and airplanes which ply between Miami and Nassau scoured the sea.

William G. McAdoo, a warm personal friend of Mr. Griffith, sent a telegram to Secretary of the Navy Daniels yesterday morning, asking him to double the number of men and craft sitting in the search. Early last evening this reply came from Secretary Daniels:

"Every effort is being made by the department to locate and render assistance to that craft with party on board from Miami to Bahamas. Have directed efforts redoubled."

[illegible] the sightings of telegrams, all Atlantic stations and all naval reports in the Atlantic were relayed by radio from Washington to aid in the search for the Griffith party. Naval airplanes and submarines chasing were used.

[illegible] Griffith, an amateur director of Mr. Griffith, who left behind when the party sailed from Miami and [illegible] Griffith's friends here [illegible] Griffith, in the form of a report that [illegible]

between Miami and Nassau, reported that members of the crew saw the Grey Duck aground off Berry's Island, but the crew told conflicting stories. Early yesterday an airplane returned to Nassau after a long search and reported that two visits to Berry's Island failed to show up any trace of the yacht.

These reports first buoyed and then dashed the hopes of Mr. Griffith's friends here.

EVG. TELEGRAM DEC 15

GRIFFITH PARTY SAFE; WITHOUT FOOD THREE DAYS

Film Players Reach Nassau After Hard Battle with Gale and Suffering Hunger.

TWO SWEPT OVERBOARD, BUT ARE RESCUED.

MIAMI, Fla., Monday.—The David Wark Griffith party is safe, after having been lost at sea for four days. A wireless despatch received here from Nassau, in the Bahama Islands, has reported the arrival at that port of the yacht Grey Duck with all the thirty-six on board safe, though nearly exhausted by their terrific fight with the storm and by lack of food and water. Two of the passengers were swept overboard, but were rescued.

The message also said that the Grey Duck, aboard which the motion picture producer and his party left here last Wednesday, was almost capsized several times, and that the ship was injured. Efforts to board dried food to take care of the shipwrecked party were [illegible] the yacht should have made the journey from here to Nassau in twelve hours.

[illegible]

Plans of Rescue

[illegible]

GRIFFITH PARTY SAFE; LOST FOUR DAYS AT SEA

(Continued from First Page.)

usually takes about twelve hours. Fear for the safety of the moving picture director and his party arose at the end of the first twenty-four hours. Weather in the Gulf at this season is treacherous and the Gulf Stream moves at five to six miles an hour. Motor engine trouble alone might have caused the little craft to drift several hundred miles off its course.

U. S. Vessels Join Search.

Josephus Daniels, Secretary of the Navy, had started the great machinery of his department to search for the missing actors. Already the Coast Guard vessels had been busy, but it was the intention of the Navy Department to search every square mile of the Gulf and the reefs and island that spot it.

Destroyers and torpedo boats at the Key West naval station had received orders to steam out this morning, accompanied by two seaplanes from an air station. The Key West seaplanes were to use the Miami air station as a base.

An airplane sent out by the Aero Limited of New York, which operates an air line between Miami and the Bahamas, returned in the afternoon without news. The airplane was piloted by Gertrude Southern and carried C. T. Reinhardt, manager, as observer and F. V. Blattner and Harry Rogers.

Reports of heavy weather increased fear for the safety of the party. It was believed that Captain Burton L. Mank, in command of the Grey Duck, might have been compelled to put in at one of the smaller islands in the face of heavy seas. As it was known that provisions sufficient for only one day were on board, it was feared that the party were suffering for food.

On board the Grey Duck besides Mr. Griffith and the motion picture party were William J. Reed, Mayor of Fort Lauderdale, Fla., and his daughter Marion, eighteen years old; a vaudeville troupe and the crew of ten. Captain Mank was once in the theatrical business in New York and had opened a hotel at Nassau recently.

GRIFFITH OFFICES HERE RELIEVED BY REPORT

Representatives of Mr. Griffith in his office at the Longacre Building, Broadway and Forty-second street, expressed great relief when news that the Grey Duck had safely reached Nassau and that all members of the party were safe was transmitted to them.

Preparations had been made to keep the offices open all night by some staff of the working principals. At one evening, it was thought that the office could stand it for a week. Three representatives had arrived from Los Angeles, Cal., to-day, and Mr. Griffith's brother, John Lloyd, who is a Navy lieutenant, and Mr. Reinhardt, who is a director of the Aero Limited, New York, arrived in the afternoon. Mr. Reinhardt had been in the Bahamas when the Grey Duck was there, and had left Nassau only a few days before the Griffith party sailed from Miami. He said that the Grey Duck should have made the journey from here to Nassau in twelve hours.

[illegible]

Plans Here in Doubt.

[illegible]

EXTRA!

Communications Sent to Headquarters Here Only Deepen Mystery Surrounding Disappearance of Picture Producer and His Company.

MIAMI, Fla., Sunday (by Associated Press).—A vessel answering the description and believed to be the yacht Grey Duck on which D. W. Griffith, the motion picture producer, and thirty-six other persons left here last Wednesday for Nassau, Bahamas, where they should have arrived that evening, is lying hard aground on the Bahama bank, about midway between this city and Nassau, according to Sol Pappas, master of the gasolene boat Maysie, which arrived from Nassau.

Conflicting reports reaching the D. W. Griffith offices here have only served to heighten the mystery surrounding the disappearance of the famous motion picture producer and thirty-six members of his company in the power yacht Rosando off Florida last Wednesday.

A telegram sent from Fort Lauderdale, Fla., about half way between Miami and Palm Beach, stating that the boat had been located, was received by the Griffith offices here. The telegram was signed "Leigh Smith." Smith is a member of the company who had been left in Florida.

Shortly afterward a Mrs. Gilman called up the Griffith offices and said:

"I have just received word from Nassau that Walter Kolokuka, a musician accompanying the Griffith party, has been brought to Nassau by a rescue ship."

Mrs. Gilman is known to members of the Griffith staff here, and they are making efforts to find out the source of her information.

Outside of these two usages and authenticated communications, the Griffith office here have heard nothing. To the relatives relatives of the members of the missing party here, Southern trying to get some clue here in regard to the disaster.

Yacht Here in Dock.

We have heard absolutely nothing outside of the telephone message from Mrs. Gilman and the telegram from Fort Lauderdale, Fla., and a New York news [illegible] of Mr. Griffith's [illegible]

Rosando had motor trouble and might have gone down in the storm. A several period in drifting in waters between Miami and Nassau.

Members of the Griffith company who remained behind here joined in the search for their missing companions.

The company has been filming a picture here for several weeks and left for Nassau on some additional scenes.

Fort Lauderdale Excited.

The Griffith representatives at Miami have charered machines to participate in the search and particular supplies of food and water are being sent out in boats and by air to the scene.

It is understood that Mr. Griffith had a staff of men left with the yacht when it left Miami, and it is thought that the yacht [illegible]

[illegible]

FROM AMERICAN NEW YORK CITY

GRIFFITH PARTY LANDS SAFELY

Picture Actors Lost Four Days at Sea Without Food Near Bahama Park

[illegible]

FROM EVENING GLOBE NEW YORK CITY

GRIFFITH BOAT SAFE AT NASSAU

[illegible]

FROM EVENING SUN NEW YORK CITY

DAVID AND GERRIER

[illegible]

FROM EVENING MAIL NEW YORK CITY

D. W. Griffith and All Party Are Safe

[illegible]

FROM Morning World NEW YORK CITY

MIAMI NOW CERTAIN GRIFFITH PARTY SAFE

[illegible]

DEC 15 1919

Griffith and Party Working on Picture After Sea Escape

[illegible]

א נייער גרופטה פראדאקשאן

...רחי מאל פון כאביליאן" (דאס מאלען פון בבל) איז דער מיטעל פון דער נייער ד. וו. גריפיטס פראדאקשאן. וואס ברענגט ווידער דיזען דראמאטישען געניוס צום מאדערנזוגד אלס דאס עס פון די פראדוצירער פון דיזיגע פארשטעלונגען. די יעניגע וואס האבען געהאט דאס פארגענוגען זיך מיט דער ווונדער פון "בעבילאן" און "הארסט פון ע ביישאן" און "הארסט פון רחי תשירלר". וועלכע בארי די באשטאנטסטונג, אז רחי מאל פון בבילאן" וועט דא געביטן ווערן, אז דעם דוש. מ. שוב מאמער, בראדוויי אן 48טע סט. פאנגענדיג מאנטאג דעם 21טען יולי.

CONSTANCE TALMADGE "THE FALL OF BABYLON" GEO. M. COHAN THEATRE

EVE TELEGRAM JUL 13

CONSTANCE TALMADGE, in "THE FALL of BABYLON" GEO. M. COHAN THEATRE.

"The Fall of Babylon" will be the second offering in the D. W. Griffith repertory season at the Geo. M. Cohan Theatre, opening Monday evening, July 21, at which time "Broken Blossoms" will conclude an uninterrupted run of one hundred and thirty-eight performances.

From CLIPPER
Address New York City
Date JUL 16

GREY INJURES ARM

Albert W. Grey, general manager for D. W. Griffith, is carrying his right arm in a splint as a result of receiving injuries when trying to adjust the windshield of his automobile.

From JOURNAL OF COMMERCE
Address: New York City
Date JUL 19

"FALL OF BABYLON" AT COHAN THEATRE

D. W. GRIFFITH OFFERS THE SECOND FILM IN REPERTOIRE.

Clara Kimball Young Is Star in New Picture at the Rivoli, Madge Kennedy at the Strand, and Vivian Martin at the Rialto.

At the George M. Cohan Theatre Monday night, D. W. Griffith will present "The Fall of Babylon," the second of his film repertoire. Living actors, dancers, singers and pantomimists will appear incident to the production of the picture. These diversions of the speaking stage, announced by Mr. Griffith as part of his repertoire idea, will be a considerable part of the entertainment. The picture itself is an amplification of the Babylonian scenes in "Intolerance," preceded by an acted and spoken prologue. Among the players in the cast of "The Fall of Babylon" are Constance Talmadge, Tully Marshall, George Fawcett, Mildred Harris Chaplin, Pauline Stark, Seena Owen, Alma Rubens, Kate Bruce, Elmo Lincoln, Ruth Darling, Elmer Clifton, Alfred Paget and Winnifred Westover. The incidental music is by Louis Gottschalk. Following the Monday evening opening two performances will be given daily.

From EVENING JOURNAL
Address New York City
Date JUL 19 1919

CONSTANCE TALMADGE in D. W. Griffith's "The Fall of Babylon" at the George M. Cohan Theatre, opening Monday evening.

From AMERICAN
Address: New York City.
JUL 20 1919

GEORGE M. COHAN'S—Actors, dancers, singers and pantomimists will appear in person on the stage of this playhouse to-morrow evening, when D. W. Griffith's production of "The Fall of Babylon," the second offering in that producer's local repertory season, will have its first Broadway exhibition. The diversions of the speaking stage, announced by Mr. Griffith as part of his repertory idea, will have ample and varied expression in the programme, added to which will be the colorful splendor of the days of Babylon, so graphically depicted in "Intolerance," now expanded and amplified with many changes and additions, and preceded by an acted and spoken prologue. Among the more prominent players in "The Fall of Babylon" are Constance Talmadge, Tully Marshall, George Fawcett, Mildred Harris Chaplin, Pauline Stark, Seena Owen, Alma Rubens, Kate Bruce, Elmo Lincoln, Ruth Darling, Elmer Clifton, Alfred Paget and Winnifred Westover. Incidental music by Louis F. Gottschalk will be played by an augmented orchestra. Following the opening there will be a matinee every day at 2:30 o'clock throughout the engagement.

From WORLD
Address: New York City

"The Fall of Babylon" Is Week's Screen Feature

"THE FALL OF BABYLON," the second film offering in the D. W. Griffith repertory season at the George M. Cohan Theatre, will be shown for the first time tomorrow night. Actors, dancers, singers and pantomimists will also appear in person on the stage. Among the players in this big spectacular production are Constance Talmadge, Tully Marshall, George Fawcett and Mildred Harris Chaplin.

From TIMES
Address New York City
JUL 20 1919

GEORGE M. COHAN—D. W. Griffith's "The Fall of Babylon," based on the Babylonian episode in "Intolerance," with a cast including Constance Talmadge, Tully Marshall, George Fawcett, Mildred Harris Chaplin, Pauline Stark, Seena Owen, Alma Rubens, Kate Bruce, Elmo Lincoln, Ruth Darling, Elmer Clifton, Alfred Paget, and Winnifred Westover. Dancing, singing and pantomime numbers. Incidental music by Louis F. Gottschalk played by the orchestra—the sound production of the Griffith Repertory Season, beginning Monday evening.

NY REVIEW JUL 20

'FALL OF BA... NEXT IN GR... REPERTORY SE...

Gigantic Spectacle Wi... Monday at G. M. C... Theatre.

"The Fall of Baby... fering in the D. W. ... season at the George ... tre, Monday, will inclu... master motion picture ... many novel diversions of t... stage, including a ballet ... dancers, an acted prologue ... special appearance of Kyra, ... tional classic dancer.

It was to have been expec... David Wark Griffith, who ga... motion picture world such ... works as "The Birth of a ... "Hearts of the World" and ... Blossoms," would soon focu... era on a gigantic assemblag... and produce another colos... picture for the enjoyment ... who seek the unusual in en... ment. Hence the announcement ... in "The Fall of Babylon" he has a... tually surpassed his former achiev... ments will be welcome news to t... admirers of this indomitable produ... of big, throbbing, startling plays.

Local interest is keen in "The Fa... of Babylon" since it is announced ... open Monday evening for a limited e... gagement, with daily matinees.

Turning from the smoke and roar... battle in "Hearts of the World" ... Griffith has taken the historical Bab... lonian period as the background ... this spectacular romance, and has peo... pled his play with all the picturesqu... characters of that colorful era, wi... its dancing girls, its bacchanali... feasts of splendor, its high priests, ... massive grandeur of its mighty, w... its chariot races, its bizarre life ... intrigue, greed and treachery.

Some idea of the magnitude o... Fall of Babylon" may be gaine... the announcement that 125,0... and women appear in the tre... scenes attending the Feast of ... sar, while seemingly countle... sands take part in the assa... the walls during the great ... Babylon.

A special musical accom... has been provided by Mr. C... the further enjoyment of ... duction.

From Women's Wear
Address New York City
JUL 14

Last night at the Geo. M. ... Theatre, D. W. Griffith's pro... of "Broken Blossoms" enter... its last week. It will be follo... Monday evening, July 21, by ... Fall of Babylon," a super-sp... based on the Babylonian episo... Mr. Griffith's production of "I... ance," one of his greatest triu... The players to be seen in "The ... of Babylon" include Constance ... madge, Tully Marshall, Elmer ... ton, Alfred Paget, Seena Owen, ... ith O'Connor, George Siegmann ... Lincoln, George Fawcett, ... rie Chaplin, Pauline Stark, ... bens, Kate Bruce, and Winn... Westover.

From HERALD
New York City
JUL

TODAY, 2:40 & 8:40
LAST 2 TIMES
Broken Blossoms

LIVING DANCERS

ACTED PROLOGUE

KYRA EGYPTIAN MARVEL IN PERSON

PLAYERS AND SINGERS IN PERSON

BEGINNING TOMORROW MONDAY AT 8:30 PROMPTLY
TWICE DAILY THEREAFTER
SECOND OFFERING D. W. Griffith REPERTORY SEASON
A SPECTACULAR ROMANCE

THE FALL OF BABYLON

An Expansion and Amplification of the Thrilling Babylonian Story from "Intolerance," with Complete Changes and Additions. Personally Directed by David Wark Griffith.

GEO. M. COHAN ICE COOLED THEATRE
B'way & 43rd Street

SLAVE GIRLS IN PERSON

SYMPHONY ORCHESTRA

CHARIOT RACES

BRILLIANT ENSEMBLE

FOUNTAINS OF WINE

DAVID WARK GRIFFITH
Producer of "The Fall of Babylon" George M. Cohan's Theatre

"דער אונטערגאנג פון בבל"

אין דזשארדזש מ. קאהן'ס טהעאטער בראדוויי אן 43טע סטריט, וועט אנהויבן מאנטאג אבענד, דעם 21טן דזשולי, געוויזען ווערן "דיא מאל פון בעבילאן" וועלכע פארשפרעכט צו בערשטיינען אלעס וואס דער גרעסטער מואווינג פיקטשור פראדוסער האט אויסגעזוכט.

By KELCEY ALLEN

MONDAY EVENING
Geo. M. Cohan's Theatre
Living actors, dancers, singers and pantomimists will appear in person on the stage of the Geo. M. Cohan Theatre Monday evening incident to D. W. Griffith's production of "The Fall of Babylon," second offering in the Griffith repertory season.

The diversions of the speaking stage, announced by Mr. Griffith as part of the repertory idea at the Cohan Theatre, will have full and worthy expression. In the coming week's program, added to which will be the colorful splendor of the days of Babylon, so brilliantly depicted in "Intolerance," now expanded and amplified with many changes and additions, and preceded by an acted and spoken prologue.

Among the more prominent players in "The Fall of Babylon," are Constance Talmadge, Tully Marshall, George Fawcett, Mildred Harris Chaplin, Pauline Stark, Seena Owen, Alma Rubens, Kate Bruce, Elmo Lincoln, Ruth Darling, Elmer Clifton, Alfred Paget and Winnifred Westover.

Incidental music by Louis F. Gottschalk will be played by an augmented orchestra. Following the Monday evening opening there will be a matinee every day at 2:30 o'clock throughout the engagement.

"Fall Babylon".

Constance Talmadge in "The Fall of Babylon" on the screen at the George M. Cohan Theatre

"דער אונטערגאנג פון בבל"

אין דשארדזש ס. קאהן'ס טהעאטער, אדוויי און 43סט סטריט, זיינען אנפאנג נעגריג מאנטאג אבענד, דעם 21סטן דזשולי, געווען ווען "דיא פאל אוו בעביל'אן" וועלכע מארשפרעכט צו אי־ בערשטיינען אלעס וואס דער גרעסטער מואוויינג פיקטשור פראדוסער האט ווען אויפגעפירט.

מר. ד. וו. גריפיטה, דער מערסאסער פון "די בוירטה אוו א נייטשאן" און די "הארט אוו די ווילדר" האט אריינגע־ נעבען א נייע נשמה אין דיעזע גרויסע מייסטערווערק, "די פאל אוו בעביל'אן". ווען איהר וועט זעהן דיעזע מיליאן דאלער פראדאקשאן וועט איהר מארשטעהן די נבואות פון ירמיה און ישעיה.

EVENING SUN
New York City
Date July 19, 19

CONSTANCE TALMADGE, in "The Fall of Babylon" at the Geo. M. Cohan Theatre

COHAN—Living dancers, singers and pantomimists will appear Monday evening incident to the opening of D. W. Griffith's production, "The Fall of Babylon." In this the colorful splendor of Babylon, depicted in "Intolerance," is expanded. Among the players are Constance Talmadge, Tully Marshall, George Fawcett Mildred Harris Chaplin, Pauline Stark, Seena Owen, Alma Rubens, Kate Bruce, Elmo Lincoln, Ruth Darling, Elmer Clifton, Alfred Paget and Winnifred Westover.

From TRIBUNE
Address New York
Date JUL 20

Living actors, dancers, singers and pantomimists will appear on the stage of the George M. Cohan Theatre tomorrow evening incident to D. W. Griffith's production of "The Fall of Babylon," second offering in the Griffith repertory season.

The diversions of the speaking stage, announced by Mr. Griffith as part of the repertory idea at the Cohan Theatre, will have full expression in the coming week's programme, added to which will be the colorful splendor of the days of Babylon as depicted in "Intolerance." Among the more prominent players in "The Fall of Babylon," are Constance Talmadge, Tully Marshall, George Fawcett, Mildred Harris Chaplin, Pauline Stark, Seena Owen, Alma Rubens, Kate Bruce, Elmo Lincoln, Ruth Darling, Elmer Clifton, Alfred Paget and Winnifred Westover.

Incidental music by Louis F. Gottschalk will be played by an augmented orchestra. Following the Monday evening opening there will be a matinee every day at 2:30 throughout the engagement.

TIMES
Brooklyn, N. Y.
JUL 21

"The Fall of Babylon," the D. W. Griffith spectacle," will be open in Manhattan July 21.

AS GOOD AS THE "FOLLIES" — ZIEGFELD 9 o'CLOCK REVUE & MIDNIGHT FROLIC — THE PICK OF ALL THE ZIEGFELD BEAUTIES

LIBERTY — THE BEST REVUE IN TOWN — GEORGE WHITE'S SCANDALS OF 1919 — with ANN PENNINGTON and 50 BEAUTIFUL SCANDAL MONGERS

GAIETY — LIGHTNIN' — B'way & 46th st. Evgs. at 8:30. Mats. Tomor'w & Sat. 2:30. SMITH-GOLDEN SUCCESSES

CRITERION — 3 WISE FOOLS — LAST WEEK. LAST 7 TIMES. B'way, 44th St. Evgs. 8:30. $1.50 Mat. Tom'w $1.50.

CORT — West 48th st. Evenings at 8:30. Matinees Tomor'w & Sat. at 2:30. SPANISH OPERA CO. (Big Hit) in "The Old Lady" & "Dreams of 3"

COHAN & HARRIS — BIGGEST SUCCESS SINCE "THE merry WIDOW" — ROYAL VAGABOND — A COMIC OPERA COMIQUE

Henry Miller's Thea., 124 W. 43d. Evs. 8:15. Mats. Thurs. & Sat. — LA LA LUCILLE — A New Musical Farce

GLOBE. Evs. 8:20. Mts. Tom'w (Pop.) & Sat. Charles Dillingham's Latest Musical Comedy. SHE'S A GOOD FELLOW

KNICKERBOCKER B'way, 38th St. Evs. 8:15. Mts. Tomor'w & Sat. 2:15. 8TH BIG MONTH! COOLED BY ICED AIR. John Cort's Musical Comedy — LISTEN LESTER!

Another Griffith Knockout "The Fall of Babylon" GEO. M. COHAN THEATRE. Best Seats at McBride's Ticket Offices. PRICES 50C TO $3.00.

GEO. M. COHAN Ice-Cooled Theatre. B'way & 43d St. TWICE DAILY—2:30 & 8:30. Repertory Season. D. W. GRIFFITH New Playing "The Fall of Babylon" Ballet of 50 Living Dancers.

TYSON & CO. Have choice seats for D. W. Griffith's sensation, "THE FALL OF BABYLON," at Geo. M. Cohan Theatre. GOOD SEATS AT $1.50.

PALACE — B. F. Keith's B'way & 47th St. Mats. Daily, 25c.-$1. Charles King, Albertina Rasch, Ben Welch, Klein Bros., Billie Reeves & Co., Toto, Frisco and Loretta McDermott, oth.

RIVERSIDE — B. F. Keith's B'way & 96th St. EDDIE FOY & Young FOYS, Lucas & Hale, Jerome Fisher, Bert Fitzgibbon, Ashley & Skipper, Greene & Parker.

B. S. Moss' Broadway — Broadway & 41st St. Continuous Noon to 11 P.M. (Pop. Prices) Engagement Extended MACK SENNETT'S YANKEE DOODLE IN BERLIN — BATHING BEAUTIES — BOTHWELL, BROWNE, Sennett —IN— PERSON.

LOEW'S NEW YORK THEATRE & ROOF 10, 20, 30. Cont. 11 A. M. to 11 P. M. Roof to 1 A. M. "FALSE GODS."

Loew's American Roof 42 St., W. of B'way. Every Eve. at 8:15. RESISTA? LANGDON & SMITH. ARMSTRONG & SMITH, 6 others. In Theatre, "FALSE GODS." All Seats Reserved 25, 35, 50

RIVOLI B'way 49th St. — RIALTO Times Square — CLARA K. YOUNG, "The Better Wife." Prizma. Sennett Comedy. RIVOLI ORCHESTRA. VIVIAN MARTIN, in "Louisiana." Pictorial. Soloists. RIALTO ORCHESTRA.

STEEPLECHASE FOR FUN CONEY ISLAND

STRAND B'way at 47th — MADGE KENNEDY, "Through the Wrong Door." Sennett Comedy. STRAND ORCHESTRA

COLUMBIA. B'way-47th. Twice Daily. Pop. Prices. PEEK-A-BOO. All Summer Show.

FOR SALE.

Woman's Wo
ess New York City
JUL 19 1919

By KELCEY ALLEN

MONDAY EVENING.
Geo. M. Cohan's Theatre.

Living actors, dancers, singers and pantomimists will appear in person on the stage of the Geo. M. Cohan Theatre Monday evening incident to D. W. Griffith's production of "The Fall of Babylon," second offering in the Griffith repertory season.

The diversions of the speaking stage, announced by Mr. Griffith as part of the repertory idea at the Cohan Theatre, will have full and worthy expression in the coming week's program, added to which will be the colorful splendor of the days of Babylon, so brilliantly depicted in "Intolerance," now expanded and amplified with many changes and additions, and preceded by an acted an spoken prologue.

Among the more prominent players in "The Fall of Babylon," are Constance Talmadge, Tully Marshall, George Fawcett, Mildred Harris Chaplin, Pauline Stark, Seena Owen, Alma Rubens, Kate Bruce, Elmo Lincoln, Ruth Darling, Elmer Clifton, Alfred Paget and Winnifred Westover.

Incidental music by Louis F. Gottschalk will be played by an augmented orchestra. Following the Monday evening opening, there will be a matinee every day at 2:30 throughout the engagement.

"THE FALL OF BABYLON."

A Great Screen Spectacle at the Cohan Theatre.

D. W. Griffith presented the second offering in his repertory season at the George M. Cohan Theatre last night, when "The Fall of Babylon" was shown; it is the Babylonian episode from his "Intolerance," somewhat enlarged, with singing and dancing numbers interspersed, making it as a whole, an elaborate programme.

The magnificence of this episode is undoubtedly remembered by many, its size, scope, the marching hordes of Cyrus, the Feast of Belshazzer, the accurate representation of the people and life of Babylon.

The picture is a spectacle that holds the spectator by its scenes of crowds, combats and vistas of great walls; the really dramatic action coming at the last and quickly.

In depicting the story Mr. Griffith has been careful in his selections of the principals. Constance Talmadge, as the Mountain Girl, who loves Belshazzer and tries to counteract the machinations of the High Priest of Bel (Tully Marshall); Seena Owen, as Attares, favorite of Belshazzer; Elmer Clifton, as the Rhapsode, in love with the Mountain Girl; George Siegmann, as Cyrus, and Alfred Paget, as Prune Belshazzer, by their excellent work stand out clearly.

The dancing and singing numbers helped the general effect of the screen play.

The dancers were exceptionally good. Kyra especially, in a shawl dance and dance of Undulation. Betty Kaye was also effective.

Margaret Fritts and Samuel Critcherson sang well.

New York has been chosen by David Wark Griffith as the first city in the world to be afforded an opportunity to see a complete welding together of the motion picture and the speaking stage.

Tomorrow night, at the Geo. M. Cohan Theatre, Mr. Griffith will present, as the second offering in the Repertory Season; his production of "The Fall of Babylon," to which has been linked in one chain of entertainment all the functions of the theatre, including drama, music, pantomime, dancing, song and spectacle.

THROBBING with the precious ferment of love, devotion, loyalty, adoration, heroism and sacrifice.

IMPERIAL in its mighty splendor, its royal luxury, its lavish beauty and magnificent pomp and ceremony.

PRODIGIOUS in its picturesque multitudes, its gorgeous galleries teeming with the bizarre life of the ancients.

ENLIGHTENING with its vivid truths, the thundering assemblage of historic fact, the knowledge of another day.

MAJESTIC in its massive grandeur, its colossal theme, its inspiring romance, its sumptuous settings.

ENORMOUS in the cyclonic fray of ambition, jealousy, intrigue, greed, treachery, craftiness and deceit.

TEEMING with laughter and love, with feasting and wine, with romance and madness, with charm and beauty.

One of the most remarkable companies ever assembled by Mr. Griffith:—

CONSTANCE TALMADGE
MILDRED HARRIS CHAPLIN
TULLY MARSHALL
GEORGE FAWCETT
SEENA OWEN
ELMER CLIFTON
ALFRED PAGET
GEORGE SIEGMANN
KATE BRUCE
ELMO LINCOLN
CARL STOCKDALE
LOYOLA O'CONNOR
JAMES CURLEY
HOWARD SCOTT
ALMA RUBENS
RUTH DARLING
MARGARET MOONEY
PAULINE STARK
WINNIFRED WESTOVER

More than 50,000 men and women in the mighty production. Four thousand dancing girls at the feast of Belshazzar. Dazzling array of 7,500 horses and charioteers in the sensational onrush of the Persian Army against the walls of Babylon. Fountains sparkling with perfume and wine. Virgins of the sacred fires. Slave girls of the marriage market.

Following tomorrow evening's premier, there will be a matinee every day at 2:30, including Sundays. Evening programs at 8:30, including Sundays. Special symphony orchestra. Gorgeous ballet of Living Dancers.

EVENING MAIL
New York City
JUL 19 1919

TELEGRAM
New York City
JUL 19 1919

New York City, Mo.
JUL 6 1919

CITIZEN
Brooklyn, N. Y.
JUL 19 1919

"THE FALL OF BABYLON"

from Morning Telegraph
New York City
JUL 20 1919

NEXT WEEK'S PROTOPLAYS

COURANT
JUL 19 1919

Jewish Forward Jan. 6

Tremont Theatre
BOSTON

2 מאל טעגליך
2 נאכמיטאג — 8 אבענד
צום ערשטען מאל
ד. וו. גריפיטס ערצעגנטירט
א וואונדערבארע דראמא פון די פראצענטישע רעוואלוציאן מיט אלע איהרע וואונדערבארע פאסירונגען און שרעקליכקייטען

יתומים
פונ׳ם
שטורם

ליליען גיש און דאראטהי גיש
צוזאמען מיט אנדערע
ארקעסטער פון סערצינ
אלע טיסש ריזערוירט אין טייל 2 וואכנ׳ן מארגנס

Harvard Crimson Jan. 7

Tremont Theatre Twice Daily 2 P. M.—8P. M. Prompt
Boston

Matinee Every Day
Every Evening

D. W. Griffith presents
A Spectacular Epic

"ORPHANS OF THE STORM"

with
LILLIAN GISH DOROTHY GISH
Ten Thousand Others
LARGE SYMPHONY ORCHESTRA
All Seats Reserved
Selling in Advance

Herald Dec. 26

Postponed!

So that Music Effect and New Symphonic Color Scheme May Be Perfectly Arranged

OPENING OF
D. W. GRIFFITH'S
"ORPHANS OF THE STORM"
At TREMONT THEATRE
Until WED. EVE., at 8 PROMPT

Tickets Purchased Will Be Exchanged for Wednesday Evening or Money Refunded at Box Office

Advertiser Jan. 2

TREMONT THEATRE NOW! TWICE DAILY
Griffith Has Surpassed Himself!
D. W. GRIFFITH'S
New Empire of Emotion Spectacle
"ORPHANS OF THE STORM"
—WITH—
LILLIAN GISH DOROTHY GISH
TEN THOUSAND OTHERS
Matinees 2 P. M.——PROMPT——Nights 8 P. M.

American Jan. 5

WHY?

It contains graphic pictures of the most intense heart interest; scenes of splendor and thrill and withal a high moral thought which Americans will do well to consider in this uneasy day. With a love story and an exciting rescue which experts declare far surpasses even "The Birth of a Nation," Griffith has put forth, in rare good taste a drama of compelling power and grandeur.

D. W. GRIFFITH'S

The acting in "ORPHANS OF THE STORM" is by far the most complete and excellent that the screen has ever known. Each member of the wonder cast of players was particularly chosen with a view to his or her fitness. Lillian Gish, the greatest of all screen artistes and now recognized as "the Bernhardt of the silent drama," has never had a more wonderful role. Dorothy Gish has startled her host of followers by her wonder portrayal of the blind girl. All the other principals are of the highest type.

"ORPHANS OF THE STORM"

Twelve thousand people take part in the various scenes. Roistering throngs of merry-making Parisians and again this same host hurling against the King's troops, together with the freedom-crazed mobs in the public tribunal, are picture scenes the like of which has never before been even attempted on silver sheet or stage. Through this all weaves the golden story of the waifs and their love; through it is woven the triumph of right over might and the throes of love and misery.

Is the Sensation of All Times

Small wonder that every Boston newspaper proclaims "ORPHANS OF THE STORM" the masterpiece of all screen offerings; that Winchell Smith declares Griffith has made a far greater work than "The Birth of a Nation" or "Way Down East." Small wonder that the TREMONT THEATRE is filled to capacity twice every day by the most wonderful, truly American audiences that have been seen in a Boston theatre in years.

In History of the Theatre in Boston

Every man, woman and child in Boston and vicinity will want to see "ORPHANS OF THE STORM" because it is so human, so beautiful, so stirring and so great!

NOW 10 A.M. TO 11 P.M. DAILY TREMONT THEATRE 10 A.M. TO 11 P.M. DAILY NOW

Herald Jan. 3

romance a-gallop—

"**charge** and **counter-charge** of troops and sans-culottes, the **tense** moments at the guillotine, and the **last mad ride** of Danton and his troopers. **Bit** by **bit, piece** by **piece,** dissected and set forth coldly, **dispassionately,** Mr. Griffith's every filming might carry naught but flagrant melodrama, but here there is no time for halt. **Swiftly** the film runs its course, from first to last, there is hardly a moment that had better been omitted . . . **piling thrill** upon **thrill** . . . a **dashing** captain for Danton's side, a **veritable d'Artagnan** in himself, **rattle** of drawn sabres and **thunder** of **spurring** hoofs, and the troopers are away. Through the streets they come, empty streets, lanes and alleys **packed** with **swift-scattering humanity,** a **lightning** flash of men, horses and dust, a **whirlwind** of **tossing shapes** and **naked steel** against the **sky** as they have **breasted** a rise and **gained** the gate. . . . **Never before** has Mr. Griffith **succeeded** so **thoroughly** as with the **last moments** of **'Orphans of the Storm'** . . . melodrama if you will, but **excellent melodrama** for all that. **'Orphans of the Storm'** is his **most finished,** his **most powerful** work."

"Orphans of the Storm"
TREMONT THEATRE

Traveler Dec. 24

TREMONT THEATRE
THOMAS B. LOTHIAN, MANAGER

Beginning Tomorrow Evening at 8 O'Clock PROMPT
Matinees Every Day Thereafter at 2 O'Clock PROMPT
Seats Now on Sale Two Weeks in Advance. Mail Orders Accepted
Evenings 25c to $2.00. Matinees 25c to $1.50.

To the Public Whose Servant We Are--

Since it is impossible for us to control the many advertising sources that speak of our plays, we take this means of giving you our personal viewpoint on our new production.

You perhaps recall we frankly had little to say of our last production, "Dream Street," when we presented it in the regular theatre, but we feel this is an entirely different proposition.

Our present production is "ORPHANS OF THE STORM," taken from the old play, "The Two Orphans." We have attempted to combine with this story a phase of the great French Revolution, with at least a little of the spirit and manners of that period.

Excepting for certain scenes in the latter part, we do not claim any particular spectacular features. Its greatest merit, if it has any, lies in the characterizations which reflect as best the players can the natural features of the great moving face of humanity.

If you chanced to like "The Birth of a Nation" and "Way Down East," we believe you will find something in this to please you.

As I have nothing to do with the acting, I feel I may discuss it freely. My own opinion, strengthened by sentiment voiced at preliminary showings, is that this most important contribution to my work reveals a higher standard of acting than these artists have previously reached.

Our staff has made all possible effort to reproduce the atmosphere of the time in which the action is laid. The appearance and manners of our historical characters have been portrayed with faithful regard for physical and mental characteristics.

And for this uneasy day, we believe the political features of our drama will not be unimportant.

I can assure that this production represents our greatest investment in time, labor and money. We have spared nothing.

To you, the people of Boston, who have ever been so sympathetic and appreciative, I bring my newest offering—the rest is for you to say.

Most sincerely yours,

(Signed) D. W. GRIFFITH.

Morning Journal Jan. 5

TREMONT THEATRE
BOSTON

2 מאל טעגליך
2 נאכמיטאג — 8 אבענד

יתומים
פונ׳ם
שטורם

Jewish Advocate Jan. 5

TREMONT THEATRE
BOSTON

MATINEE TODAY AND EVERY DAY
D. W. GRIFFITH'S
Orphans of the Storm
Lillian Gish and Dorothy Gish
Symphony Orchestra of Forty

TREMONT THEATRE
BOSTON

יתומים
פונ׳ם
שטורם

Jewish Advocate Jan. 5

TREMONT THEATRE
BOSTON

Last 2 Times Today at 2:15 & 8:15
SAM H. HARRIS presents
ONLY 38 NIGHTS
A NEW COMEDY BY A. E. THOMAS
ORIGINAL N.Y. CAST & PRODUCTION

Beginning Mon. Evening (Christmas) Dec. 26
2 P.M.—Twice Daily Thereafter—8 P.M.
DAILY MATINEE AT 2 (PROMPT)
EVERY NIGHT AT 8 (PROMPT)
SEATS ON SALE NOW
First Time Presented Anywhere!
D. W. GRIFFITH Presents
A Dramatic Epic

ORPHANS OF THE STORM

(By Direct Arrangement with Kate Claxton) with
Lillian Gish and Dorothy Gish
TEN THOUSAND OTHERS
ORCHESTRA OF FORTY
All Seats Reserved—On Sale 2 Weeks in Advance

MR. GRIFFITH will appear in person and address the audience on Monday Night and Tuesday Matinee. On these occasions he will present MISS LILLIAN GISH and MISS DOROTHY GISH in person, and they also will speak.

Jewish Daily American Dec. 30

TREMONT THEATRE
BOSTON

עם נעהם יעצט אן
2 מאל טעגליך
2 נאכמיטאג — 8 אבענד
צום ערשטען מאל
ד. וו. גריפיטס פרעזענטירט
א וואונדערבארע דראמא

יתומים
פונ׳ם
שטורם

Jewish Daily News Dec.

TREMONT THEAT
BOSTON

יתומים
שטורם
ORPHANS OF THE STORM

Chronicle

THEATRICAL
BOSTON

TREMONT THEAT

ORPHAN OF THE STORM
Lillian Gish and Dorothy
SYMPHONY ORCHESTRA

TREMONT THEATRE
BOSTON

יתומים
שטורם

ORPHANS OF THE STORM

MATINEE TODAY

ORPHAN OF THE STORM

New York Times October 1 - 1922

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THE AGE OF HEROINES

By ALVA JOHNSTON

HEROINES on the stage or in fiction must still be beautiful, but they need not be young. In spite of the tired business man, the fashion of 1922 prefers the woman to the girl. Composite opinion of seventeen authorities consulted on the subject fixes thirty-two years as the age at which women reach the top-notch of the beauty scale. The seventeen arbiters include D. W. Griffith, Elsie H. Shaffield, Gutzon Borglum, Augustus Thomas, Morris Gest and Florenz Ziegfeld Jr. The rest are prominent authors, painters, sculptors, photographers, play producers and actors.

Several of these denied that beauty existed at all in a woman under 25. A majority voted that the highest beauty of expression did not come until several years later. Morris Gest and D. W. Griffith held that women did not achieve their greatest beauty until they were 40 or older.

The verdict of this court of beauty corroborates other evidence that in the appreciation of the public of today mature beauty eclipses mere girlish loveliness. It was not always so. Fifteen or twenty years ago the heroines of love stories were 18 or 20 years old, arguing a contemporary public view that this was the most interesting time of life in woman. A canvass of the recent novels shows that the average heroine today is 28 years old.

Sir Walter Scott's heroines were usually coldfingers of 18 or 19. Dickens often rubbed the nursery rime into his romantic feminine types. But today Herzogheimer chooses a woman a year or two past forty to be the temptress of his elderly respectable hero. Hichens writes a romance around an enchantress of 60.

Balzac, who was quoted by some of the fathers as the paramount authority on women, was accused in his day of overappreciation of the mature type as compared to the younger. But the taste for the fully developed type of beauty seems to have overtaken and passed even Balzac's standards. He said that not beauty existed in a girl of 15, but only the promise of beauty which might ripen into true beauty many years later. At 25, according to Balzac, a woman should be at her best. Balzac's best age of woman, managed by the advanced standards of today, is thus monitors by four years. With Juliet irresistible at 14 and Cleopatra wheeling her greatest triumph after 50, Shakespeare is content between extreme youth and the outermost maturity.

Another witness of the current supremacy of full-grown beauty against the mere bud is to be found in the lists of the most beautiful women that have recently been picked by illustrators. One of these has on her list at least one woman who is past 50, three or four in the forties and several in the thirties. The average age of the twelve of her selection is about thirty-seven years.

How long a woman may maintain her beauty at its maximum is a question on which opinion differ widely. Dalloff, the Russian interpreter of "Chauve-Souris," allowed a woman but three years in which to remain at her prime. Daniel Frohman gave her a possible thirty years in which to enjoy the full crown of her beauty. Shaw Parker, the portrait painter, said that there was no limit. D. W. Griffith said that he had known a perfectly beautiful woman of 60, and Aristide Bruant, the cabaretier, told of a woman of 85 who was perfectly beautiful. I think the most beautiful woman I ever saw was probably Queen Alexandra, who was well on toward 70 when I was presented to her. She had been receiving people all day and yet she met each newcomer as if he were the most interesting person in the world. That is hard and self-sacrificing work. It had given her a charm, a graciousness, a sweetness, together with a regal quality, so that I would put her first among the beautiful women that I have seen."

Arnold Genthe, photographer: "In answering the question, a distinction should be made between mere physical beauty and that type of beauty which gains its greatest charm from the life and spirit which show through it. For the beauty which might please the tired business man the fatal age limit arrives very quickly. The beauty which reflects personality and character comes later and is more enduring.

"In very young women you find not real beauty, but the raw materials, which may or may not develop into beauty. Frivolity is the greatest enemy of beauty. Too many women lead a life of frivolity after they reach the age of 16 or 17 and never do develop. I have seen girls who studied, worked and developed mentally for six or seven years at this period and who gained the beauty of personality at the age of 22 or 23. But this kind of beauty is rare at so early an age.

"Twenty-five is usually the earliest age when the two types of beauty combine in one woman, and beauty of this kind is likely to last. I have seen women between 50 and 60 so beautiful that girls of 20 were completely eclipsed in their presence. I think women's lives are different today and they are more beautiful in advanced maturity than they used to be. If Balzac lived today he would probably have changed the title of that novel from 'The Woman of Thirty' to 'The Woman of Forty.'"

Emil Fuchs, portrait painter: "There are two periods when the greatest beauty is reached. The same woman may be at the height of her beauty at two periods many years apart. They become most beautiful first at 16 or 17, when the bud is beginning to be a rose. For myself, I prefer to paint women at this age. For many years they may be less beautiful, but if their mind develops and they live the right life they may become wonderfully beautiful again at 30 or later, as the loveliness of expression is developed.

"Those who are beautiful at 25 may continue so for a great many years. I knew Lady Randolph Churchill well in 1908 when she had a son of 26. She was then marvelously beautiful, her wit, brilliancy and charm shining in every feature. The Countess of Warwick was one of the greatest beauties in England in 1914, when she was the mother of a grown-up family. Mrs. George Keppel was astonishingly beautiful long after she had a grown-up daughter. There is no age limitation whatever on beauty."

Michel Fokine, producer of dance and pantomime: "Women may arrive at their highest beauty any time from 17 to 40 years. There are different types of beauty for different ages."

Sir Gilbert Parker, author: "Climate makes a great difference. In India women mature at 16. Considering only our Northern races, I would say that women usually arrive at their greatest beauty from 30 to 35. Women do not come to their full development of body, brain and temperament until that time. It is the combination of those things that makes the greatest beauty. Those who have it may be beautiful for many years thereafter. On the way up one finds two women the predecessors a woman of 30 years, gray-haired, black-eyed and calm, and every man said, 'That is the most interesting face on the ship.' There are many beautiful women of 20 and 30, but there is a difference in their beauty. Five years the top years of this physical charm which begins at 30. Women and 30 who are twice as old were from a girl of 20 or 25 are rare.

"Sexual freedom, politics, a place in a musical organization tends to push back the age between the ages of 25 and 30. A girl of 25 is a mature woman. Women who have not gone through the experience of marriage, of the upbringing of children, of the management of a household, of the responsibilities of life, are not women. They have not developed the mature woman. They have to learn, to grow, how to [illegible] themselves. They have how [illegible] and they are more to [illegible] They have their time to shine, they make the most of it. A [illegible] their beauty gradually [illegible] Men [illegible] women, [illegible] Only that of 30, and I speak of him.

"I am from the Germanic [illegible] are interesting at 18 [illegible] to him their beauty to the [illegible] The Germans and Teutons [illegible] regarded for a long time [illegible]

(Continued from Page 1)

dency today to appreciate mature beauty. I have just returned from abroad, and in Paris I found that the favorites at the Comédie Française were women along in years. A century ago Scott was selecting for his heroines women between 15 and 20 years. I think our taste has altered very much from that day."

Augustus Thomas, playwright: "There are seven ages of man, and each age has a different standard for judging beauty in women. The boy of 8 years nearly always falls in love with his school teacher, probably a buxom person of 40. The boy of 14 usually falls in love with a woman of 35. On the other hand Stanford White held that at 17 years a woman was becoming a little passé. The aged beauty fancier, sipping his absinthe, which Barrymore calls the paregoric of second childhood, might say 14. The young man of 25 will prefer a woman somewhere near his own age. All this is in accordance with the eugenic mechanism of nature which seeks to balance opposites.

"A woman reaches the full Juno-like qualities of beauty, I should say, at about 35. As to the most beautiful woman I have ever seen, no one occurs to me in a sudden flash. Adelaide Neilson was in my boyish estimate the most beautiful woman in the world, but I find that her photographs do not stand analysis. The chin is a trifle too retreating and the upper teeth are too prominent. Speaking from a mature standpoint, I should name Maxine Elliott."

Childe Hassam, painter: "I don't know who can say at what age women are most beautiful. It depends on what kind of beauty you mean. The most beautiful human beings are children, in my opinion. There are many old people who are beautiful. Women may be beautiful at all ages. It is necessary to specify the type and kind of beauty that is meant before any particular age can be named.

Florenz Ziegfeld Jr., producer of "Ziegfeld's Follies": "Women do not achieve the highest beauty under 25 years. They may remain at the height of their beauty for many years. For chorus and show purposes I choose girls between 18 and 20, but women cannot be correctly called beauties at that age. The woman who is beautiful at full maturity may remain so for many years—for an indefinite number of years. The most beautiful woman I have ever seen, I think, was Lanteime."

Augustus Lukeman, sculptor: "Women become most beautiful anywhere between 25 and 35. Between those ages the face is lighted up by the intellectual personality. While such beauties arrive between the ages of 25 and 35, they may, with a healthy intellectual life, grow more beautiful as they grow older, as a leaf changes from the green into the more beautiful autumnal tinges. There is no beauty in young girls, only the promise of beauty which may or may not be fulfilled. The figure does not necessarily lose its beauty in mature or elderly women.

"The theory that you can tell a woman's age by her ankle is foolish. The high-bred ankle remains as fine in an old woman as in a young one. A sculptor can tell by the ankle and by the way the arm joins the shoulder whether a woman is bred from thoroughbred stock, but you cannot determine age that way. The most beautiful woman I ever saw was Mary Anderson, and she grew more beautiful as long as she lived. The most beautiful woman I know of today is Miss Alison daughter of Brooklyn, Mass., show of Percy Haughton, the former coach. Next I would name the Wade sisters of Charlottesville, Va."

D. W. Griffith, film producer: "The question is a point. I would say, What are the lines that everybody remembers the most? As a rule it is the mother's face, outside of the mother, the greatest force of the mother. The greatest faces that we remember are always the young ones. They are usually the faces of women of 20 and 30. The most young great beauty arrives in early after experience, after pain and suffering, usually somewhere between 30 and 40. Some have fought a great fight and have won it in their time. We are [illegible] by a few physical charms. The beauty of young women is usually fading. I have had at my disposal [illegible] I would say that in the [illegible]

(Continued on Page 8)

The Age of Heroines

(Continued from Page 8)

and a developed mind. This beauty is higher than mere physical perfection. I have a sister who is 40 years old and a grandmother, and she is more beautiful today than she has ever been before. Motherhood often increases beauty.

"Under conditions of life in America today age does not cut the figure that it used to. Men are younger for their age than they used to be, and so are women. I have seen women who were wonderful to look at, but their beauty vanished the instant they spoke. I have seen women who were plain in repose and became beautiful when they spoke. You cannot safely name the age of greatest beauty any more than you can choose the type of greatest beauty. I have made a cast of the foot of a woman of about 65, a perfect foot, and you would think it belonged to a woman of 20. I have seen both men and women past 60 who possessed the fine and flexible skin of youth.

"I could not say who is the most beautiful woman I have ever seen. I saw Mrs. Langtry in her prime and she struck me as cold and repellent. I have seen Mrs. Campbell many times and she made just the opposite impression. Both were marvelously beautiful."

Irving R. Wiles, artist: "The question is hard to answer without qualification. The flapper has a certain type of beauty. An old woman may have beauty of a certain kind. Beauty should be at its best at about 30 years. The greatest beauty is not to be found in very young women. There must be something besides superficial form and color. A woman who is beautiful at 30 may remain so for many years.

"When I saw Mme. Gautherean at Paris, many years ago, I thought she was the most beautiful woman in the world. She was born in New Orleans and lived in Paris. Her portrait by Sargent is in the Metropolitan Museum. When I saw her she had an enameled complexion and striking red hair, which I do not think was natural, but, allowing for the artificiality, I still thought her the first among beautiful women."

Alfred Cheney Johnston, photographer: "You have to divide beauty into types before you can answer the question. You find women of the girlish, innocent type who are marvelous around 17 and 18. Then there are mature beauties in whom the charm of expression is increased. I have seen any number of beautiful women with white hair. You cannot compare the types. Speaking for myself, I would say the greatest age of beauty is from 25 to 35, when culture and personality register themselves and the physical beauty remains near the perfection."

Otis Skinner, actor: "A man's ideal of feminine loveliness changes as he advances in years. When I was 10 years old I was absolutely convinced that my teacher was the most beautiful woman in the world. She was 40. The age of greatest beauty has lowered since that time in my estimation, but I am still not old enough to have acquired the idea that women are only beautiful at or under 18.

"The most beautiful women, I think, reach the zenith of their loveliness when they have not only reached physical perfection, but have a full appreciation of their beauty and are able to display it to the best advantage. I think that time is, with gifted women, somewhere between 30 and 35."

Nikita Balieff, producer and introducer of "Chauve-Souris": "Women are most beautiful between 30 and 35. By 30 they have acquired knowledge of the world and experience. This gives them beauty which is superior to that of the undeveloped woman. They know how to dress, how to [illegible] themselves. They know how [illegible] things and they are more to [illegible] They know their time to shine, they make the most of it. A[illegible] their beauty gradually [illegible] Men [illegible] women, [illegible] Only that of 30, and I speak of him.

"I am from the Germanic [illegible] are interesting at 18 [illegible] to him their beauty to the [illegible] The Germans and Teutons [illegible] regarded for a long time [illegible]

Nikita H. Hatfield, President of the National Academy of Design: "The age of greatest beauty differs greatly in different women. Women who study and work hard and develop intellectually often grow more beautiful with mature years. In my opinion, the greatest beauty in country attained between 30 and 40 and may continue for many years. I think that is an increasing [illegible]

(Continued on Page 8)

War and the Movies

NEW YORK GLOBE Sep 24-1922

New Griffith Film Here

[illegible]

NEW YORK TELEGRAM Sep 22-1922

Griffith Finds Gish

ROW OVER "ORPHANS"

Angry Among Paris Audiences Led to Stop Showing

Paris, Sept. 21.

Although a number of enthusiastic and evidently influential [illegible] demonstration of young attaches [illegible] the opening of D. W. Griffith's film "Orphans of the Storm" at the Opera last night, the opinion prevailed in many quarters that the picture was [illegible] [illegible] of opinion, and Paris [illegible]

[illegible] Paris audiences present [illegible] [illegible] the [illegible] [illegible] [illegible]

MONTCLAIR (N. J.) TIMES
SEPTEMBER 23, 1922

FIRST SHOWING AT BELLEVUE

NEW PHOTO-PLAY HAS PREMIERE IN NORTH END THEATRE LAST NIGHT.

Great Film Feature by D. W. Griffith Presented Here in Advance of Metropolitan Appearance—Famous Producer, His Personal Staff and Members of Company in Audience. New Film Absorbs and Thrills. Outline of Plot—Those Who Have Parts in Picture.

D. W. Griffith, that irrepressible and ever-resourceful leader in films, has done the unexpected again in a picture which has been given the tentative title of "The Haunted Grange." This time he has reached into the realm of mystery, seized a plot of startling and ever surprising elements; touched it with the radiance of pure beauty; and hurled it in the climax to a majestic and tempestuous height that literally leaves the audience gasping.

This film was shown at the Bellevue Theatre last night through personal arrangements between Mr. Griffith and Edmond Lyale, the managing director, in advance of its presentation in the New York theatres as a regular theatrical attraction. Mr. Griffith, his personal staff, and members of his company were present, as well as a number of motion picture celebrities from other companies here to get the first glimpse of the latest Griffith work.

Suspense Mounts Steadily.

As startling and unusual as the storm scene is, it receives stern competition in suspense from the story itself. In this film, Griffith has given the final touch to mystery drama as well as scenes of a storm. From the opening scene to the close, the suspense mounts steadily, weaving in brilliant pattern a mystery that grows ever more baffling.

Who did it?

Now one, now another sets himself in the reviewer's mind as the real villain of the play. But always something occurs to sow doubts again; and the masterly telling of the story leaves one more and more interested but never irritated to know the identity of the hooded one.

The entire play occurs in one night and in one house. A love story, sensitively and winningly portrayed by Carol Dempster and Henry Hull, brings a romantic interest that lives in harmony with the gripping mystery of the drama.

Through this determined and increasingly vigorous advance in suspense, there dashes a comedy character, one Romeo, who is a delightful and new acquaintance. Here Griffith has presented us with a new comedy character, one so real, so human that he must always live amid pleasant chuckles and pure laughter in the memories of those who meet him. For Romeo, as played by Porter Strong, is more than a character in a play—he is life and will survive.

Splendid Cast.

The cast of players presents a ballet of exceptional excellence. The featured beauty of Carol Dempster lifts her apart from other screen stars. Henry Hull is a refreshing and most promising new comer to the screen, recalled by the audience as the star in "The Cat and the Canary" of the stage. Morgan Wallace, suave, foppish, always carries the suggestion of concealed force. No more unusual face has come to the screen than C. H. Croker King, an English actor, who gives a powerful and impressive performance. Others doing exceptionally effective work are Frank Wunderlee as the black butler, Frank Sheridan as the detective; Margaret Dale, as the adventuress; Grace Griswold, as the mother, and Irene Harston, who should be decorated with honors for being the person who induced Romeo to remain on that lively night.

Mr. Griffith's new picture is a success, and a success of the same proportions as his other great works, "The Birth of a Nation," "Hearts of the World," "Broken Blossoms," "Way Down East" and "Orphans of the Storm."

LOS ANGELES (CALIF.) TIMES
Sep 28-1922

Griffith's New One

D. W. Griffith's latest production was given its first public showing in Derby, Ct., last week under the working title of "The Haunted Grange." The presentation, say the dispatches, was made in order that the producer might cut his film under the guidance of an audience. No date has yet been set for release of the feature, but it is expected that the picture will show here late in November.

BOSTON TRAVELER
SEPT. 29, 1922

GRIFFITH'S NEW PICTURE

The new David Wark Griffith production is going to have its first real showing right here in Boston, at Tremont Temple, beginning Oct. 9. A regular Griffith first night will start it off, with Mr. Griffith and his stars on hand. The title that has been decided upon is "One Exciting Night," instead of "The Haunted Grange," the working title. It is a modern tale of flappers and so forth, with Carol Dempster as flapper-in-chief, and Henry Hull to play opposite her.

N. Y. EXHIBITOR'S TRADE
SEPTEMBER 30, 1922

Griffith Finishes New Production; May Go Abroad

D. W. Griffith has finished the production upon which he has been working for the last five months. It will be presented in New York in the manner Mr. Griffith always follows in showing his work.

His plans for the future are complicated by the present coal shortage. It has been Mr. Griffith's intention to make at least one or more pictures in this country before taking up his plans for the productions he intends to make abroad.

His studio at Mamaroneck is equipped for hard coal fuel, and the shortage may cause an immediate shutting down of the work there. The necessity for even temperature in laboratory work makes an adequate supply of fuel imperative.

Not a visitor has been allowed at the Griffith studio while the new picture has been in the making. Costly experiences with the advanced news about his productions has recommended a conservative policy of information. With the coal shortage altering his plans, Mr. Griffith has arranged a conference with a committee of English representatives next week, when a definite decision may be made about his next production.

Exhibitors Herald Chicago
Sep 30-1922

Griffith May Produce Next Film in England Due to Coal Shortage

(Special to Exhibitors Herald)

NEW YORK, Sept. 19.—The threatened coal famine may cause D. W. Griffith to make his next picture in England instead of in his own studio at Mamaroneck as planned.

The Mamaroneck studio is equipped for hard coal fuel and the coal shortage may cause an immediate shutting down of the work there. The production on which Mr. Griffith has been working for the past five months has been finished and will be presented in New York at one of the theatres before being turned over to United Artists for distribution.

A conference with a committee of English representatives has been arranged for this week and may result in an announcement of the early departure of Mr. Griffith and a company for England.

MOVING PICTURE WORLD
SEPTEMBER 30, 1922

Finishes Film

D. W. Griffith has finished the producing upon which he has been working for the last five months. It will be presented in New York in the manner Mr. Griffith always follows in showing his work.

His plans for the future are complicated by the present coal shortage. It has been Mr. Griffith's intention to make at least one or more pictures in this country before taking up his plans for the productions he intends to make abroad.

With the coal shortage altering his plans, Mr. Griffith has arranged a conference with a committee of English representatives next week, when a definite decision may be made about his next production.

NEW YORK REVIEW
Sep 30-1922

'ONE EXCITING NIGHT' NEW GRIFFITH PICTURE

Director Makes Departure by Doing a Mystery Comedy

When the residents in the vicinity of the Sterling Theatre, Derby, Conn., sent the town marshal to stop the laughter and applause in that house one evening recently, the first public recognition was given to D. W. Griffith's latest photoplay production, "One Exciting Night."

The picture first was called "The Haunted Grange," but it was found that this is the copyrighted title of a book published a long time ago. The lithograph paper, however, is being made under the title "One Exciting Night."

This picture, on which Mr. Griffith has been working since he completed "Orphans of the Storm," is made for United Artists' Corporation release. Its try-out length was in thirteen reels, but Mr. Griffith always starts his pictures far beyond the length at which they close for standard release, preferring to cut his work before an audience, listening to mass reaction for guidance.

The actual filming of "One Exciting Night" took about three months. The story is by Irene Sinclair, and the action is laid in a country home in Baltimore. The main action takes place in one afternoon and evening, with the principal scenes all laid in one house. The settings are modern in every sense. The players appear in the latest of present-day fashions. For this picture Mr. Griffith has stepped entirely away from costumes, mob scenes and vast sets.

In this departure from the present-day trend toward the costume picture Mr. Griffith has taken the mystery story as the material for popular entertainment. The new picture is said to be very fast in action. The public is familiar with what Mr. Griffith can do in the way of suspense in his pictures, and the mystery play furnishes unusual opportunity for this feature of his production.

For his cast Mr. Griffith drew largely from the legitimate stage, every player in the picture having had experience before the footlights. For the leading man he selected Henry Hull. Carol Dempster is the heroine. C. H. Croker-King, a famous English character actor, plays the part of the doctor. For the comedy in "One Exciting Night" Mr. Griffith took Porter Strong, formerly a minstrel man, whom he has been training in blackface parts.

Frank Sheridan is seen in the role of the detective; Frank Wunderlee is the butler; Margaret Dale is a society adventuress; Morgan Wallace also has an important part. With others in the cast are Percy Cox, Herbert Hatch, Irene Harston, Grace Griswold, Charles Mack and Alice Fleming.

Hendrik Sartov, who did the photography for "Orphans of the Storm," handled all the camera work for this new Griffith picture.

Albert L. Grau, general manager of D. W. Griffith, Inc., has arranged for the opening of the picture at Tremont Temple, Boston, early in October. The New York opening will follow shortly afterward and the picture will then be placed in Chicago and Philadelphia.

BROOKLYN MOTION PICTURE MAG.
Nov. 1922

All photographs by Frank Dien

Griffith Goes In For Mystery

Mystery plays are popular this season. Perhaps because of the contrast they offer to the realistic and often depressing dramas which have predominated. The next D. W. Griffith offering goes in for mystery—mystery and rapid action—namely, "One Exciting Night"

The cast, as you might judge from those previous, is an interesting one, comprised of Carol Dempster, Henry Hull, Charles Mack and other competent players

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FROM
Theatre Magazine N.Y.
Oct 1922

Frank Diem

Henry Hull—once again the harassed hero of a melodrama—in "One Exciting Night"

Theatre Magazine N.Y.
Oct 1922

Frank Diem

Carol Dempster as the heroine of a new D. W. Griffith offering—"One Exciting Night"

FROM
WASHINGTON TIMES
Sep 28-1922

GRIFFITH'S NEW FILM READY FOR US

"One Exciting Night" Present Name of Latest Production. Local "Shubs" Hereafter to Be Called "Rajahs"—Other Gems of Screen and Stage.

By [illegible]

D. W. Griffith is doing up in his style—the plan of his theatre at Mamaroneck—one never knows what this producer has up his sleeve or behind the walls of his studio. We have learned the information that he has finished the production upon which he has been working for the last five months.

The problem of the coal shortage has brought complications into the plans. It was Mr. Griffith's intention to make at least one or more pictures in this country before taking up the plans for the productions he intends to make abroad.

With the coal shortage altering his plans, Mr. Griffith has arranged a conference with a committee of English representatives next week, when a definite decision may be made about his next production.

Motion Picture News Mag
Sep 30-1922

D. W. GRIFFITH is doing up in his style—the plan of his theatre at Mamaroneck—one never knows what this producer has up his sleeve or behind the walls of his studio. We have learned the information that he has finished the production upon which he has been working for the last five months.

The problem of the coal shortage has brought complications into the plans. It was Mr. Griffith's intention to make at least one or more pictures in this country before taking up the plans for the productions he intends to make abroad.

It is doubtful whether the Mamaroneck studio can be operated since it is now equipped for hard coal fuel and the shortage may cause an immediate shutting down of the work there.

It is not allowed any visitors in its studio while the new picture was being produced. Costly experiences with the advanced news about his productions has recommended a conservative policy of information.

Griffith Shows Screen Time

TO ACCOMMODATE THOSE UNABLE TO SECURE TICKETS LAST NIGHT
WE HAVE PERSUADED

MR. D. W. GRIFFITH

AND HIS ENTIRE PARTY, INCLUDING MOTION PICTURE CELEBRITIES, TO REMAIN IN DERBY, AND APPEARING IN PERSON AT

ONE MORE PERFORMANCE

AT EIGHT O'CLOCK

TONIGHT

OF THIS NOTED PRODUCER'S LATEST PRODUCTION AT THE

STERLING THEATER

All Seats Reserved — Orchestra, 46c; Balcony, 25c, including tax

SEE IT HERE BEFORE IT OPENS ON BROADWAY AT $2.00 PRICES

Ansonia Conn

J. R. SHIELDS, Manager.

(Derby Conn) 9/3/22 Evening Sentinel

Ansonia Conn
Evening Sentinel
9/3/22
Derby Conn

TO THE THEATER GOING PUBLIC!

Tomorrow (Thursday) evening, promptly at 8 o'clock, a performance will be given at the Sterling Theater, Derby, which the management confidently believes will be one of the most unique and notable in the history of the theatrical and motion picture profession. It is not too much to say that the management believes it will make theatrical history in the City of Derby.

The arrangements under which the performance is to be given are personal and friendly, rather than business, existing between the management and the producer; and, for reasons which will be disclosed after the performance, we have given our word of honor not to divulge the title, character, or producer's name of the attraction. But we believe it is to become famous, just as other efforts of this great producer have; and we feel it is no small honor to be able to afford the patrons of this theater the opportunity of being the first to see it.

Some very famous persons in the profession will be present personally and we will have the opportunity of seeing—and probably listening to—persons of whom we have heard a great deal.

This is not a money-making scheme—as stated above the performance is to be given in the theater for personal and friendly reasons. The regular admission prices of 25c for gallery seats and 46c for balcony seats, have been the rule, will be charged. All seats have been reserved, and tickets are now on sale.

We ask you to accept our personal guarantee that the attraction is worth seeing and worth a good table, and that we will take pleasure in personally introducing you to the people who will be on the stage.

Make your reservations for seats ... Friday, Sept. 8.

STERLING THEATER,
J. R. SHIELDS, Manager.

(Derby Conn) 9/5/22

N. SEYMOUR

CITY OF

BIG ATTRACTION FOR LOCAL HOUSE

Manager John R. Shields Writes Open Letter to Patrons of Sterling.

Moving Picture Production Extraordinary Is Promise by Him—Details Not Given But Manager Promises Something Big—Famous Producer Will Be Here Tomorrow.

A theatrical advertisement that is greatly out of the ordinary appears in the theater advertisements of The Sentinel this evening. In an open letter to the people of the associated communities John R. Shields, manager of the Sterling theater, calls attention to an attraction which will be seen at that theater Thursday evening.

It is unusual for an advertisement of this kind to appear in any newspaper, not only in Derby but in any other city. Readers who peruse the advertisement will realize that something out of the ordinary is to be presented tomorrow evening. Mr. Shields guarantees his patrons that the advertisement is not a money-making scheme that it is not inserted to attract people and then to present an ordinary picture; rather an extraordinary occasion is promised for tomorrow night.

A Notable Occasion.

The reason for the advertisement is included in the second paragraph of the open letter, which is as follows:

"The arrangements under which the performance is to be given are personal and friendly, rather than business, existing between the management and the producer; and, for reasons which will be disclosed after the performance, we have given our word of honor not to divulge the title, character, or producer's name of the attraction. But we believe it is to become famous, just as other efforts of this great producer have; and we feel it is no small honor to be able to afford the patrons of this theater the opportunity of being the first to see it."

Mr. Shields says that some very famous persons in the profession will be present personally and that the audience will have the opportunity of seeing, and probably listening to, persons of whom they have heard a great deal.

Manager Shields declined to talk for publication about the production which will be shown here when seen by a reporter today. He said that the occasion will be unlike anything that has ever taken place here and that it will mark a high point in local theatrical history. The letter speaks of a "great producer" being present tomorrow evening and of the presence of people well known in the moving picture world. Who the great producer is and who the others are Mr. Shields declined to state, but he was manifestly very much in earnest about the presentation and was emphatic in declaring that the open letter is not an advertising dodge. He has written the letter in good faith and believes the people of this locality will accept it in the good spirit in which it was written.

The regular meeting of the District Nurse Association of Ansonia, Derby and Shelton will be held in the welfare station, 4 Olivia street, Friday afternoon, September, 15 at 2:30 o'clock. As this is the first fall meeting of the association it is expected that there will be considerable new business to come before the members.

The Corner of Good Shoes

CLIPPING FROM
NEW YORK TELEGRAPH
OCT 1 1922

NEW YORK TELEGRAPH
OCT 1 1922

WASHINGTON
OCT 1 1922

(Derby Conn) 9/5/22

THE EVENING SENTINEL

CITY OF DERBY

D. W. GRIFFITH SHOWS NEW FILM

Sterling Theater Taxed to Capacity and Sees First Presentation.

Noted Producer Gives Short Speech—Tells of His Aims—Picture, Yet Unnamed, Studied and So Is the Audience—Carol Dempster Is the Star.

David W. Griffith, most famous motion picture producer in the world, gave a premier showing of his latest production, as yet unnamed, in the Sterling theater last evening. The house was sold out at 7:15 o'clock and hundreds of patrons were turned away from the box office before 8 o'clock. In the audience were actors who took part in the picture, including Carol Dempster, the star, and others, members of Mr. Griffith's tremendously large organization, moving picture experts and men prominent in that industry.

Expected Surprise.

The management of the Sterling theater, in an open letter to the people of the associated communities, announced Wednesday and yesterday that a famous moving picture producer and famous actors would be in the theater last evening. The nature of the show which was to be given was not announced, and the majority of those who bought tickets did so out of curiosity. It was rumored throughout this locality that the Gish sister were coming, that Mary Pickford would be there, and all sorts of stories were in circulation. It was generally guessed that Mr. Griffith would be the producer, because the names of the Gish sisters were mentioned most often.

The producer came here with so many people that the capacity of the Hotel Clark was overtaxed. The Griffith party occupied most of the rooms and other transients took the others. Manager Clark put up cots in the coat room off the main lobby, in the ladies' room off the lobby, and everywhere that it was possible to do so he made room for the overflow.

Previous to last evening's performance the moving picture machine experts employed by Mr. Griffith installed his own moving picture machines and expert projectionists arranged the apparatus so as to give the best results. An orchestra of nine pieces came here and held a rehearsal with the picture during the afternoon. The full score had not been completed and parts had to be filled in last night.

The reason for the secrecy is understood by few people. Mr. Griffith has put over some splendid successes, his most notable being "The Birth of a Nation," the first big spectacular production and considered by millions of moving picture fans as the greatest. The success of his productions have been taken as a foregone conclusion.

Reason for Secrecy.

In opening new productions it was for years customary to have them in New York. Before an audience of New Yorkers, including actors, experts and men in the business were in the audiences. It was realized after a time that such tryouts were not before typical American audiences, the people who eventually make or break a picture. Mr. Griffith forsook New York for his opening productions and tried Stamford. The openings were announced and as a result the theater was packed with about the same audiences that attended the New York tryouts.

This week the great producer decided upon something new. Despatching a representative to Derby the latter made arrangements with the management of the Sterling to give the tryout and to surround it with mystery. This was done so that a typical American audience might see the picture and that Mr. Griffith and his experts might study it before the final cuts are made and it is given its real showing on Broadway.

As shown last night there were 11,800 feet of film. This was about 13 reels, several more than can be used. As it was shown Mr. Griffith watched the picture as did his experts. They also took note of the audience. They realized that it was a long show, much longer than people usually consent to sit out. Last night they did so, until the last few minutes, when the usual number started to leave.

Producer Makes Speech.

Mr. Griffith was introduced by Mayor James B. Atwater during the intermission of five minutes. The mayor spoke of the place the producer holds in the motion picture world and said he was "the ace of producers." Mr. Griffith, a man of pleasing personality, gave a brief curtain speech. It was replete with delightful humor and the audience responded to his remarks. He spoke of the reports that have been circulated of motion picture people and said that in the majority they were just like the people who sat in the audience. He spoke of the hard work that is put into pictures before they are ready for the public and said that his aim is to give good, clean productions of which no American might ever be ashamed no matter where they are shown.

The picture itself was interesting. There was a locket which later served to prove the identity of the missing heiress, mysterious murders, cloaked figures stealing through hallways in subdued light, and hands, the latter very reminiscent of "The Bat," reaching forth from behind doors and curtains and even from the walls. There was a half million dollars, which the close-ups revealed to at least one in the audience as Confederate money and which took half the fun out of the efforts of the villains to get their clutches on it. Confederate money hardly being worth today what it was back before that particular person in the audience was born. In fact, half a million dollar's worth of Confederate money is probably worth much less than the same amount in German marks today, to say nothing of committing a murder of two for.

Miss Dempster Stars.

Carol Dempster was the star. She made a tremendous hit in "Dream Street," and she was in the audience last evening. She wore a red blazer, a plaid skirt and carried a cane. She sat on the right center side of the house and in the seat next the aisle. On the other side of the aisle were two local girls who talked most of the night. But this sort of pest attends every moving picture performance.

She was charming in her part last night and the audience took to her. She was ably supported by a company of genuine actors. Henry Hull was her leading man. At present he is appearing in "The Cat and the Canary" in New York and was unable to be here last night. Miss Dempster has also had speaking stage successes, one of her greatest being with Jack Barrymore in "Sherlock Holmes." The villain, and he was an illustrious villain, was Morgan Wallace, who is at present registering one of the hits of the season in London playing in "Lawful Larceny."

It was a great night last night for Porter Strong. He began to work for Mr. Griffith in "The Birth of a Nation." Since then he has been playing "bits." Last night he put in the audience and sat in the box. He registered on the screen. He was under the spell of the picture and he was the chief patron of the occasion. He registered a complete success. The audience applauded every time he appeared on the screen. The acting and the scenery was delightful.

CE'S PRESS CLIPPING BUREAU
W YORK — BOSTON
RAY STREET — 8 BOSWORTH STREET
PPING FROM
NEW YORK TELEGRAPH
OCT

TRY OUT LATEST GRIFFITH FEATURE

"One Exciting Night" First Presented to Public at Sterling Theatre, Derby, Ct.

UNITED ARTISTS RELEASE

Using the methods in the history of the Sterling Theatre, Derby, Ct., last night marked an step the theater and audience in that house the showing of Griffith's, the first public exposition was given to D. W. Griffith's latest sensational production, "One Exciting Night."

As yet this film has not been definitely named, however. The picture was "one of the theatrical things" but it was found that this is the temporary title of a book published a long time ago. The photoplay starts, however, to bring about some title "One Exciting Night."

This picture, in which the thrills are long drawn out to suspense "thrillers" of the stage, is made not twice around expectation when it is not one in this case, but Mr. Griffith always starts out to be the unexpected in his pictures. The story is of a young man who is left a fortune on condition that he spend it in a year. He is to be married to a girl who is poor and who is in love with another man. The girl's father is a crook and the young man is in love with the girl. The story is full of suspense and thrills. The story is full of suspense and thrills. The story is full of suspense and thrills

CLIPPING FROM OCT 1 1922

Griffith's Hand Guides Cycle In Film Stories

Director's New Production Built on Lines of "The Bat" Will Doubtless Bring Wave of Mystery Movies.

By HAROLD HEFFERNAN.

D. W. GRIFFITH bears the enviable reputation of setting the season's style in the movies. In addition to being something of an artist in the making of motion pictures, Griffith is the best shown in the business. What the general public wants in film entertainment Griffith seems to sense far in advance of other producers. It is true that he has had more auspicious financial failures than perhaps any other leading American director, but it is equally true that he has experimented much more radically than his competitors. In testing new highways he has struck two or three impenetrable barriers notably his "Intolerance," and "Broken Blossoms."

On the other hand, there are his "Way Down East" and "Orphans of the Storm," released during succeeding seasons, each of which was successful enough to stir interest in a wave of film dramas along the same lines by other producers. "Way Down East" started the cycle of melodramatic films derived from stock stage successes. "Why Girls Leave Home," "Ten Nights in a Barroom," "The Fast Mail" and dozens of other gallery favorites had their inception through the Griffith film. "Orphans of the Storm" inaugurated the costume story, and now every leading director has produced, or is producing, something on the same order.

Directors and producers are, and probably always will be, like so many sheep, eager to follow in the footsteps of the leader. The craze for mounted police and sheik films further evidences this producer trait.

With these facts in mind the mere announcement that Griffith's newest film, which has just been finished and "tried on the dog" in the little town of Derby, Conn., is a mystery story, patterned on lines of "The Bat," should be gravely considered. The mystery story may come into great vogue on the screen, now that the master has made public the nature of his new picture. Scenario writers will probably be ordered to turn out all the material of this nature they can concoct and the pictures to be released after the next six months may possess more yellow-backed impossibilities than the dime novel authors ever dreamed could be forced on the public.

Griffith's new film is now in 13 reels and was shown at its tryout under the title of "The Haunted House." It is being re-cut and will be ready for exhibition this month under the title of "One Exciting Night." The action takes place in one night and involves some new lighting effects. Not a visitor was allowed on the lot during the filming of the play. The only information Griffith made public was that the picture would be of a different nature than any he had previously done.

Toledo, Ohio News Bee. Oct 25 1922

D. W. GRIFFITH, who has been working on his new picture for the last five months without disclosing the nature of the production, comes out of his shell long enough to announce that it's title is "One Exciting Night."

The entire action takes place in one night, involving many lighting effects. The play is a mystery story. Leads are handled by Carol Dempster and Henry Hull.

MOTION PICTURE NEWS (N. Y. City) OCTOBER 7, 1922

Campaign Over Four Counties to Announce Coming of "Way Down East"

Atlanta, Mo.—The management of "The Picture House" under direction of J. Greene-Mackenzie, reports gratifying results on a campaign for "Way Down East," which entailed little expense in heralding the coming of the picture. A "flivver" was painted white, then lettered with black, spelling out New England phrases, the name of the picture and advance play date. The machine was driven over adjoining counties, from which a boy threw out handbills. Stops were made long enough to tack up pole cards. On Saturday, the day the picture was scheduled for Atlanta, an aeroplane was hired to go from the park where the skydome is located to a neighboring town where there was a large crowd assembled for a free automobile drawing. The plane dived down low over the crowd and threw out hundreds of handbills.

EXHIBITORS HERALD, CHICAGO OCTOBER 7, 1922

JACK LLOYD journeyed to the wilds of Derby, Conn., to see a showing of the new Griffith picture, which was exhibited under the working title "At the Grange." It is now about thirteen thousand feet, which Lloyd says isn't any too long for such a good picture. But they're going to cut it into about ten reels and threaten to call it "One Exciting Night."

* * *

And speaking of Derby, Conn., JACK LLOYD verifies Tim Leahy's oft repeated statement that it is really a town and not a state of mind.

N. Y. EXHIBITOR'S TRADE REVIEW OCTOBER 7, 1922

THE sway of the costume picture continues in full swing, with a change of mood visible in the announcement of D. W. Griffith's new film, which bears the present title of "One Exciting Night." It will open in Boston October 9, and all the indications are that it will be a sensation. Mr. Griffith, sensing the demand of the public for mystery plays, has put upon the screen what is described as all the mystery anybody wants plus comedy relief that sent the two try-out audiences—at Derby, Conn., and Montclair, N. J.—into peals of laughter.

CLIPPING FROM Syracuse Herald Sunday 9-24-22

GRIFFITH FILM GETS SHOWING

Trial Showing Held This Week Reveals It as 13,000 Feet Long

Derby, Conn., Sept. 21.—D. W. Griffith's picture was brought here this week for a trial showing incidental to the cutting of the picture. It was over thirteen thousand feet long, but carried a full quota of sub-titles.

The new film was shown under the studio title of "The Haunted Grange," which title, however, is only tentative.

When the picture is completed, it will be shown in several of the larger cities, the openings probably being about the same time.

These showings will be under the management of Albert L. Grey, general manager of the Griffith organization, who has successfully handled "Hearts of the World," "Broken Blossoms," "Way Down East" and "Orphans of the Storm." present plans are to show it immediately in a few of the key cities.

No additions to the executive staff will be necessary, including the booking department in which Grey has generally employed J. J. McCarthy.

Griffith plans to cut the picture during the trial showings to a standard length, which may be under ten thousand feet.

Columbus O. Citizen 9-20-22

D. W. GRIFFITH isn't saying just what his next picture, "At the Grange," is all about. He never tells much about his pictures until they are ready for exhibition. "Orphans of the Storm" was one of the first in the present deluge of costume pictures. More than $10,000,000 have been spent on costume pictures this year.

N.Y. Mail 9-22-22

D. W. GRIFFITH'S latest production, which has been kept for months under lock and key in so far as these columns are concerned, was given its first public showing in Derby, Conn., last week under the working title of "The Haunted Grange." The presentation was made in order that the producer could "cut" his film under the guidance of an audience. No date has been set as yet for the Broadway showing of the picture.

NEW YORK NEWS 9-24-22

D. W. Griffith's latest production, which has been kept for months under lock and key in so far as these columns are concerned, was given its first public showing in Derby, Conn., last week under the working title of "The Haunted Grange." The presentation was made in order that the producer could "cut" his film under the guidance of an audience. No date has been set as yet for the Broadway showing of the picture.

N.Y. Telegraph 9-22-22

CLIPPING FROM N.Y. Mail 9-22-22

A Subtle, Clever, Passionate Nature

Being the Character Analysis of David Ward Griffith

By MARY TOWLES

HEAD—Crown, high and broad, indicates firmness, veneration, a knowledge of human nature and constructive ability. The great fullness in and about the ears shows a decided love of life, a desire to fight and argue for individual rights, energy, severity of temper, and strong animal tendencies. Fullness and breadth in the upper back of the head shows caution and a love of praise.

Forehead—The bony structure means power, discrimination, the width through the center of the head, from side to side, just in front of the ears, means great constructive ability, a fondness for invention and a reaching out for knowledge along all lines.

Eyebrows—Bushy, drawn down over the eyes and dark, indicates something of genius, excelling in one direction rather than in all. A personality that will be strong, vigorous and compelling, almost hypnotic in its power.

Eyes—Deep set, shows intensity, observation, analysis and penetration. Narrow, with a fullness of surrounding tissue at the outer corners, rather close together, indicates one suspicious of others, passionate, eager and enthusiastic in action. The fullness of the upper lid means sensualness.

Nose—Bony structure, shows intensity, executive ability and energy. The height of the bridge means power, a love of danger and excitement. The septum, or the middle cartilage of the nose, drawn downward, making it extend below the wings of the nostrils, indicates keen analytical powers. This is the nose of genius and power.

Mouth—Slightly thinned upper lip shows intensity and temper, a love of action and immediate realization. The oblique line means sarcasm and the power of cutting speech. A dip in the center of the upper lip indicates a power of thought combined with physical action to consummate what the mind suggests. Projecting under lip indicates coldness and shrewdness. The full corners mean passion, sensitiveness and ambition.

Chin—Bony and muscular, drawn up in the middle, means an amorous, impulsive and passionate nature, quick of action, affections easily aroused and hard to control.

The personality that the face suggests is that of a subtle, clever, passionate nature. Magnetic, almost hypnotic, a surging will and one who would be ruthless to obtain results.

CLIPPING FROM Boston American 9-30-22

NEW GRIFFITH FILM COMING TO HUB

"One Exciting Night" Will Be Seen at Tremont Temple Early in October

This picture, on which Mr. Griffith has been working since he completed "Orphans of the Storm," is made for United Artists Corporation release. Its try-out length was in thirteen reels, but Mr. Griffith always starts his pictures far beyond their final length, preferring to do his cutting after getting the reaction of an audience.

The actual filming of "One Exciting Night," took about three months. The story is by Irene Sinclair, and the action is laid in a country home in Baltimore. The main action takes place in one afternoon and evening, with the principal scenes all laid in one house. The settings are modern in every sense. The players appear in the latest of present day fashions. For this picture Mr. Griffith has stepped entirely away from costumes, mob scenes and vast sets.

For his cast Mr. Griffith drew largely from the legitimate stage, every player in the picture having had experience before the footlights. For the leading man he selected Henry Hull, actor and dramatist, who is presently successful in "The Cat and the Canary," one of the most popular of the stage plays now running. Carol Dempster, of the Griffith players, is the heroine. C. H. Croker-King, a famous English character actor, plays the part of the doctor. He made a great impression in New York as the doctor in "Bull Dog Drummond."

Frank Sheridan is seen in the role of the detective; Frank Wunderlee is the butler; Margaret Dale is a society adventuress; Morgan Wallace, now leading man with the "Lawful Larceny" company, in London, also has an important part. While others in the cast are Percy Carr, Herbert Sutch, Irma Harrison, Grace Griswold, Charles Mack and Alice Fleming.

Hedwig Reicher, who did the photography for "Orphans of the Storm" handled all the camera work for this new Griffith feature. During the making of this picture Mr. Griffith put up the bars of his studio entrance and permitted none but members of the company to get in or out. He spent three weeks taking several scenes for his big climax, and at the time showed the utmost impatience for the sun when around for the proper and effective rays to be used in the work.

Thus the most powerful manager of the motion picture industry is now at the head of a company of players who are working under the direction of a man who is a master of his art, and who is using the best talent available for the production of his new picture.

CLIPPING FROM St. Louis, Mo. Star 10-1-22

Griffith's Next Film Has Mystery Theme

D. W. Griffith's new picture, which has been filmed under the title, "One Exciting Night," received a pre-showing recently at Derby, Conn. In its present shape the production is in thirteen reels, but Griffith always starts his pictures far beyond their final length, preferring to do his cutting after getting the reaction of an audience.

The story is a radical departure from the previous Griffith photodramas, being modern in every sense and entirely away from costumes, mob scenes and vast sets. Griffith has taken the present vogue for mystery stories as a hint for a subject for his new production, and has indulged to the limit his propensity for inducing suspense.

Henry Hull, now playing successfully in "The Cat and the Canary," is the leading man.

Newark, N.J. Star-Eagle 9/2/22

THE mystery play promises to come into great vogue on the screen since D. W. Griffith has made public the nature of his latest picture.

Not a visitor was allowed on the lot during the filming of the play. The only information Griffith made public was that the picture would be of a different nature than any he had previously done.

The film is thirteen reels, was "tried on the dog" under the title of "The Haunted House," at Derby, Conn. It is being recut, and will soon be ready for exhibition under the title of "One Exciting Night." The action takes place in one night, and involves some new lighting effects.

Jackson Mich. Citizen Patriot 10-1-22

Mystery Play In Vogue

The mystery play promises to come into great vogue on the screen since D. W. Griffith has made public the nature of his latest picture.

No a visitor was allowed on the lot during the filming of the play. The only information Griffith made public was that the picture would be of a different nature than any he had previously done.

The film, in 13 reels, was "tried on the dog" under the title of "The Haunted House" at Derby, Conn. Its being re-cut and will soon be ready for exhibition under the title of "One Exciting Night." The action takes place in one night and involves some new lighting effects.

Boston Post 10-2-22

THE CHANGE IN TITLE

Chicago Herald 10/2/22

Boston Post 10/2/22

Boston Advertiser 10/1/22

Griffith's New Picture Has Big Cast

N.Y. EXHIBITOR'S TRADE REVIEW OCTOBER 7, 1922

D. W. Griffith Production Given Preview

D. W. GRIFFITH'S latest photoplay entitled "One Exciting Night" was given a preview at the Sterling theatre, Derby, Conn., the evening of September 15th. This picture made by Mr. Griffith for release by United Artists was shown at its preview in thirteen reels, but this footage will be reduced, the cuts being based on the reaction of the audience to the production. The picture was three months in the making and is based on Irene Sinclair's mystery story.

Henry Hull, featured player in the stage production, "The Cat and The Canary," is presented in the leading male role. Carol Dempster appears opposite. C. H. Croker-King, a well-known English character actor; Porter Strong, Frank Sheridan, Frank Wunderlee, Margaret Dale, and Morgan Wallace, are also seen in important roles. Others in the cast are Percy Carr, Herbert Sutch, Irma Harrison, Grace Griswold, Charles Mack and Alice Fleming.

Fifty sets built for the show are the work of Frank Wortman and the designs are by Charles Kirk. Arrangements are being made for the opening of the picture at the Tremont Temple, Boston, early in October.

The picture was first titled "The Haunted Grange," but this was abandoned owing to the fact that this title was found to be the name of a copyrighted book published a long time ago. "One Exciting Night" has not as yet been definitely settled as the permanent title.

New Griffith Film a Mystery Story

Pre-Showing Given in Connecticut Town —Present Title, "One Exciting Night"

When the residents in the vicinity of the Sterling Theatre, Derby, Conn., sent the town marshal to stop the laughter and applause in that house the evening of September 15, the first public recognition was given to D. W. Griffith's latest photoplay, "One Exciting Night."

As yet this title has not been definitely accepted, however. The picture first was called "The Haunted Grange," but it was found that this is the copyrighted title of a book published a long time ago. The lithograph paper, however, is being made under the title "One Exciting Night."

This picture, on which Mr. Griffith has been working since he completed "Orphans of the Storm" is made for United Artists release. Its try-out length was in thirteen reels, but Mr. Griffith always starts his pictures far beyond the length at which they close for standard release, preferring to cut his work before an audience, listening to mass reaction for guidance.

The actual filming of "One Exciting Night" took about three months. The story is by Irene Sinclair, and the action is laid in a country home in Baltimore. The main action takes place in one afternoon and evening, with the principal scenes all laid in one house. The settings are modern in every sense. The players appear in the latest of present day fashions. For this picture Mr. Griffith has stepped entirely away from costumes, mob scenes and vast sets.

For his cast Mr. Griffith drew largely from the legitimate stage, every player in the picture having had experience before the footlights. For the leading man he selected Henry Hull, actor and dramatist, who is presently successful in "The Cat and the Canary." Carol Dempster, of the Griffith players, is the heroine. C. H. Croker-King, famous English character actor, plays the part of the doctor.

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Every Manager and Agent should see

THE JULIUS CAESAR BILL GROUP

JULIUS CAESAR BILL GROUP

Griffith Now Member Hays Organization

Griffith's Newest Given Pre-Showing

Mack Dempster Charmed for New Griffith Film

NEWPORT (R. I.) NEWS
OCT. 3, 1922

FILM A MASTERPIECE.

"One Exciting Night" Presented at Colonial.

Presence of D. W. Griffith and Two Members of Cast Adds Not a Little to Presentation.

The very large number who attended the opening presentation of D. W. Griffith's latest screen production, "One Exciting Night" at the Colonial Theatre last evening not only saw a masterpiece of the screen art, but also had the opportunity of hearing brief addresses by Mr. Griffith, the producer, and Miss Carol Dempster and Mr. Porter Strong, two prominent members of the cast which created the play. Mr. Griffith was introduced by Mr. H. A. Titus during the intermission at the close of the first part and Miss Dempster and Mr. Strong after the conclusion of the picture, the spectators remaining in their seats to see and hear the speakers. Mr. Griffith spoke of the production of his former successes, "The Birth of a Nation," "Way Down East" and the "Orphans of the Storm," and of the present production in which the object was "to bring just a little smile to your lips and forgetfulness to your hearts." He spoke of the various members of the cast who are widely scattered, one in England and various parts of this country. Two members, Miss Dempster and Mr. Strong, were here and he had asked them to speak to the Newporters who had given the production such a cordial support. Miss Dempster and Mr. Strong spoke briefly, expressing their appreciation of the hearty reception given to them.

"One Exciting Night" is a story of a night of mystery, with a plot which keeps the spectators in doubt until the final denouement. The prelude is laid in a South African camp where a baby is born, her mother dying as she receives news of the death of the father, and is left by an uncle in the care of an unscrupulous woman that he might claim the large fortune which is the baby's. The play centered in a mysterious murder in a New York residence and involves the search by several men for the booty which the murdered man hidden in the house. Incidentally the search for the girl to receive her inheritance is involved, and adds to the complications. The crowning event of the picture is the very realistic reproduction of the great hurricane which swept New York last June and which tore down hundreds of trees in the rear vicinity of the Griffith studios. This scene is presented with representations of flashes of lightning, peals of thunder and the shrieking of the wind, and with the uprooting of massive trees and the dismantling of small houses gives a thrill of excitement which is irresistible.

The play, which was written by Irene Sinclair, a young Kentucky authoress, has many comedy features, mainly in the acts of Romeo Washington, the scared-to-death colored boy, who is portrayed by Porter Strong. Miss Carol Dempster is the heroine, Agnes Harrington, and the closing scenes rise to high levels of dramatic action. The hero, John Fairfax, was cleverly portrayed by Henry Hull; Margaret Dale was good as Mrs. Harrington, the supposed mother of the heroine; Morgan Wallace gave the unpleasant part of J. Wilson Beckmann a strong presentation; Frank Sheridan as the detective did some very clever acting, and Irma Harrison made the part of the colored maid a bright bit of comedy.

A special orchestra, brought by Mr Griffith, aided by several members of the Colonial Theatre orchestra, played during the evening, the incidental music being appropriate to the various scenes, and adding to the success of the production.

My Telegraph Oct 4/22

"ONE EXCITING NIGHT."

NEW GRIFFITH FEATURE

BOSTON HERALD
OCT. 6, 1922

GRIFFITH TUNING UP HIS NEW FILM

Likes to Make Initial Productions in Boston

David W. Griffith, motion picture producer and director, who arrived in Boston yesterday with his latest film, "One Exciting Night," which opens at Tremont Temple Monday, in an interview last evening declared that he found Boston the best of all large cities for initial displays of his pictures. The reason, he said, is that the viewpoint of Boston people more nearly represents that of the nation than does the viewpoint of the average resident of New York, Philadelphia or Chicago.

"I find the Boston viewpoint a healthy one to take away with me," he said, "and it holds good not only in America but throughout the world. Then, too, I open here because I like Boston. A person usually likes a place where he is well received, and Boston has always treated me well."

When seen yesterday, Mr. Griffith was hard at work synchronizing the music with his new film. The scene of the picture is laid near Louisville, and the music largely consists of adaptions of southern airs. It was quite a task for the musicians, who were more used to Italian opera than to darkey tunes to catch the spirit of that type of music, and Griffith constantly interrupted them in order to stress a note here or a strain there.

"This new picture," he said, "contains more comedy than most of my productions. Its main object is to entertain, and I hope the majority will find it pleasing."

Questioned as to his attitude on the censorship law which will go into effect in Massachusetts unless defeated in the referendum this November, he said he did not wish to make any recommendations to people as to how they should vote. He admitted, however, that he considered censorship, carried to its logical conclusion in curbing not only films but newspapers and kindred of endeavor, would eventually be thought.

Boston Morning Post Oct 6/22

Reformed Church Messenger Phila Pa. 9/14/22

MAKING YOUR LIFE A SERMON

"Every honest craftsman is at his best a preacher. That is, he conceives his calling as a sort of gospel, and has the desire to go into all the world and preach it." In these words a popular writer explains the greatness of D. W. Griffith as a moving picture producer. We may not agree with his estimate of the man, but we can agree in the claim that "every sincere worker magnifies his calling;" and even though he may not pose as an uplifter or reformer, he should believe *that the work he is in has a message that will promote the welfare of mankind.*

"Griffith has a great vision of the future of the moving picture," says this writer; "he apprehends it as the true universal language. Difference in language is one of the things that keeps the nations of the world apart, and thus does its bit toward promoting wars. And he has deep hopes that somehow through the world-wide appeal of the pictures the peoples of earth may be brought into a better brotherhood." Let us hope that this vision may be realized and be glad for all who help to achieve such a purpose. In every sphere of action we have great need of a similar spirit, the practical idealism that, while keeping its eyes on the goal, keeps its hands busy in transforming things as they are into things as they ought to be. No matter what position we occupy, why should not every man and woman think of his or her calling "as a sort of gospel?" You must believe in yourself and your work, if you would bring things to pass that will be of real service to the world. Jesus said to all His followers: *"As ye go, preach."*

Those of us who have identified Mr. Griffith with massive backgrounds and smashing crowds and gorgeous spectacles may be surprised to learn, also, that it is not these things that receive his most concentrated attention; no, what he values most is the simple *human touch.* Listen to his words: "My greatest efforts are devoted to working out those intimate human touches which count for more in the success of a photo play than all the spectacular elements. And this is a humbling thought for the producer when he is tempted to stage the whirlwind and dramatize the cyclone."

Is not this true of the greater play of life? We may be preaching most effectively when we lead quiet and peaceable lives in all godliness and honesty. Is not the mother's ministry in the home a beautiful sort of gospel? Is not the "still small voice" more potent than the earthquake and the fire? Are not all men hungry for "the human touch?"

Portland Ore Sovereignty 9/26/22

The Fighting Parson

A leader, honest-to-goodness fighting person is the Rev. Christian F. Reisner. He presides over the Chelsea Methodist Episcopal church, one of the largest in New York City. He has crowded his twenty pastors by inviting motion picture producers and actors to speak from his pulpit.

"Yes, I have been criticized for this," says Dr. Reisner, "but I want the people to get in close touch with the people who furnish their entertainment. I have no patience with the class of people who are forever put theorizing people who market with motion pictures. The church is in touch in business with motion pictures and should do more to promote advantage.

I wonder if the movie people realize the responsibility they have the high opportunity to do a great work and the temptation to do a great deal of harm. I have seen some of the finest pictures and some of the most vicious pictures. I have seen pictures that have caused people to go out and do wrong. I have seen pictures that have caused people to go out and do right. I have seen a young man who had lost his job, thought he was going to commit suicide, but he saw a picture that showed him the way to success, and he got a job and made good. I have seen pictures that have caused people to go out and do wrong. I have seen pictures that have caused people to go out and do right. I have seen a young man who had lost his job, thought he was going to commit suicide, but he saw a picture that showed him the way to success, and he got a job and made good.

Dr. Reisner smiled as he recollected the incident and with a little laugh, answered:

"Why, he admitted that he knew nothing about the young woman and made the remark because of her calling."

As Dr. Reisner stands six feet and is built in proportion and is athletic, it was not hard to believe that the liberal underlying an inspiration to thought.

"The trouble with the people is that the motion picture actors are too far removed from them and we not understand

Choice Title for Griffith Film

BOSTON TRANSCRIPT
OCT. 2, 1922

OVERLOOKS OF FILMS

Light Dalliance with the Ways and Works of Messieurs, the Directors

THE most notable tempest to take place in a teapot must have been when the Hatter and the March Hare of fond memory dropped in on the Dormouse. The next began when Mr. David Wark Griffith and Miss Mary Pickford made melodrama for the movies in Jersey backyards. From the merest breeze of summer arose tempest and typhoon, and nowadays the teapot guggles and gurgles as if the Dormouse were awake at last and making a mess of things inside. The censors are prying at the lid, and for the most part getting themselves severely scalded, while the general public stand aside in wide-eyed wonder, occasionally gratified by the published observations of prominent journalistic gentlemen who have been looking down the snout. Mr. Chesterton's pet paradoxes would be strained in summing up the present modes of the movies, and that canny gentleman keeps astute silence on the subject, while the teapot clatters about the table, gathering up Mr. Will Hays on its way, for a sort of sympathetic strainer to keep in the grounds.

Mr. Griffith boils to the top anon, is swiftly succeeded by Mr. Lubitsch, who is in turn downed for an instant by Rex Ingram. Down below in the bowels of the pot, the minor movie makers eddy round and round, now going up a notch, now falling back again like the celebrated frog in the arithmetical problem. Mr. Griffith, having boiled the latest, and being withal a kindly gentleman with a taste for tea himself, draws first delineation. He is a most contradictory personage, a master maker of real humanity in impossible situations, a beater of Mr. Kipling's big drum, a creator of artistic detail and a god of the films above all other gods. Accuse him of melodrama, and he smoothly inquires what in your most exalted opinion, melodrama may be. Score him with sentimentality and he turns out a cold, callous, brutal bit of reality like "Broken Blossoms," a kaleidoscopic firmament compared to that one-toned tawdry twinkle of Thomas Burke's original tale. Or ask Mr. Hergesheimer as to Griffith, set inquiry afoot among the folk of the street, and you will hear rare tales of his greatness. His methods proclaim him expert, his pictures proclaim him artist. Damn him with "Dream Street," and his reply is that blood-glutted canvas of revolt, "Orphans of the Storm."

Then turn to this most notable rival in the weaving of historical tapestry, Ernst Lubitsch, tailor, tagger at the heels of Max Reinhardt, and teller of tales most extraordinary. There is no Continental like unto him, he leads the Latins; he eclipses the Italians; he makes Maxfield Parrish look to his laurels in crimson and gold picturing of the Arabian Nights. Considering this most ingenuous little man with a large cigar, no one would deem him capable of historic romance, so done and dealt with that Sir Walter Scott himself might raise eyes in envy. So helpless does he look that the most humble passer-by would not scorn to tell him how to take his pictures, and yet he knows more of stage or screen than any man in America or out and turns that knowledge to rare account in glittering Germanic dramas that go to grim ends through pagentry infinitely more colorful than that with which we are wont to deck our heroes of history. So Griffith, so Lubitsch, monarchs of all they survey and like Alexander Selkirk more or less pleased with the prospect and caustically censorious of the public they serve.

In this they are joined by another atom in the adventure of art, a bit of the "Sea Wolf's" ferment, on top of the boiling and bound to stay there, Rex Ingram. Ingram—the educated product, a follower of Balzac and the Russians, a director who made films with such deft artistry that screen salesmen threw up their hands and swore they could not give them away, a trafficker in the human touch, and a scorching censor of his own screen-craft. Ingram has nearly as much power as Griffith, power unmalleable and unwieldy, a veritable cannon gone charging down the decks of "Ninety-Three!" A sense of proportion is his also, a hearty distaste for sickly sentimentality, and a pretty eye for sentiment.

Here if you please are the three musketeers, Griffith the lean Kentuckian, jacks-of-all-trades; Lubitsch, the East Prussian tailor; Ingram of Yale. But here comes Gascon d'Artagnan, revelling the plough-horses red and raising a very hell's racket at the city wall. Norman Dawn he is, a name for an adventurer! His sword is robust romance, and he has been seventeen years sporting up stern roads and strange. Norman Dawn, gentleman adventurer! Norman Dawn, cameraman, wanderer on the face of the earth, maker of motion pictures! In his glittering lengths of film, head-hunters go prowling down dark seas, trade-wind and typhoon come singing on the surf, steel bites cast and battle whirls beneath the sky, death-riding romance for Dawn, romance of red blood and realism! London, Kipling, Conrad rolled into one; a cameraman with crew true of the trade at finger-tips, an artist sensation, a believer in burnt-umber, d'Artagnan of cameras come to serve the King.

Somewhere about but not in sight for a while is John Robertson, scion of noble sire of the screen, spoiled of his fought out Mr. Hyde and Dr. Jekyll, Mr. Hyde and Dr. Jekyll, Mr. Hyde and Dr. Jekyll, going back to Vitagraph, Mr. Hyde and Dr. Jekyll, Mr. Hyde and Dr. Jekyll, Mr. Hyde and Dr. Jekyll

My American Sunday Oct 1

UTTERLY FASCINATING—

D. W. GRIFFITH'S

new edition of love, laughter and mystery

"ONE EXCITING NIGHT"

Another Sensation for the Theatre

IT WILL BE SHOWN SOMETIME IN OCTOBER

My American Oct 22

APOLLO THEA., 42d St., W. of Broadway. Twice Daily, 2:30 and 8:20

D. W. GRIFFITH'S

ONE EXCITING NIGHT

PRICES: Orchestra, Nights, $1 & $1.50. Balc., 50c, $1. Mats. 50c & $1.

APOLLO THEA., 42d St., W. of Broadway. Twice Daily, 2:30 and 8:20.

D. W. GRIFFITH'S

ONE EXCITING NIGHT

PRICES:— Orchestra, Nights, $1.00 and $1.50. Balcony, 50c, and $1.00. Matinees, 50c, and $1.00.

Sunday American Oct 29

I Can Thrill You!

I can make you Laugh—I can make you Cry
I can make you Love—I can make you Sigh
I can make you Happy—I can make you Sad
I can make you Good—I can make you Bad
I can make you Sleep—I can make you Dream
I can make you Shudder—I can make you Scream

I am

"ONE EXCITING NIGHT"

D. W. Griffith's Latest Masterpiece!

Apollo Theatre
42nd St., West of B'way

TWICE DAILY
2:30—8:20
Sunday Mat. at 3:00

PRICES: Nights, $1.00 & $1.50 Balcony, 50c and $1.00
Matinee, Lower Floor, $1.00 Balcony, 50c

I Will Thrill You!

My Sunday News. Oct 1-22

UTTERLY FASCINATING—

D. W. GRIFFITH'S

new edition of love, laughter and mystery

"ONE EXCITING NIGHT"

Another Sensation for the Theatre

IT WILL BE SHOWN SOMETIME IN OCTOBER

THE B. F. KEITH VAUDEVILLE THEATRES

Eve Telegram Oct 29 — Sunday 29

Morning Tribune Oct 30

Eve Telegram Oct 30

"And don't forget the storm. You won't if you see it."—*The Times.*

"An onslaught of comedy."—*The Sun.*

D. W. GRIFFITH'S

Sparkling Epic of Laughing Thrills.

ONE EXCITING NIGHT

APOLLO THEA., 42d, W. of Bway. Twice Daily, 2:30 and 8:20.

PRICES Nights: Lower floor $1 & $1.50. Balcony 50c. and $1.00. All Matinees 50c. and $1.00.

WITH SPECIAL MUSIC, EFECTS AND PRESENTATION UNDER MR. GRIFFITH'S PERSONAL SUPERVISION.

Heaven Smiles When Children Laugh!
And how children laugh at and love

D. W. GRIFFITH'S

Joyous Romance of Mystery

ONE EXCITING NIGHT

The Most Fascinating Film Ever Made

Opening Apollo Theatre — *Monday Night October 23rd*
42nd St. West of B'way

My American Sunday Oct 8/22

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And how children laugh at and love

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My Sunday Herald 9/8/22

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ONE EXCITING NIGHT

The Most Fascinating Film Ever Made

Opening Apollo Theatre — *Monday Night October 23rd*
42nd St. West of B'way

Sunday News Oct 8/22

AMUSEMENTS. | AMUSEMENTS. | AMUSEMENTS.

different and delightful

For the first time ever upon the screen

The Laughing Thrill

No ponderous sets — No annoying subs — No queer costumes

Something fresh and new in the films—not the old thing dished with a little more elaboration—But Something Really New

D. W. GRIFFITH'S

bilthe romance of exhilarating mystery

ONE EXCITING NIGHT

[illegible]

"[illegible] *Mistry*" (*The American*)

A distinct and refreshing relief from the commonplace and the delicacy commonplace on the screen.

APOLLO THEATRE 42d St., West of B'way | [illegible] | [illegible]

To see it right, see it at this theatre with music, effects and presentation under the personal supervision of Mr. Griffith.

Sunday World Oct 29

Sunday Herald Tribune Oct 29

9 o'clock

"Then the murders stop and all is well" (*Herald*)

"A Hilarious Thriller" (*Times*)

A Laughing Thrill—the rarest delight of the theatre

D. W. GRIFFITH'S

One Exciting Night

Matinee Today at 2 o'clock.

APOLLO THEATRE 42nd West of Broadway — Popular Prices — Twice Daily 2:30 and 8:20 — Popular Prices

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Sunday Herald-Tribune Oct 29

Morning World-Tribune Eve Herald Oct 30

"And don't forget the storm. You won't if you see it."

"An onslaught of comedy."

D. W. GRIFFITH'S

Sparkling Epic of Laughing Thrills

ONE EXCITING NIGHT

APOLLO [illegible]

YOU'LL BE SURPRISED!—

D. W. GRIFFITH'S

fascinating edition of love, laughter and mystery

ONE EXCITING NIGHT

The High Tide of Entertainment!

Opening Apollo Theatre — *Monday Night October 23rd*
42nd St. West of B'way

YOU'LL BE SURPRISED!—

D. W. GRIFFITH'S

fascinating edition of love, laughter and mystery

ONE EXCITING NIGHT

The High Tide of Entertainment!

Opening Apollo Theatre [illegible]

My Sunday Oct 22-1922

D. W. GRIFFITH presents

ONE EXCITING NIGHT

Opening Apollo Theatre Tomorrow Night

N.Y. American Eve. Journal Oct 30-1922

Soft Stealthy Steps in Her Bedroom

A crouching figure! A moving door! She sleeps! Her slender body outlined by the dainty coverings.
Silks . . . laces . . . down of duck . . but no one to warn her!
The jungle steps come noiselessly closer!
A hunter . . . but yet a man!
A powerful Kaffir and the girl of eighteen!
Alone!
Downstairs, dreaming of her, the boy who loves her is asleep!
What happens is one of the most thrilling moments in

D. W. GRIFFITH'S

colossal story of mystery, laughter and thrills

One Exciting Night

"Tense moments when one thinks one's heart just can't last—and then onslaughts of comedy that congest the theatre" *(Sun)*

APOLLO THEATRE 42nd Street West of B'way TWICE DAILY 2:30—8:20

PRICES:
Nights, $1.00 & $1.50
Balcony, 50c & $1.00
Matinee, Lower Floor, $1.00
Balcony, 50c

"It will be the popular evening's entertainment for the rest of the season."—Post.
D. W. GRIFFITH'S
Pyramid of Pulsing Delights
ONE EXCITING NIGHT
APOLLO

Tribune Oct 1

Tribune World Herald Oct 31

"At the risk of being thought a low-brow, I maintain that Mr. Griffith has never made such an enjoyable picture. In the vernacular, it is the daddy of them all," says Miss Louella Parsons in the Telegraph.
"Comedy Bushels of It"
D. W. GRIFFITH'S
pyramid of pulsing delights
ONE EXCITING NIGHT
APOLLO

N.Y. World Telegraph Oct 30

D. W. GRIFFITH'S
Sparkling Fate of Laughing Thrills
ONE EXCITING NIGHT
APOLLO

N.Y. World Oct 30

American Post Times World Tribune Herald Nov 3-1922

"Never in pictures has there been anything so full of thrills, suspense and everything that makes for 100 per cent entertainment. This one is better."—Telegraph.
"The most exciting picture ever seen."—Journal
D. W. GRIFFITH'S
"Brilliant Thriller."—Times
ONE EXCITING NIGHT
APOLLO THEATRE

D. W. GRIFFITH'S
ONE EXCITING NIGHT

Morning N.Y. Telegraph Sunday Oct 29

D. W. GRIFFITH

Producer of "The Birth of a Nation" and "Way Down East"—Says:

"It is our policy that our press department say nothing in praise concerning our productions. Therefore, before our opening of our latest production, 'One Exciting Night,' we made no statement.

"Others have now spoken. The laughter and applause at the theatre upholds the high praise. Therefore, we take the liberty of directing your attention to what has been said.

"We believe, if you wish to see this picture, it will be to your interest to see it in this theatre, as we have some special effects and special music arrangements with which we have taken great care."

"One Exciting Night is a hilarious thriller . . . . And don't forget the storm. You won't if you see it . . . A screaming, streaming climax, a magnificent piece of work, that brings the picture to a whirling, whirring end . . . The negro Romeo's comedy is broad and busy, *but he's* funny" . . . *(Times)*

"One Exciting Night will be *the* popular pleasure for the rest of the season" *(Post)*

"We feel safe in advising you not to miss it" *(News)*

Enormously Funny

"If you don't die of fright you will laugh yourself to death. Tense moments when one thinks one's heart just cannot last another yard . . . then comes an *onslaught of comedy* that congests the theatre . . . As exciting as 'The Bat' . . . . Superior to anything of the sort the screen has known . . . Griffith's art most tellingly evident" *(The Sun)*

"A great many *enormously funny* bits were uproariously received . . . The storm scene is the directorial genius at his best" . . . . . *(The Globe)*

Surpasses All

"The most exciting motion picture ever witnessed . . . breathtaking climax. . . . Even remembering what the master film producer had done in 'Way Down East' his present *storm surpasses all.* . . . Griffith has added the funniest type of negro comedian" *(Evening Journal)*

"Well worth the price . . . even the war tax" *(Evening World)*

"'One Exciting Night' it is . . . 7328 thrills in two hours with the storm still raging" . . . *(Morning Telegraph)*

"The screen does it so much better than the stage" *(Alan Dale)*

All gasp, and so will you—

"Griffith's picture *will live among the immortals* of the silver screen . . . 'One Exciting Night' is one of *the best photoplays ever shown* . . . . A storm scene the most realistic ever produced . . . two thousand turned away . . . *all the guests gasp,* and *so will you*" *(Evening Telegram)*

"The audience, as one man, shivers at 'One Exciting Night' . . . actions so terrific . . . *highly successful*" *(Herald)*

"Everbody agrees that it is exciting" *(Tribune)*

Gale after gale of applause—

"And One Exciting Night it is for anyone . . . . a thrilling melodramatic climax brought *gale after gale of applause* . . . Entire forests seem to be *uprooted* and go drifting across the scene . . . *Buildings go hurtling* through the air . . . titanic . . . compared with other storms as a terrific cyclone to a zephyr . . . a *mighty spectacle* well worth seeing . . . ludicrous *flights of comedy*" . . . *(Mail)*

"The tornado is *indescribably dramatic* . . . . Griffith has constructed a thrilling detective drama as skillfully as he can build an epic of history" . . . *(American)*

D. W. GRIFFITH'S

APOLLO THEATRE **One Exciting Night** TWICE DAILY

Matinee To-day at 2 o'Clock

PRICES—Nights, $1.00 & $1.50—Balc., 50c & $1.00—Mat., Lower Floor, $1.00—Balc., 50c

Journal World Globe Mail Telegram Sun. Nov 5

"Never in pictures has there been anything so full of thrills, suspense and everything that makes for 100 per cent entertainment. This one is better."—Telegraph.
"The most exciting picture ever seen."—Journal
D. W. GRIFFITH'S
"Brilliant thriller."—Times
ONE EXCITING NIGHT
APOLLO THEATRE

my Globe. Post oct 28.

D. W. GRIFFITH CHALLENGES *the* STAGE

The stage or the much-maligned screen! Which is superior? Are there not elements of drama where the cinema dwarfs the older art?

With his new art, Mr. Griffith has chosen the mystery story for a direct comparison with the stage.

NOW AS TO DRAMA

"'One Exciting Night' is a *hilarious thriller*," says The Times. "And don't forget the storm. You won't if you see it. A screaming, streaming climax, it is a *magnificent piece* of work that brings the picture to a whirring, whirling end."

"*If you don't die of fright, you will laugh yourself to* death," says The Sun. "As exciting as 'The Bat' and 'The Cat and the Canary.' Tense moments when one thinks one's heart just can't last another moment."

"The storm *raised our hair* just a little higher," says The Evening Post. "This drama will be THE POPULAR EVENING'S PLEASURE FOR THE REST OF THE SEASON."

AND ITS BEAUTY

"The white *bending birches*, uprooted trees, the *rush* of the *storm-driven rain*, and the *slim* figure of the girl *twisting* and *swaying* like the tortured birches, are *magnificent* pieces of *photography and composition*," says Mr. Gallico in The News.

ANE THE COMEDY

Where in the theatre is there a bigger laugh than when the colored Romeo meets the mysterious figure in the garret?

"An *onslaught of comedy* that congests the theatre" The Sun found it.

"*Enormously* funny and *uproariously* received," says The Globe.

"Flights of comedy *not in the least incongruous*," continues The Mail.

HOW DOES IT ALL COMPARE?

"The screen does all this sort of thing so much better than the stage," says Alan Dale in The American.

D. W. GRIFFITH'S

delight of laughing thrills

"One Exciting Night"

APOLLO THEATRE | Sunday Mat. at 3 Twice Daily 2:30 and 8:30 | Prices 50c to $1.50 Matinee 50c & $1.00

To see it right, see it at this theatre, with music, effects, and presentation under Mr. Griffith's personal supervision.

American World News Times Tribune Herald Oct 4-1922

"Never in pictures has there been anything so full of thrills, suspense and everything that makes for 100 per cent entertainment—this one is heaven."
—Telegram.

"The most exciting picture ever seen."—Herald

D. W. GRIFFITH'S

"Hilarious thriller."—Times.

ONE EXCITING NIGHT

APOLLO THEATRE

my American oct 28

Business Telephone Columbus 7000 R

A BEAUTIFUL YOUNG GIRL WAS BEING SACRIFICED

She was being sacrificed.... Beautiful in her slim youth! Nothing new, nothing old to this..... it happened yesterday, it is happening this minute.

The man approaches her....the old passions that have destroyed kingdoms, slain millions, scorching in his eyes. The young girl turns away...there must be some escape!

Outside in the garden, an eager youth, with clear young voice, is singing, "I love—I love—In the morning I love—Until day is done, I love—I love—you." Her heart pounds towards the young voice, almost breaking the sweet little bosom.

But in the room, with his hand upon her shoulder, is the other man. He is rich. Her mother is going to sacrifice her upon the old stained altars of Greed and Passion.

The young voice outside—If he could only save her! If she could only escape! The Boy and The Girl, together! You will go with them to meet strange mysteries; to face thrilling trials; you will laugh with them; you will love with them in "One Exciting Night," Mr. Griffith's new picture at the Apollo Theatre, where The Girl and The Boy appear twice each day at two-thirty and eight-twenty.

my Herald Tribune oct 26 1922

IF

YOU don't die of fright, you will laugh yourself to death" (*Sun*)

A Laughing thrill—the rarest delight of the theatre—

"Onslaught of Comedy" (*Sun*)

"Hilarious Thriller" (*Times*)

"Will live among the immortals of the Screen" (*Telegram*)

"Enormously funny hits uproariously received" (*The Globe*)

"Gale after gale of applause" (*Mail*)

"They do these things so much better in the films than on the stage" (*American*)

"Most exciting motion picture ever witnessed" (*Journal*)

D. W. GRIFFITH'S

Triumph of Cheerful Mystery

One Exciting Night

APOLLO THEATRE 42d Street West of Broadway | Twice Daily 2:30, 8:30 | Popular Prices

Eve. Journal oct 31

my American oct 31

Love

The soft surprising thrill! That surges to a great tide of happiness when true! That lurches to a destructive bolt of passion, greedy—devouring—when false!

Laughter

That brings the blush of happiness to the pale face of life When people laugh, Heaven laughs!

Mystery

The stealthy things of life! Peeping here! Peering there! Secrets! Now a healthy fascination! Now an absorbing puzzle! What is more interesting?!

Thrills

The throb with the thrill! The heart stirring with the mind! Awakening — quickening — punching pounding thrills that scatter worries; wipe out weary trifles—make life fresh again!

"ONE EXCITING NIGHT"

is warm with love
rollicking with laughter
tense with mystery
throbbing with thrills
As Miss Parsons says in the Morning Telegraph
"It is the daddy of them all"

Apollo Theatre

42nd Street West of Broadway
Twice daily at 2:30 and 8:30
Prices evenings: Orchestra $1 and $1.50, Balcony 50c and $1
Matinees 50c and $1

My Sunday American Oct 29

I Can Thrill You!

I can make you Laugh—I can make you Cry
I can make you Love—I can make you Sigh
I can make you Happy—I can make you Sad
I can make you Good—I can make you Bad
I can make you Sleep—I can make you Dream
I can make you Shudder—I can make you Scream

I am

"ONE EXCITING NIGHT"

D. W. Griffith's Latest Masterpiece!

Apollo Theatre
42nd St., West of B'way

TWICE DAILY
2:30—8:20
Sunday Mat. at 3:00

PRICES: Nights, $1.00 & $1.50 Balcony, 50c and $1.00
Matinee, Lower Floor, $1.00 Balcony, 50c

I Will Thrill You!

ADVERTISEMENT. Eve Sun. World. ADVERTISEMENT.

A FEW WORDS ABOUT A YOUNG WOMAN AND YOUR MONEY

Miss Louella O. Parsons is the motion picture editor of The Morning Telegraph. Her business for quite some years has been to study and judge the values of motion pictures.

Most motion picture editors have the fortune of addressing a casual audience, but Miss Parsons speaks to the motion picture trade. By her position, she is accepted as an advisor and judge for the motion picture exhibitors. Men invest tens and probably hundreds of thousands of dollars on this young woman's judgment.

The very fact that she continues in her position many years is proof that her judgment is exceptionally keen and accurate. Her judgment is proven by hundreds of thousands of dollars through the years. Perhaps in spending your money for entertainments, you will be concerned in her interesting remarks:

I took to see "One Exciting Night" a man who confesses to ennui when he is forced to look at the "movies." He said he had an engagement, but would look at one or two reels.

"Don't be offended," he begged, "when I leave, because I have an important business appointment."

"It's all right," I assured him. "I have an idea this isn't up to the Griffith standard anyway."

The picture came on. We sat through the intermission without a word.

"Your engagement," I gasped. "I forgot. You'd better hurry, perhaps you can make it."

"My engagement be hanged," he said. "If I had an appointment with President Harding, I wouldn't leave this theatre. The most important thing in my life is to learn who murdered Johnson."

The amusing part—I, who have seen thousands of films, felt the same way. Only a few weeks ago, in a mental cross-examination, I had accused myself of having seen too many pictures and here I was, sitting on the edge of my chair, breathlessly waiting the next development.

"One Exciting Night" is the best medical prescription I know. It will take you out of yourself and make you forget you ever had a trouble. It is so absorbing, if you invested your fortune and lost every penny you would forget it once you entered the Apollo Theatre.

Even at the risk of being thought a low brow, I maintain David Wark Griffith has never made such an enjoyable picture. Finer things, yes. More artistic and delicately wrought, yes; but for comedy and satire par excellence, and with thrills, this, in the vernacular of the day, is the daddy of them all.

Mr. Griffith has furthermore given us an innovation. "One Exciting Night" is the first picture of its kind I have ever seen, and I have seen many in my time. Just when one feels the suspense is more than he can bear, along comes a delicious bit of comedy that brings a laugh and relieves the atmosphere.

The picture is so good—it seems too short. And beauty is by no means conspicuously absent. Carol Dempster is lovely enough to satisfy the most esthetic soul.

Without being conscious of having done so, Mr. Griffith has given the screen something entirely new. He has made it possible for a mystery play to be presented in motion picture form and still retain its surprises and its unexpected denouement at the end.

Never in the history of motion pictures has there been a melodrama so full of thrills, suspense and everything that makes for 100 per cent. interest.

"One Exciting Night" has all the satire of "Bulldog Drummond," with the situations of "The Bat" intensified.

Comedy—buckets of it. Romeo Washington is as amusing a character as I have ever seen on the screen.

If you have a mocking feeling "pictures ain't what they utsu ta" trot down to the Apollo and disabuse your mind of this rank disloyalty. This one is better. And in addition to getting back your motion picture respect, you will have the best time you ever had.

Remember Miss Parsons has her position because she can give a summing up which business men accept to invest tens of thousands of dollars. Doesn't your money deserve the same kind of advice?

My Sunday American Oct 29

[illegible] Telephone, Rockaway 2000 NEW YORK AMERICAN

"I'm sorry, but really I can't marry you," says the girl (Carol Dempster) to the boy (Henry Hull) in D. W. Griffith's mystery film, "One Exciting Night," at the Apollo Theatre.

ONE EXCITING NIGHT

Oct. 29/22

AMERICAN PICTORIAL—A Paper for People Who Think—FRID

The Call to Arms! H

Sunday Telegraph Nov 5 1922

BROADWAY THEATRE

ONE EXCITING NIGHT

American Pictorial

of the White Lights

Says Miss Lillian Gish,

the foremost actress of the screen:

My dear Mr. Griffith:—

"I spent two exciting nights seeing 'One Exciting Night' and was wondrously thrilled."

"Dorothy and I almost disgraced ourselves by laughing so loudly. *I think it is the best entertainment I have ever seen,* and hope it will have the success it deserves."

Sincerely,
Lillian Gish.

Says the Famous Al Jolson:

Dear Mr. Griffith:—

"Something entirely new and masterly in the films is 'One Exciting Night'. It is poetry. *If the picture were twenty reels long, I couldn't get enough of it; particularly the comedy of Mr. Porter Strong.*"

Sincerely,
Al Jolson.

Here are two distinguished people who are qualified to speak. Tragedienne and comedian, they think the same of Mr. Griffith's new film now showing in the last two weeks of its run at the APOLLO THEATRE, twice daily.

Ny American Nov 21-1922

CAROL DEMPSTER IN D. W. GRIFFITH'S "ONE EXCITING NIGHT"

WHY WASTE YOUR TIME ON OLD THINGS?

See the only new thing in the films this year

Mystery Laughter Excitement Suspense!

A different story told in a different way

"Popular evening's pleasure for the season."—Post

D. W. GRIFFITH'S

ONE EXCITING NIGHT

APOLLO THEATRE
42d St. West of B'way

Sunday Matinee at 3, Ev., 8:20—Other days at 2:30 & 8:20—Prices: Nights, 50c to $1.50. All Matinees, 50c & $1.00

Special Presentation Under Mr. GRIFFITH'S Own SUPERVISION

Ny News

American Times Nov 20

Now they raise it

to the very pinnacle!

A subtle, brilliantly-woven story—beyond anything ever done before.

A real love story . . . great comedy . . . a baffling mystery . . . . and a spectacular thrilling ending!

This combination has been denied the stage . . . and never before successfully is so in pictures.

It is a new triumph for a new art! Its new . . . so absolutely different, it that many even prophesied

Now from Chicago to Boston, the decision is:

"A sensation unequalled by anything of its kind." (Herald)

"Big both as only a master like Griffith can do it." (Herald)

"Will live among the immortals of the silver screen." (N. Y. Telegraph)

"D. W. Griffith has given us another masterpiece of a new variety." (Chicago Herald & Examiner)

D. W. GRIFFITH'S

"The first of its kind you saw—but we've had many an innovation." (Telegraph)

One Exciting Night

Apollo Theatre | Twice Daily | Sunday Matinee

BOSTON (Mass.)
OCTOBER 7, 1922

NEW GRIFFITH FILM AT TEMPLE

"One Exciting Night" a Mystery Drama Full of Fun and Excitement

D. W. Griffith was the first to teach history on the screen. He gave the world the first great spectacular productions and wrote the first film epics. Now that history is being taught by many modern picture producers and great spectacular productions are becoming the rule, he has suddenly left his chosen field to others.

The author of "Birth of a Nation," the American "Civil War," "Intolerance," Babylonian times; "Hearts of the World," the great war just ended, and "Orphans of the Storm," the French Revolution, has invited Boston to witness "One Exciting Night," his latest picture, at Tremont Temple, Monday.

"One Exciting Night" is a mystery melodrama, dealing with fun and excitement all packed into a single evening. There is no great lesson, no moral, no mission. And yet the greatest genius of the screen has spent many months upon this comparatively simple theme. Griffith has made numerous program pictures, dealing with small subjects, but these were of conventional length, five or six reels. "One Exciting Night" is as lengthy a picture as "Orphans of the Storm," being eleven reels long. It was originally sixteen reels when shown in a Connecticut town recently. Then it was cut to thirteen reels, shown again, and now it is down to eleven. Griffith, himself, will be on hand to manage the first production, which will be given with all the care of any of his epics. Reports from Newport tell of audiences being tremendously delighted during the showings there last week. Boston is the first big city to

BOSTON TRANSCRIPT
OCT. 10, 1922

GRIFFITH AS TROUBADOUR

MYSTERY, TEMPEST, ADVENTURES, HUMOR

In "One Exciting Night" the Director of Spectacular Films Condescends to a Pleasant Tale of the Moment—Good Story-Telling, Comic Embellishments, Little Moralizing

IN the history of motion pictures the name of David Wark Griffith has been associated with many moods. Once and again he has brought to the screen mighty spectacles—a panoramic canvas of Babylon the Great, glimpses of Red Terror in the streets of Paris, the flame-seared march through Georgia to the sea. Days when nations or dynasties trembled in the balance-pan, have served him as background against which romance and tragedy, human yearnings and human strivings might stand forth in sharp relief. Films less pretentious, too, have come from his hand, instinct with exotic or familiar color—witness the docks of Limehouse and the snowbound uplands of New England. But the public has never seen quite that side of Mr. Griffith which the cinema revealed last night at Tremont Temple, when for the first time in completed form he unrolled his newest picture, "One Exciting Night." Griffith the large romancer, Griffith the historian, Griffith the interpreter of the mob were absent. Instead came Griffith the teller of a tale of mystery, fashioned and pieced, a story of a haunted house, of bootleggers, young lovers, and detectives. Griffith the troubadour, to repeat his own phrase, he would be recounting a story to while away a pleasant hour.

Convention decrees that solutions of mystery plays remain secret. It will be violating no confidence, however, to indicate the manner with which the master director has worked this time, and to consider the manner in which he has arranged his materials. The events of "One Exciting Night" take place in a rambling mansion on Long Island. Long disuse has made it a safe and convenient spot for dealers in illicit liquor. Extensive grounds dotted with heavy shrubbery, long hallways, curtained alcoves, capacious storerooms, sliding panels and darkened shutters make it an ideal place for intrigue and shady "doings." To this mansion comes a week-end party. There are present the cheery and enthusiastic young host; the winsome and modern young girl who has gained his interest; her unmatronly "mother"; a suave and cool-mannered gentleman, acquaintance of card-table and lawn party; a fond and effusive maiden aunt. To these are added, by ways unforeseen or irregular, a middle-aged neighbor of unknown standing, a wealthy rum-dealer; a butler; a prying second man, coal-black and curious; a harum-scarum blackface pair, maid and helper; and last, a detective. Having thus assembled the kernels in the hopper, the director blows on his bed of coals, and waits for the corn to "pop." Pop it does with a vengeance. The twelve hours which limit the action are crowded with events, including at least two improbable murders, and culminating in the "surprise ending" imperative in all mystery dramas.

Matching his method to his plot, Mr. Griffith has relied upon straightforward narrative. Gathering the threads of his story in leisurely fashion, he has braided his strands first with deliberation, then with gathering swiftness and dexterity, towards the last tangling the whole inextricably together until the solution, like a sword-flash, parts the knot. His casting could scarcely be bettered. Henry Hull, known to the speaking stage in plays of crooks and mysteries, is the high-spirited hero; Miss Carol Dempster the equally spirited heroine; Morgan Wallace provides a smooth and calculating enlocker; C. H. Croker-King, a heavy-browed, supple-fingered "neighbor." Frank Sheridan is the snooping detective, in token of which rank he keeps his hat on in the house—even Mr. Griffith could not gainsay tradition on such a capital point. Porter Strong and Miss Irene Harrison bring comic relief, with farcical touches reminiscent of the Griffith of other days. Miss Margaret Dale as the unthinking mother, Miss Grace Griswold as the aunt, Herbert Sutch as the rebellious bootlegger and Frank Wunderlee as the massive second man supply rounded characterizations. Because each part is taken with a responsiveness to the commands of the director which makes for even performance, and because each in its several kind seems to add the flavor of personal quality, mention of all seems not superfluous.

As is ever the case with a Griffith picture, the orchestral score adds several fold to the effectiveness of "One Exciting Night." Always Fame this time, under the direction of Mr. Griffith himself, arranged and synchronized the music. A not too intrusive subtlety of motives extend to varying characters and moods of the story serves as score for the interpretive composition. Miss Dempster sang her solo to a song arranged by Mr. Griffith himself, the music of which was written by Mr. Sutch, and the song words by Miss Dempster and Mr. Hull. Nothing more than a pleasant or, in the tense and serious moments, a phrase for the violins, and a phrase for the cello, goes to the music. Mr. Griffith has shown a good deal of discretion in the use of the orchestral score, and the music has been used to heighten the effect of the story, not to distract from it.

CLIPPING FROM
Philadelphia Public Ledger
10-1-22

"One Exciting Night" Next Griffith Feature

Carol Dempster, who appeared in "Dream Street" and other Griffith Productions, will co-star with Henry Hull, who has been playing in the legitimate attraction, "The Cat and the Canary," in D. W. Griffith's new production, "One Exciting Night." Although the feature now measures 13,000 feet it will be cut to approximately ten reels. It is expected to release the picture at the arliest possible date.

CLIPPING FROM
Pittsburgh Pa Post
10-4-22

The mystery play promised to come into vogue on the screen since D. W. Griffith has made public the nature of his latest picture.

Not a visitor was allowed on the lot during the filming of the play. The only information Griffith made public was that the picture would be of a different nature than any he had previously done.

The film, in 13 reels, was "tried on the dog" under the title of "The Haunted House" at Derby, Conn. It is being re-cut and will soon be ready for exhibition under the title of "One Exciting Night." The action takes place in one night and involves some new lighting effects.

NEW YORK EVENING WORLD

SOCIETY.

Newport society turned out almost en masse last Monday night to witness the opening of D. W. Griffith's "One Exciting Night" and, says Gerrit J. Lloyd, one Griffith puffleist, many were turned away.

The film will start a long run in Boston next week and will have its New York premier at the Apollo Theatre in the near future.

CLIPPING FROM
N.Y. Jour of Commerce
10-6-22

Newport society accepted the opening of D. W. Griffith's new picture "One Exciting Night" as an occasion for appearance Monday night. The picture ran there Monday, Tuesday and Wednesday preliminary to the Boston opening next Monday. The mystery story succeeded in breaking the attendance records of the past two seasons at the Colonial Theatre. Albert L. Grey, general manager for Griffith, has leased the Apollo Theatre for the New York engagement. This is the theatre in which Griffith showed "Orphans of the Storm."

CLIPPING FROM
Providence, R. I.
10-8-22 Journal

Griffith Film Renamed

"One Exciting Night" is the new title given to D. W. Griffith's latest photoplay which was given a pre-showing under the title of "The Haunted Grange."

The actual filming of "One Exciting Night" took about three months. The story is by Irene Sinclair and the action is laid in a country home in Baltimore. The main action takes place in one afternoon and evening, with the principal scene all laid in one house, with the settings modern in every sense.

Supporting Henry Hull and Carol Dempster in the leading roles are C. H. Croker-King, Porter Strong, Frank Sheridan, Frank Wunderlee, Margaret Dale, Morgan Wallace, Percy Carr and Irene Harrison.

BOSTON MORNING GLOBE
OCT. 6, 1922

GRIFFITH DENOUNCES FILM CENSORSHIP

"It Autocracy Weapon," He Declares

Movie Director Defends Modern Girl In Latest Productions

"Censorship is the weapon which autocracy has always used to repress the public," said David W. Griffith.

The master-director of motion pictures, the man who has started a score or more stars on their brilliant careers, [illegible] his feet in the intensity of his emotion and walked back and forth across the floor of his suite at the Parker House.

"A year ago, I [illegible] how in this this November," he said, "that I was too [illegible] friends here how I feel on the matter of censorship. From the beginning censorship has been used by autocracies. It originated in Germany and reached its height in Russia.

"Censorship for motion pictures means that an idea expressed in pictures and words may be censored and obliterated by an arbitrary few. It is one little step from that kind of censorship to the censoring of the written word. The final step is the censorship of thought and ideas.

"New England began the fight against censorship. If it is voted that motion pictures shall be censored it means that the fight will have to be begun all over again. And let me remind you now that it was the 'best people,' the men and women of money and property and education, who in old Jerusalem demanded a censorship of the ideas and beliefs of the Son of God."

Mr Griffith's hand gripped the arm of his chair and his face was flushed as he concluded his speech. "I am now awaiting the issue." he smirked in an embarrassed fashion. "But you now know what I think of censorship. I hope I am not talking too strongly."

Here to See Picture

However, Mr Griffith, who is known all over the world as the most famous director ever produced by motion pictures, is not in Boston to discuss censorship. He is here in connection with the showing of his next picture, "One Exciting Night" at the Tremont Temple next Monday night, and incidentally to announce his temporary change of policy.

Heretofore Mr Griffith has given great spectacles to his motion picture audiences. "I think there is enough sadness in the world," said the director. "Recently, when I listened to an audience coming out of a theatre where one of my photoplays was being shown, I noticed that everyone bore the signs of a stormy afternoon. I saw traces of weeping and everyone looked sad and depressed. I began to wonder to myself if it was all worth while. So I determined to put on a bright picture with a lot of excitement, thrills and laughter in it. I am doing my best to bring a little amusement to that same audience, you see."

There is another reason why Mr Griffith is putting out the new photoplay. He is attempting to defend the modern girl.

Mr Griffith is a great admirer of the modern girl and he thinks that the more athletic she is the more she is to be admired. "Frankly," he said, "I like the bobbed-haired young Amazon that knocks us flat if we annoy her and can fight beside the hero when the villain is getting in his dirty work. When I was younger it was proper for the well-brought-up-girl to faint in the midst of an emergency.

"Today, although she may be gentle and modest and refined, she will come up to expectations every time and use her good right arm in defense of her principles. I think it is better for the young girl to be playing basket-ball or hockey than to be sitting in a corner reading neurotic novels and thinking about boys and men. If I had a daughter I would bring her up with plenty of athletics to keep her busy and happy."

New Faces Good

Mr Griffith is one of the few producers who refuses to go to Los Angeles to make pictures. "One sees the same faces in those pictures," he said. "I believe that the best pictures are the ones in which one thinks of the character being portrayed rather than the actress who is playing the role. That is why new faces are always good for a photoplay. In 'One Exciting Night' there are several actors who have never appeared in pictures before, including Henry Hull, the stage star; C. H. Croker-King, Margaret Dale and Frank Wunderlee."

Answering the question as to whether he would ever again make pictures with the Gish sisters, as the featured actresses he said that he did not know. "They are having a wonderful opportunity to be starred and their salaries are to be much, much more than I could ever pay," he said. "I am glad to see Lillian getting this opportunity to forge ahead, because I [illegible] was able to pay her all that she deserved. I never starred anyone, either, but I am always happy to see such actors as Richard Barthelmess and Mary Pickford making financial successes after they leave me. Mr. Barthelmess makes eight or ten times what he did with me, and his pictures are artistic successes as well."

Everyone who has worked under Mr Griffith has the highest praise for the director, and there is none of the professional jealousy and ill-feeling between him and his former stars that are so often seen elsewhere. It is generally conceded that if there were more David W. Griffiths in the film business the talk about censorship would die a natural death. But when this was suggested Mr Griffith modestly shook his head and changed the topic of conversation hurriedly.

D. W. GRIFFITH HONORED.

Given Key to City by Mayor of Boston.

Conservative Boston broke all precedent last Monday night when Mayor Curley summoned D. W. Griffith, the noted motion picture director, to the City Hall, upon his arrival there to witness the opening performance of his latest production, "One Exciting Night," and presented him with the key to the city. It is said that Griffith is the first motion picture or theatrical man to be so honored.

"One Exciting Night" is the picture upon which Mr. Griffith has been steadily at work since the launching of "Orphans of the Storm," and is scheduled to open at the Apollo Theatre Monday evening, October 23.

St Paul Minn
News. Oct 8-22

"ONE EXCITING NIGHT," IS D. W. GRIFFITH'S LATEST

D. W. Griffith's new picture will be shown in New York under the title "One Exciting Night."

But Broadway is not to see it first. Owing, according to the Griffith offices, to the difficulty in obtaining a theater there, the film will go into the Tremont theater in Boston for an extended run tomorrow.

"One Exciting Night" is said to be a story of the Kentucky mountains. One of its first temporary titles was "At the Grange."

SACRAMENTO (Cal.) UNION
OCTOBER 4, 1922

An Editorial Symposium

Views of California Editors Upon Current Events of the Day

HISTORY AND THE MOVIES.

According to reports from Paris, the exhibition of D. W. Griffith's "Orphans of the Storm" has raised a "hurricane of protest." A group of young royalists who were present in one of the motion picture houses of the boulevards when the film was first shown objected to episodes in which nobles of the old regime were depicted as monsters of cold-hearted cruelty. Many Frenchmen, not royalists, joined in the outcry on the ground that the picture offended French pride and self-respect.

The trouble with such historical episodes when adapted to a dramatic plot is that their isolation gives them undue emphasis and leads to false generalizations. A number of naive and ignorant spectators will undoubtedly make the mistake of picturing revolutionary France as "Orphans of the Storm" on a large scale. But this difficulty is inseparable from any historical play. If the objections it involves were to be taken over-seriously no one would dare produce a historical drama of any kind. It will only be possible to avoid them entirely when the public comes to prefer history to drama as the main ingredient of a novel or play, and that possibly is very remote.—San Francisco Journal.

CINCINNATI (O.) BILLBOARD
OCTOBER 14, 1922

"ONE EXCITING NIGHT" OPENS

No Effort Made To Block Presentation of New Film Play in Boston

Boston, Oct. 9.—When D. W. Griffith's latest film play opened here [illegible] with most of the officials of the Griffith producing and distributing organizations on hand, it is said that all concerned were prepared to check any effort to block the presentation such as had been rumored for several weeks. Some time ago word came from New York that Wagenhals & Kemper, the producers of Avery Hopwood's "The Bat", from Mary Roberts Rinehart's story, having been informed that the new Griffith film, "One Exciting Night", was somewhat of an infringement on the record-breaking play, were prepared to safeguard their property. Later it was learned that both Avery Hopwood and Mrs. Rinehart had seen the picture and that no move had been made to prevent its presentation. However, when the lights went up on the Colonial Theater here, advertising the premiere, the rumor that litigation was not unlikely persisted and the film people said to be ready with a trump card should court action materialize. Those who know Griffith insist that it is not likely he would leave himself open to an attack of this sort after having spent a small fortune, or a large one as reported, to make the photoplay. The picture was made at Mamaroneck "behind closed doors".

NEW YORK SUN
Oct 14 1922

The new D. W. Griffith production, "One Exciting Night," will be given its New York opening at the Apollo Theater the evening of October 23, thus introducing Mr. Griffith's fifth annual season on Broadway. "One Exciting Night" has been arranged for a full theatrical performance, running about two and one-half hours.

CINCINNATI (O.) BILLBOARD
OCTOBER 14, 1922

"ONE EXCITING NIGHT"

New Griffith Picture To Have First New York Showing at Apollo

For the New York engagement of D. W. Griffith's latest screen special, "One Exciting Night", the Apollo Theater has been secured for the premiere showing on or about the first of November. This is the same house in which "Orphans of the Storm" enjoyed its profitable run.

"One Exciting Night" was shown in Newport last Monday, Tuesday and Wednesday preliminary to the Boston opening at the Colonial Theater.

CLIPPING FROM OCT 15 1922
BROOKLYN (N. Y.) EAGLE

Bad enough for an actor to lead a double life, but Henry Hull now appearing in "The Cat and the Canary," will blossom forth in triplicate this week when, in addition to his stage work at the National Theater, he will be seen in D. W. Griffith's picture, "One Exciting Night," all the while appearing in his third capacity as co-author of "East Side—West Side" at the Nora Bayes Theater. As a stage star, playwright and movie actor, Mr. Hull should have enough to keep him out of mischief.

CLIPPING FROM
NEW YORK TELEGRAM
Oct 13-1922

D. W. Griffith may be setting a new precedent for motion pictures by dedicating his latest production, "One Exciting Night," to Charles Dickens. In many of his public talks Griffith has said that the motion picture owes more to Charles Dickens than any other one man. The humanity, sentiment, vivid characterizations and entertainment value of the Dickens stories have always been pointed out by Griffith as being a textbook for motion picture directors.

The new picture will be shown here for the first time October 23 in the Apollo Theatre, inaugurating Griffith's fifth annual season.

CLIPPING FROM OCT 15 1922
NEW YORK

GRIFFITH DEDICATES PICTURE TO DICKENS

'One Exciting Night' in Memory of Author.

Books and plays are often dedicated to some friend, relative or person whom the author admires, but it has remained for David Wark Griffith to dedicate a motion picture. Because of his great admiration for Charles Dickens he is dedicating his new motion picture, "One Exciting Night," to the memory of the famous English author. Mr. Griffith has always had a great admiration for the books of Dickens and is in fact a great Dickens student. He had always wanted to make "David Copperfield," but has hesitated because he feared if he did there would be a demand when they saw their favorite on the screen.

CLIPPING FROM
WASHINGTON HERALD

Dyke

Variety

Griffith Makes His First Mystery Drama for Screen

When the residents in the vicinity of the Bleeding Heart Inn, Derby, Conn., sent the latest charivari to drive the laughter and exuberance in that house the evening of Wednesday last, the first public acquaintance was given to D. W. Griffith's latest photoplay production, "One Exciting Night." As yet late into the night [illegible] detecting [illegible]

This picture, as each one that has been before it, [illegible] the Griffith stamp of [illegible] [illegible] the Griffith [illegible] [illegible] [illegible]

Film Pirates Are New Robber Class Of Modern Period

Old-Time Buccaneer Who Sailed High Seas Is Reincarnated In Thieves Who Loot Theaters And Exchange Houses and Then Peddle Plays At Small Prices Over Face of Globe.

RECENTLY the United Artists' corporation, pursuing its latest innovation of tapping the Far Eastern districts, decided to show the Griffith film, "Way Down East," in Tokio. It was the kind of picture that would from all probability make strong appeal to Oriental audiences, it was believed. Large attendance and returns were expected, writes Ernest Brennecke in the New York World.

A theater was leased, the program was advertised, the doors were thrown open to all who delivered the necessary yen at the box office.

There followed a strange and disastrous series of events. Instead of the swarm of patrons epected at the first performance, only a score or so appeared. And for several days the universally popular photoplay flickered before row upon row of empty seats.

What was wrong?

The mystery was solved after diligent inquiry among native film-goers. Many of them declared they already had seen the picture in Tokio.

The thing seemed impossible. The United Artists had, we thought it had, exclusive ownership and control of "Way Down East." It began an investigation. The results were startling.

It proved a rather simple matter to catch many of the petty thieves who originally stole the films. Arrests soon was reported from Chicago, Seattle, Honolulu and other points. But the real difficulty was to trace the stolen goods through receivers and agents to the headquarters and ramifications stations of the organization.

A few typical cases will make clearer how the "system" eventually functioned. Morris Tatus was a shipping clerk in a Buffalo film manufacturing plant. Tatus possessed an engaging personality and had succeeded in winning the confidence of the plant manager. Tatus was missing one day, as were three trunks which were twelve new and popular films. He was traced to Sweetwater, Texas, and arrested there. When questioned, he claimed to be the partner of one "Bill" Pearson, reputed to be the director of the big film "ring" which shipped film loot to foreign parts.

Later, the investigators heard of the activities of a Japanese named Shino, who operated in the Far West, with headquarters in San Francisco. One story was his associate, Detectives Wing from a stranger at Honolulu, together with several missing films. Shino was traced back to Seattle, where his rooms were raided and found to contain much stolen property. Clerks for the apprehension service saw pirate films in W. C. Hawkins, one of the most estate film detectives in this country. Both of the men admitted they were implicated in the pirate business.

Local agents of the popular Cabinet of Dr. Caligari, "The Kid," were seized in Los Angeles and extradited to New York and Brooklyn. Thence it was traced toward the heads of a syndicate in Paris, who saw to under the films, and from him to a Japanese company, organized for which there were four in the Hawaiian. A branch in the Far Orient, gathering in the trade in the health of the Mikado, was found in Shino's home.

Prices were not exactly for Paris. Prices were not exactly for Paris. Prices were not exactly for Paris.

EXHIBITORS HERALD, CHICAGO
OCTOBER 21, 1922

Raps Royalists for Attitude on "The Two Orphans"

"Cine-Journal" Answers Article Censuring D.W. Griffith's Film Published in "Action Francaise"

D. W. GRIFFITH'S "The Two Orphans" has been the basis of much controversial writing since its presentation at the Gaumont-Palace in Paris, the "Action Francaise" severely criticising it, and the "Cine-Journal" admonishing the Royalists for their fanatical attitude toward the opus. Articles published in the two journals have just been received from Julian M. Thomas, Paris attorney.

THE *Action Francaise* heads its article, "The History of France Libelled by a Foreigner," and raises the question, "Whom does the history of France Belong to?"

After asking this question the article continues: "To the French themselves or to the foreign film directors who take pleasure in making hash of it and defaming and disfiguring it as they may see fit? Is a foreigner entitled to come and tell us that our ancestors were a lot of madmen, brutes or rascals, and we to keep mum?"

* * *

Cine-Journal takes an absolutely contrasting viewpoint of the situation and in a humorous vein censures the "King's Men" for their rash attitude toward the production. The trade paper says:

"The 'Camelots du Roy,' who revel in kicking up the dust, both in the street and in theatres, have received rather a noisy reception to the first show of 'The Two Orphans' at the Max Linder Cinema. Of course, boys will be boys, and Mr. Léon Daudet, who is a born enemy to the 'mute art,' can be expected to remind the versatile Parisian of the necessity of 'French action.' (This is an allusion to the title of Mr. Daudet's paper, *L'Action Francaise*. — Translator.) These little political disturbances do no harm to the work they would like to taboo; nay, they act as so much loud publicity, and prove once more that a little dose of that sort of business makes for success. Let us therefore allow the 'King's Men' to have their way; if they go too far and bother us out of all patience, they will be dealt with by whom it may concern.

"It must be said, however, that those gentlemen, who are nothing if not 'doctrinaires,' invoke a principle which is worth while looking into. The history of France, they claim, belongs to French people, and not to foreigners. But the events which are connected with the fall of a regime are also connected with the history of the world. There are in this end of the French monarchy and in this first advent of the people to power thousands of subjects which appeal to the curiosity of all sound minds, and I see no reason why any should be debarred from delving in this mine.

* * *

"That the work is a delicate, even a perilous one, this is obvious. D. W. Griffith, evidently a stranger to our feelings and to our views, may very well have steered his craft over many a dangerous reef, and we must admit that his 'adaptation' is apt to take strange liberties, and that we Frenchmen fail to find in his 'Orphans' an echo of our memories and a truthful image of our national feelings.

"On the other hand, I would say to the 'King's Men' that the history of our revolution has not been dealt with in the same way by all, and that it is not taught in the same manner in all our schools. Now Mr. Griffith saw it through his own temperament; this is very obvious; he saw it, too, as a cinema artist, and, according to his cherished system, he has resorted particularly to 'contrasts' in the execution of his work.

"All the same, the history of this or any other country is everybody's property."

(Editor's Note: The Griffith picture refered to in this article is distributed in the United States under the title, "Orphans of the Storm.")

Boston Telegram 10-10

Griffith Play Great Thriller

By SYLVIA CUSHMAN

In "One Exciting Night," the new Griffith picture that opened at Tremont Temple last evening, Griffith departs from any heavy or spectacular type of drama, and takes a modern story of mystery. What "The Bat" is to the legitimate stage, "One Exciting Night" will be to the screen, and it is equally as thrilling as any stage drama I have ever seen.

The first part of the picture is, however, too long, and Griffith wastes too much time getting to the point. People were actually becoming bored, and no such thing has ever occurred before in any production with which D. W. had anything to do.

It would be a shame to tell the plot and spoil the play, for those who are to see it, for no lover of the artistic, the drama or the detective story should miss this thriller, where fire places circular into space swallowing up those within range, where white hands reach out of nothingness and clutch the unsuspecting heroine, and last, but not least, the storm!

Those who lived through the spectacular tornado of June 11, 1922, will appreciate what Griffith has done in combining the forces of nature with his wind and rain machines, and the storm that he gives us in "One Exciting Night" bids fair to rival his ice jam in "Way Down East," his battle scenes in war productions and many other realisms wielded by the master hand of the motion picture.

The picture is also a great tribute to the new woman, the woman of our day, from seven to 70. The type that develops the body and mind; while at school takes up athletics imitating and equalling the man. Griffith has his here say: "The new girl is the sweetest in history of the world, who after marriage can live for and with her mate; unlike her sister of old fainting away in moments of danger."

The cast is well chosen, headed by Carol Dempster of "Dream Street" fame. Miss Dempster, in the great storm scene, actually astonishes with the physical force that is never suggested by her dainty appearance. In the emotional work she is sincere and honest and always convincing. Henry Hull was the hero, John Fairbanks, and Morgan Wallace one of the greatest villains ever filmed; in his manner he is ably assisted by Macey Harlam of stage fame. Charles Mathews acted as the unfortunate youth who was murdered.

Mr. Hull's work is always sincere and forceful, and I cannot help but hope that some day Mr. Griffith will give him a lasting part. Harlam is equally good, and John Fairbanks is a young actor who shows great promise.

Griffith never pours out any advance matter on pictures before he completed them. For that reason it is impossible to obtain anything definite on the character of the one he is now undertaking, other than its title is "At the Grange," and that it will not be a costume picture. "Orphans of the Storm" was one of the first of the present wave of costume films to come from the screen. Every director in the country now has the costume film idea. More than $10,000,000 have been spent on costume pictures this year. Still it remains to be seen whether the costume picture will pay for the great outlay necessary to make it.

Griffith may have good reasons for his decision to abandon this style. He spent everything he had, it is said, in producing "Orphans of the Storm," and it is just possible that the gross to date is not equal

Boston Advertiser 10-12-22

BOSTON PLAYER WITH GRIFFITH

Boston is represented in "One Exciting Night" by Frank Sheridan, who impersonates the detective. The selection shows the care with which Griffith cast the new picture showing at Tremont Temple. Sheridan has been famous for years through his success in detective roles and similar strenuous, virile characterizations in stage productions.

Frank Sheridan

Henry Hull, Morgan Wallace, C. H. Croker-King and Margaret Dale also illustrate Griffith's preference for players who have made their mark on the stage, although this rule has its notable exceptions. Carol Dempster, for instance, has won screen fame exclusively, and as heroine in Griffith productions. She is a Griffith "find."

Sheridan is well remembered here for his impressive work as the Scotland Yard sleuth in "Three Faces East," one of the popular war melodramas that came to Boston a few years ago. More recently he appeared as detective in the Cohan play, "Madelaine and the Movies," which had a long New York run. His powerful playing has made a place for him on both stage and screen. Last year he was starred in a big picture made in Maine, "The Rider of the King Long," in which he appeared as a hard-shelled lumber king.

Sheridan is a native of East Boston. He has always loved adventure, and at one time was mixed up in a South American revolution. That was before he became an actor.

New York City 10-14-22

Griffith Reviews

More Excerpts From What Boston Newspaper Critics Say About "One Exciting Night"

(Special to THE FILM DAILY)

Boston, Mass.—Extracts from the six Boston newspaper reviews of "One Exciting Night," the new D. W. Griffith production now at Tremont Temple, in addition to those already reprinted from the Herald and Post follow:

The Daily Advertiser said in part:

"The audience nearly lost its dignity and cheered. * * * It (the plot) races along so fast and contrives to include so many tooper-lifting episodes that only a foolhardy person would test his powers of description trying to put it in mere words. * * *

"It may be said safely, however, that never did ladies gasp more horrifiedly, nor strong men wonder more dazedly at any screen mystery fable. * * *

"Griffith said he hoped that the second act would be a bit exciting. And it was. A typical Griffith big scene, visualizing a hurricane, came as a surprise climax."

The Transcript says in part:

"Griffith the large romancer, Griffith the historian, Griffith the interpreter of the mob were absent. Instead came Griffith, the teller of a tale of mystery, fashioned and pieced, a story of a haunted house, of bootleggers, young lovers and detectives. Griffith, the troubadour, to repeat his own phrase, is recounting a story to while away a pleasant hour. * * * The events of 'One Exciting Night' take place in a fumbling mansion on Long Island. * * * State rooms dotted with heavy shutters, long hallways, curtained alcoves, capacious store rooms, sliding panels and darkened shutters make it an ideal place for subterfuge and shady doings.

"The twelve hours which bear the action are crowded with events including at least two improbable murders and culminating in the terrific crisis impossible in mystery dramas. * * *

"In advancement of his photoplay as opposed to literary writing of quality Griffith is in deadly earnest. * * * In the second act, for example, there happens something which will astonish all who are familiar with Griffith's methods in the magnificent storm sequence. Not only does the storm rage upon the screen but the audience is made to feel the force of the gale. The storm effects are so realistic that the audience shivers, hunches its shoulders and gives every indication of being in the midst of a real storm. Not only the sight but the sound effects are perfectly good. The wind howls, the rain pours, the thunder rolls and the lightning flashes. The audience sits in the midst of a storm. The storm is so realistic that it is almost too much for the average person. Perhaps it would have stirred John Fairbanks more than it did the audience if he had been there. The storm is so realistic that it is almost too much for the average person. Perhaps it would have stirred John Fairbanks more than it did the audience if he had been there.

The Tempest Breaks in "One Exciting Night"

Boston American 10-14-22

REAL STORM HELPED OUT GRIFFITH

On June 11 this year a terrific hurricane swept over New York city and vicinity. It came down upon that locality early in the afternoon and continued with ferocity up to sundown. Warnings were sent ahead of it as it progressed from the southwest.

D. W. Griffith and his staff were at work on a new picture, "One Exciting Night," at the producer's plant at Mamaroneck, N. Y., in Westchester County, just twenty miles direct northeast from the city. Griffith saw his chance and gathered his expert photographers about him. The coming of the storm and its height was registered on many moving cameras. Newly perfected photographic apparatus was used to record falling trees, uprooted shrubbery and houses or sheds dismantling.

Some of these actual scenes are embodied in the climax of Mr. Griffith's new picture.

The famous motion picture producer had no idea at the time of ending his new work with a great storm scene, but the real one that caused such ruin in and around New York in June gave him the thought. With the scenes he was able to adapt he added others. All this serves to give a touch of realism to his storm scene, the like of which have never been shown on stage or screen before.

Some idea of the force of the storm at the time may be had from the fact that more than one hundred people lost their lives in it. In Westchester County alone and adjacent to Mr. Griffith's plant five thousand

Comedian Wants to Play Classic

Funny Darkey In Griffith Picture Would Like Tragic Role

D. W. Griffith may have made Porter Strong a striking figure in the motion pictures through his work as Romeo Washington, the hapless darky servant in "One Exciting Night," now at the Tremont Temple, but this young man is far from satisfied. Everyone predicts that Strong will be to the screen what Al Jolson is to the stage, but Porter keeps on reading Shakespeare and hoping that Sothern and Marlowe give him a chance.

Strong began his career on the Pacific coast with a traveling repertoire company, presenting the works of Shakespeare and other masters. As a result he had much glory for himself but his meals didn't come regularly. Stranded once, he got a chance to join Kolb and Dill, who west of the Rocky mountains are what Weber and Fields were to Broadway some years ago. Porter Strong made a hit immediately in darky character parts.

Mr. Griffith "caught" him in one of these shows some years ago and engaged him for pictures. He will be remembered as Seth Holcomb in "Way Down East," the funny village rube who drank long-life bitters on the sly and was hopelessly in love with Martha Hopkins, the gossiping old maid.

Strong next led the weird mobs of the carmagnole in "Orphans of the Storm." He will probably continue to act more comedy character roles for Mr. Griffith, but he will continue to read Shakespeare omnivorously and live in hopes that the people some day may find him to their liking in the classic drama.

Peoria Ill. Journ 10-8-22 Transcript

Griffith never pours out any advance matter on pictures before he completed them. For that reason it is impossible to obtain anything definite on the character of the one he is now undertaking, other than its title is "At the Grange," and that it will not be a costume picture. "Orphans of the Storm" was one of the first of the present wave of costume films to come from the screen. Every director in the country now has the costume film idea. More than $10,000,000 have been spent on costume pictures this year. Still it remains to be seen whether the costume picture will pay for the great outlay necessary to make it.

Griffith may have good reasons for his decision to abandon this style. He spent everything he had, it is said, in producing "Orphans of the Storm," and it is just possible that the gross to date is not equal

N.Y. Telegraph 10-12-22

N.Y. Star 10-14

NEW YORK EVENING WORLD 10-14-22

Toledo Blade 10-14-22

N.Y. Times 10-15-22

GRIFFITH FILM SEEN IN BOSTON

CAROL DEMPSTER and Henry Hull in "One Exciting Night," D. W. Griffith's newest picture, opening at the Apollo Theatre next Monday evening.

The Storm Scene From Mr. Griffith's Newest Picture Is One More Example of His Skill and Imagination With Unloosed Forces of Nature

N.Y. Am. 10-24-22

Telephone, Bryant 3000

Griffith Picture Opening Event of Note on Broadway

FEW persons would have believed that D. W. Griffith could ever persuade the forces of nature again to give him as thrilling a climax to a photoplay as the memorable ice scenes in "Way Down East," but he has done so in "One Exciting Night."

D.W. GRIFFITH

There is a storm, or rather a tornado, in this new screen production, which had its first Broadway showing at the Apollo Theatre last night, which is indescribably dramatic. It was rumored in the lobby that Griffith took advantage of a hurricane, which struck this vicinity last Summer and killed many people, to get most of his storm pictures, just as he watched the White River in Vermont until the ice broke up for his ice scenes in "Way Down East."

"One Exciting Night" is a new adventure for Griffith. He has invaded the field of the lurid melodrama, proposing to go "The Bat" and the "Cat and Canary" one better. He has boldly utilized such properties as moving fireplaces, clutching hands, mysterious panels, strange masked individuals prowling through a lonely mansion, tricks which were distinguishing features of the two popular stage melodramas. He has even taken as his chief theme a vast treasure of stolen money, hidden in this isolated manor, and responsible for all the excitement.

He has shown that he is able to construct a thrilling and harrowing detective drama as skillfully as he can build an epic of history.

Carol Dempster, whom Griffith introduced as a film actress in "Dream Street," is the heroine of this picture, and Henry Hull is the hero.

Many society and motion picture people of note were present at the opening.

Alan Dale's review of "One Exciting Night" will appear in a later issue of the New York American.

"ONE EXCITING NIGHT" TO OPEN SOON IN CHICAGO

N.Y. Telegraph Sunday Oct 22

Will Have Premier at the Illinois on November 20.

D. W. GRIFFITH'S FORTHCOMING PRODUCTION "ONE EXCITING NIGHT"

"One Exciting Night" Is a Real Thriller

There is a thrill, a chill and a good laugh at the Apollo Theatre, where David Wark Griffith's new cinema, "One Exciting Night," had its premiere last night to perhaps one of the most critical audiences that ever sat throughout a picture. The "ooh" of the spoken and silent drama were present, while some two thousand were turned away.

"One Exciting Night" is a mystery drama, with just enough to relieve a tense situation when the plot begins to thicken. While Mr. Griffith has departed from the heavy and spectacular, he has produced a picture that will live among the immortals of the silver screen. It is one of the best photoplays ever shown and has a well balanced cast of characters, which is headed by Miss Carol Dempster, who shares the honors with Henry Hull. The cast includes Porter Strong, Morgan Wallace, C. H. Crocker-King, Miss Margaret Dale, Frank Sheridan, Frank Wunderlee, Miss Grace Griswold, Miss Irma Harrison, Herbert Sutch, Percy Carr and Charles E. Mack.

The producer has left nothing undone to make the picture a real thriller. Spooky hands, secret panels, shadows and darting figures all have their play, while Peter Strong and Miss Harrison, playing servants, are humorous throughout. Just before the identity of the mysterious villain becomes known there is a storm scene, which is about the most realistic ever produced on the screen. It was the belief of several in the audience that some of the storm could be cut out of the picture without endangering its quality.

The scene of the play, which is called a comedy-drama, is laid in Louisville, Ky. Unknown to her, Miss Dempster is the rightful heir to a vast estate, left by her parents when they died in Africa of the fever. Her father's brother, desiring to gain possession of the estate, sends the child—who proves to be Miss Dempster—away. The estate is about to be divided among the brother's heirs, when a Kaffir, played by Frank Wunderlee, arrives and tells a story of the sending away of the baby.

The mansion of Henry Hull, which has been vacant for a long time, is being used by bootleggers as a storehouse. His arrival caused the bootleggers to transfer their liquors. They become panic-stricken when the revenue agents close in on them and more than $500,000 in cash is placed in a hand satchel. The satchel is hidden in a secret panel in the old mansion as they flee from the scene.

One of them gains entrance to the house and is about to carry away the money when the leader of the bootleggers arrives and is killed in a pistol duel. The butler in looking over the house accidentally finds the secret panel and takes the bag to another secret hiding place, in the lower part of the house, not knowing that it contains anything but old papers.

Meanwhile there is concerted effort on the part of the other bootleggers to gain the money. Some of them gain access to the house as servants while another plays the part of a detective. An old doctor is a real Scotland Yard detective, also two other servants.

Miss Dempster's mother, played by Miss Margaret Dale, who is not her real mother, decides to let a society raffle marry her daughter. She does not love him, but instead loves Henry Hull. Through the action, which occupies only thirty-six hours, and is actually "One Exciting Night," Hull continues to prove his love, and while no one suspects who killed the bootlegger, Miss Dempster has often seen his shadow on his hand. A friend of Hull's, in a desperate attempt to find out who the mysterious man is, is killed as he pulls off the mask. In a chase from the house which follows after the man of mystery, and at the height of the storm, Miss Dempster and Hull never relax their efforts to run the villain down. All are caught in the storm. Hull saves his finances just as a big tree is blown to earth, and when the villain is felled by another tree they catch him, and are in a desperate battle when the detectives arrive on the scene.

When the man of mystery is exposed all the guests gasp, and so will you, if you go to the Apollo.

Telegraph

American

Telephone, Beekman 2000

Griffith Picture Opening Event of Note on Broadway

EVERY person would have believed that D. W. Griffith could ever persuade the forces of nature assist to give him as thrilling a climax to a photoplay as the memorable ice scenes in "Way Down East," but he has done so in the "One Exciting Night."

There is a storm, or rather a tornado, in this new screen production, which not only surpasses anything ever seen before, but Miss Dempster is caught in the storm and her life is in jeopardy. Mr. Griffith has made a picture that will be talked about for years to come.

World

AY, OCTOBER 24, 192

The New Films

"ONE EXCITING NIGHT."

Oct 24

W YORK HERALD, TUESDAY, OCTOBER 2

THE NEW MOVIES

By Robert E. Sherwood

A Griffith Comedy.

D. W. Griffith has never been noted as a producer of comedy. In fact, the lighter touches in his photoplays have generally been of a rather crude order, and have not added materially to the value of his work. As an instigator of tears he has always been supreme, but as a mirth provoker he has been somewhat of a dud.

However, it's a long lane that doesn't lead ultimately to Yonkers—and in his latest production, "One Exciting Night," which opened last night at the Apollo, Mr. Griffith has concocted a slapstick farce which is well worthy of Mack Bennett at his best.

"One Exciting Night" is very much on the order of "Bulldog Drummond." It is a mystery melodrama, so liberally leavened with broad burlesque that the casual spectator never quite knows whether he is laughing at or with Mr. Griffith. Just when the action becomes so terrific that the audience is constrained to smile patronizingly in self defense, Mr. Griffith steps in and pushes his characters over the line which separates ham melodrama from utter nonsense; and the audience suddenly realizes that it is being effectively kidded.

The early stages of the picture are not particularly promising. For a reel or so "One Exciting Night" shapes up like another "Dream Street," and the prospect is none too alluring. But then the murders start and all is well. Hands appear through trap doorways and clutch at the empty air. Villainous eyes gleam like automobile headlights from the depths of the night. Door knobs turn mysteriously. And the audience, as one man, shivers.

Of course there is a burnt cork negro, who indicates extreme fright by blinking his eyes rapidly and knocking his knees together. There is also a suitcase which contains $500,000, and a grim visaged detective who never takes his hat off. What is more, there is a foreword from Mr. Griffith which starts: "We welcome you to our new offering—a little romance—just a little mystery, we hope just a few thrills," and so forth.

What would a Griffith opening be without a foreword!

The general spirit of the thing is well carried out by the members of the cast. Most of them are veterans at this sort of work. The hero, Henry Hull, has been doing it for several months now in "The Cat and the Canary," and C. H. Crocker-King, unless we are very much mistaken, was the arch villain upon whom a green spotlight was always focused in "Bulldog Drummond."

"One Exciting Night" is in reality a pot boiler—and a highly successful one at that. It will do well in the box office wherever it goes. Mr. Griffith often has to devote his attention to pictures like this, because it is an open secret that some of his more ambitious offerings have n't been quite as profitable as they might be.

Let us trust, then, that "One Exciting Night" will make enough money to pay for another "Broken Blossoms."

THE SCREEN

Griffith Gives Thrills.

ONE EXCITING NIGHT. Produced and directed by D. W. Griffith, with Henry Hull, Carol Dempster, Porter Strong, Morgan Wallace, C. H. Crocker-King, Margaret Dale, Frank Sheridan, Frank Wunderlee, Grace Griswold, Irma Harrison, Herbert Sutch, Percy Carr and Charles E. Mack. From a story by Irene Sinclair. At the Apollo.

D. W. Griffith has given himself completely and frankly to old-fashioned, hair-raising melodrama and broad comedy in his latest production, "One Exciting Night," which opened at the Apollo Theatre last night. He has not attempted melodramatic interpretation of history, as in "Orphans of the Storm," nor melodramatic moralizing, as in "Way Down East," but simple mystification and high jinks without an overlaid purpose—except when the inevitable pulpiteering appears in subtitles that seem to have been taken from "Dream Street" and its self-consciously solemn predecessors.

But, if you can shake off the weight of these incongruous subtitles and if you are not disconcerted by the obviousness and exposed machinery of the plot, there is in store for you at the Apollo Theatre one really exciting evening. For Mr. Griffith's motion pictures, as pictures, are stirring. Cloaked figures steal about, murders are committed, frightened women run and scream, white arms reach out from secret passages and two terrified negroes are always trying to escape from it all. And at the end there is a storm. This is the screaming, streaming climax of the film. And it is a magnificent piece of work. Mr. Griffith has even gone beyond his ice scene in "Way Down East." In itself it is a thrilling thing to watch, it would be if there were no story attached to it. It brings the picture to a whirling, whirring end.

You are not supposed to know any more about the story than you can guess as it goes along—and many, certainly, will always be ahead of it—but you may start off with the knowledge that a number of people are looking for a $500,000 fortune amassed by bootleggers and a number of others are seeking a missing heiress. And the searches cross each other in the Kentucky home of a youth with the fixed idea that he must marry the heroine of the piece.

This youth is impersonated by Henry Hull, and those who have seen him in "The Cat and the Canary" know that he is a natural pantomimist. Those who haven't will be glad if when they see him in "One Exciting Night" he is one of the unadulterated delights of the show. There's Porter Strong, too, as Romeo Washington, a frequently, if not always, fearful negro servant and an ardent wooer. His comedy is of the broad and busy kind, but he's funny, so he qualifies. C. H. Crocker-King, one of the masters of mystery in the plot—if you don't guess who he is—does more than any one else, perhaps, to make the thing creep. His presence is enough, usually, to make any scene uncertain.

Carol Dempster, as the helpless heroine, until she begins to fight, gives vitality to the picture, and all the others are vividly present, also. The picture is nearly cast. Margaret Dale, supporting Miss Dempster as the heroine's mother, does especially good work, as does Irma Harrison, as a mulatto maid.

The film is somewhat too long, it hasn't the photographic finish that all of Mr. Griffith's pictures have, it lacks the touch of a master producer and, we believe, there are three sub-titles that try to make a rampant melodrama an allegory or something—thing it is not. But for all that, and despite everything, "One Exciting Night" is a fabulous thriller. And don't forget the storm. You won't, if you see it.

Oct 24

LEGRAPH, TUESDAY, O

GRIFFITH'S FILM SEEN AT APOLLO

"One Exciting Night" Is Super-Thriller Which Compresses All Melodrama Into Hours.

SPLENDID CAST FOR FILM

Porter Strong Carries Away Comedy Part—Dempster and Hull in Leading Roles.

By SUZANNE SEXTON.

"One Exciting Night" it is.

D. W. Griffith's newest production, inaugurating his fifth annual New York season, had its premiere at the Apollo Theatre last night. For sheer bloodcurdling inventiveness, it is going to snatch a lot of royalties away from Avery Hopwood and stary Roberts Rinehart and put them back into the film industry. If there is one single spine-tingler or goose-flesh inducer that Pinkerton, Doyle, Poe, Jac. Boyle and the other mystery spinners have overlooked here you have it.

Totally unlike anything Mr. Griffith has presented since the thrills of the old biograph days, "One Exciting Night" pays its respects to the old Green unities. Four murders, the vicissitudes of half a million dollars, a charming love story, a tale of deeds which began in South Africa years before, the modern game of bootlegging, Dr. Jekyll and Mr. Hyde and a dozen or so other ingredients have been lifted generously from Mr. Griffith's catacomb of plots and condensed in a few hours' entertainment.

Mr. Griffith himself claims no more for the picture than that it is a "modern" study of mystery. Just to make it a little more 1922 he has added a Harlem actor, Porter Strong, who carries off the comedy as Romeo Washington with the aid of two loose feet. Another artist, who may be to the screen what Bert Williams was to the stage in the uniqueness of his art, is Henry Hull, who has been a Griffith player for years, playing, under a rock, make-up. His comedy efforts are aided by a little dark brown girl with exotic eyes, Irma Harrison. To have this pair dance through the mystery play at least 50 per cent. is entertainment.

Thus there is every good reason for the doubtful heroine, Miss Dempster, who have played tackle at Smith. When she walks a rather hazy as the heroine of a mystery play, it is Henry Hull, Porter Strong, Irma Harrison, Frank Sheridan, Morgan Wallace, C. H. Crocker-King, Frank Wunderlee, Grace Griswold, Margaret Dale and Charles E. Mack who are the stars, not her.

In addition to the thrills in the film, Mr. Griffith added the Pinkerton touch of a mere mortal in Harrison Greene, who, through the agency of a Dictaphone, proved to be the guilty man. The story is set in the Kentucky home of Miss Dempster, who, unknown to herself, is the heiress of a vast estate. Her father's brother, who is the villain of the piece, sends the child away. The death of a Kaffir, who knows the secret of the estate, brings the heiress back to her home. The bootleggers get and the stage is set for the

'ONE EXCITING NIGHT' IS A THRILLER

Storm Scene in New Griffith Film Proves Breath-Taking Climax.

Even the elements move on occasions in favor of David W. Griffith. When the germ of a mystery play was showing signs of life in the fertile brain of the great producer, along came the storm of last June, which rode so spectacularly over New York and Westchester County. It is this storm, not to betray any secrets of Mr. Griffith, that one may see in undoubtedly the most exciting motion picture fandom ever has witnessed.

It is this storm that winds up the photo-melodrama, "One Exciting Night," which had its first Broadway showing last night at the Apollo Theatre, inaugurating Mr. Griffith's fifth annual New York appearance. Even remembering what the master film producer has done in other pictures, such as the spectacular ice scene in "Way Down East," it is safe to say that his present storm surpasses all. It is a thriller.

On the programme spectators and presumably reviewers are requested not to reveal the plot of the film to those who have not seen it. Fair enough. But here are two mysterious murders done by some dark, sibilant force as the wind howls without and the women and men howl within, while over it all one may see as well as feel the stark hand of disaster ready to strike.

Gigantic cloaked figured steal about through secret passageways. Great white statues fall in hallways of the great house. On top of these rather disquieting episodes the storm breaks.

MYSTERY THERE.

Naturally the man who neatly performed the murders—was it the glowering negro, posing as a bellhop the evil visaged guest of the chief of the bootleggers?—is run to earth when the storm is all over and the man and the maid may more more placidly toward their destinies.

Leading role in the film play is taken by Carol Dempster, as a Lorgnette heroine, who begins as the apparently unknown heroine a rapturized dancer before the story is all closed. Henry Hull, whose New York tenure is present, proved to love with another in spite of a broken marriage with Mrs. J. Wilson Buckmaster, played by Morgan Wallace, who the narrow, the bootlegger gang and the storm, are her foes.

In addition to the roster in the film, Mr. Griffith added the Pinkerton touch of a mere mortal in Harrison Greene, who, through the agency of a Dictaphone, proved to be the guilty man. The story is set in the Kentucky home of Miss Dempster, who, unknown to herself, is the heiress of a vast estate. Her father's brother, who is the villain of the piece, sends the child away. The death of a Kaffir, who knows the secret of the estate, brings the heiress back to her home. Miss Dempster has not yet reached the heights which other of Griffith's heroines have attained, but she is coming along and she has some splendid moments in this film. Other leading of general mention are Porter Strong as Romeo Washington, Morgan Wallace, C. H. Crocker-King, Frank Wunderlee, Margaret Dale and Frank Sheridan.

my Journal, Oct 24.

my Sun Oct 24-1922

ON THE SCREENS IN CITY THEATERS

'One Exciting Night' Is Shown at the Apollo.

"Please do not reveal the plot to those who have not seen it." These words mark a startling departure in the cinema methods of David Wark Griffith. They appear in three places on the program of "One Exciting Night," which thrilled the people sufficiently fortunate to occupy seats in the Apollo Theater last evening.

This new product of the man who has been called the master of the screen is a mystery play in the manner of Avery Hopwood and Mary Roberts Rinehart. It is just as exciting as "The Bat," "The Cat and the Canary" and other prize nerve wreckers which have held the American stage in recent years. The piece is listed as a comedy drama—if we recall the label correctly—but Mr. Griffith evidently worked on the principle that farce is the only comedy, because the continuity is full of exaggerated humor. In fact, this is its chief charm.

We are inclined to believe that Mr. Griffith spent some exciting nights at a number of the mystery plays previously cited. After attending four or five he probably decided to see what he could do in the direction of such a presentation. A brilliant mind likes to use new weapons, we are told. Mr. Griffith had effectively demonstrated his dominance of the spectacular school of the motion picture. In fact, he created it, or made it an art, which is the same thing. Now he wanted to have some fun. He has had it in "One Exciting Night," and the audiences will experience the same pleasure for a few years to come.

We have seen numerous mystery films, but Mr. Griffith's offering is eminently superior to anything of the sort that the American screen has known. Throughout every inch of the celluloid the director's art is evident, most tellingly evident. There are tense moments when one thinks one's heart just cannot last another yard. Then comes an onslaught of comedy that congests the theater. If you don't die of fright you will laugh yourself to death.

The plot is an excellent news story, but we can't break it in THE SUN today, as we previously explained. This much must be said: It has male and female crooks who make things decidedly unpleasant and dangerous for the hero and the heroine and other people who wish they would leave them alone.

my Mail TESDAY Oct 24 1922

In Filmland

"ONE EXCITING NIGHT"

"ONE EXCITING NIGHT," D. W. Griffith's latest production, came to the Apollo Theatre last evening and it may as well be said at the outset that it was, and that it will be for every one who sees it.

For Mr. Griffith has caught the infection from the prevailing craze for mystery plays and has set out to outmystery them all. Whenever he decides to portray an idea he can always be depended upon to do it a bit more emphatically and a bit more completely than any one else.

And so he has done in "One Exciting Night." In it he has something of "The Bat," more of "The Cat and Canary" and a little from various other mystery plays, in addition to a few specially selected chills and thrills of its own. There are two separate and distinct murders, half a million dollars in cold cash—bootlegging profits—as the stake sought by the assorted crooks, several mysterious gentlemen who wander about shifty-eyed and noiselessly through the shadows, usually hiding behind huge mantels; a house with secret panels, mystic doors and hidden passageways, several continually frightened girls and women and an appealing young hero.

All these devices has Mr. Griffith employed in the plot, and though it is somewhat drawn out and though the solution is somewhat obvious quite a while before the end of the last reel, still it manages to hold the interest with comparative ease. It is a theatrically unreal plot, and Griffith frankly admitted as much in his curtain speech last night, stating that his purpose in the film was simply to entertain.

But the big Griffith punch comes in the titanic storm in which the picture has its denouement. There have been storms and storms on the screen. Only recently it seemed that the high-water mark had been reached in the picturization of "The Old Homestead," but compared with this terrific cyclonic blast in "One Exciting Night" that storm was a mild zephyr.

And the players carry on through the hurricane, giving the picture a thrilling melodramatic climax that brought gale after gale of applause from the audience. Entire forests seem to be uprooted and go drifting across the scene, buildings go hurtling through the air. It is all a mighty spectacle and in itself makes the picture well worth seeing.

And Griffith has demonstrated in this film a distinct comedy sense. The humor is furnished by a young colored Romeo and his lady love, who interchange the tenuity of the dramatic episodes with lightsome flights of comedy that yet appear not in the least incongruous and are indeed a welcome relief from the mystery.

The cast is on the whole exceptionally good, led by Henry Hull and Carol Dempster. The former, who has been playing in "The Cat and the Canary" on the stage, appeared entirely at home in his familiar surroundings in "One Exciting Night," and gave a consistent performance as the hero. Miss Dempster has not yet reached the heights which other of Griffith's heroines have attained, but she is coming along and she has some splendid moments in this film. Other leading of general mention are Porter Strong as Romeo Washington, Morgan Wallace, C. H. Crocker-King, Frank Wunderlee, Margaret Dale and Frank Sheridan.

my Globe. Oct 24-1922

THE NEW FILM

By F. P. Adams

"One Exciting Night"

D. W. Griffith, at Apollo

D. W. Griffith, of Hugh Chesterfield, is the world's greatest producer of mystery pictures. This is an open secret. The remaining point, however, really is, is "One Exciting Night" about the greatest of Griffith's mystery pictures? Well, about New York's only 20 years ago, Griffith's "Way Down East," "The Birth of a Nation," "Orphans of the Storm," "Dream Street," "The Idiot" and "Broken Blossoms" are the Griffith works that stand out in my memory. The plots are arranged by Hugh Chesterfield.

Telephone, Beekman 2000 NEW YORK AMERICAN

Oct 25

"One Exciting Night," Griffith Picture, Shown at the Apollo

By ALAN DALE

WHO-DID-IT-ISM crept into the pictures, or was rushed into the pictures, in the film entitled "One Exciting Night," at the Apollo Theatre. It was rushed in with plenty of comedy, a dash of three of spookery, and a rather remarkably suspenseful story.

You and I—callous ones!—may scoff at the utter "mystery" of "One Exciting Night," but those who revel in riddles and were "top of the class" in mathematics will enjoy this picture. Then, the screen does all this sort of thing much better than the stage.

Frinstance, there is a situation. There is some malefactor. There are various figures arrayed upon the stage. Then comes the close-up. You see a set of features that seem to give the show away. You watch a pair of magnified eyes that creep into your marrow. Every wrinkle in the enlarged countenance means something. These close-ups that the stage ignores mean infinitely more than anything the stage has to offer. To my mind they can hardly be abused. They are the wonderful assets of the films.

Carol Dempster.

"Please do not reveal the plot to those who have And the instructions, as far as I am concerned, are not seen it," says the programme at its very top, unnecessary. I couldn't reveal the plot. I'm too dense to reveal the plot. I was always bad at guessing contests. I want diagrams of all plots. Oh, I have imagination, but the who-did-it-drama surely does not call for imagination. It calls for perspicacity, and concentration, neither of which I possess. No; I shan't reveal your plot. I wouldn't if I could, and I couldn't if I would.

But "One Exciting Night" has plenty of comedy. You may experience a shiver or two, but immediately there is comedy, and you are relieved of your tension.

The darky roles in this picture are extremely well done. They are artistically done, and they add a great deal to the commercial possibility of "One Exciting Night." They vie with the who-did-it-ism.

Margaret Dale must be congratulated for her work, and Carol Dempster absolutely defied the close-up to do its worst. Poor Miss Dempster was the target of the close-ups, and she emerged intact. More could not have been expected. For those who like an agreeably young "hero" there is Henry Hull, and Morgan Wallace gave a satisfactory performance.

I simply WOULDN'T give away the plot. As soon as I read the programme and noted the request my spirits went up. I should have been lost—lost explosively!!

APOLLO THEATRE—"One Exciting Night," by Irene Sinclair, directed by D. W. Griffith.

THE CAST.

Agnes Harrington	Carol Dempster
John Fairfax	Henry Hull
Roger Ashbrook	A. Porter Strong
J. Wilson Buckmaster	Morgan Wallace
Jim Harrington	C. H. Crocker-King
Vi Delacroix	Frank Sheridan
Bennett Fairfax	Frank Wunderlee
Mrs. Fairfax	Grace Griswold
Jim Kaffir	Charles E. Mack
Mrs. Wilson	Irma Harrison
Mrs. Harrington	Margaret Dale
Jerome	Herbert Sutch
Atlantic City girl	Percy Carr

DAILY NEWS, WEDNESDAY, OCTOBER 25, 1922

GRIFFITH, THE ALCHEMIST, TURNS DROSS INTO GOLD

By D. W. Gallery

Title of picture: "ONE EXCITING NIGHT"
Name of Theatre: APOLLO
Director of Picture: D. W. GRIFFITH
Producer: D. W. GRIFFITH
Presented at the APOLLO THEATRE

my Tribune Oct 25

WEDNESDAY, OCTOB

lems which might be overlooked in just an ordinary man. The name "Griffith" has been breathed reverently. He has made fashions in movies, he has made fashions in stars and he has made stars. He is a great and an exceptional man, yet he has taken a holiday and made the picture which opened at the Apollo Theater Monday night. Therefore any one may take a holiday and enjoy it. It isn't necessary to go in the spirit which people used to have when they would explain their presence at a Charlie Chaplin picture by saying: "You know, I like Charlie Chaplin. I really think he is an artist." Go ahead and enjoy "One Exciting Night" and don't stop to apologize.

Mr. Griffith certainly decided before the picture was finished that it was just a lark, but we are not sure that he had so decided when he began it. Otherwise why are there all those titles about "mother love" and the "latent instinct" which makes a young woman who is old enough to be married carry a china doll around in her pocket and caress it surreptitiously? This heroine never looked to us as though she was more than half witted and she did not do anything to make us change our opinion until she began to hunt the murderer. In attempting to prove that his heroine knew no evil Mr. Griffith seemed to prove she knew nothing at all. When people talked to her she gazed dreamily into space, fluttered her eyelids and let her upper lip twitch. But then, perhaps, Mr. Griffith was burlesquing his own and other people's ingenues just as he was burlesquing other people's melodramas. As you never can be quite sure which you are to take seriously, it is better not to take any of it seriously, not even the love interest.

In the foreword it is written, "You will enjoy the picture more if you watch carefully through the leisurely beginning some of the seemingly unimportant scenes, as we believe you will find they have significance when the one exciting night comes." This is good advice, although the layman will find it difficult, for there are flashes of this and of that, with long explanatory titles. At the end we heard people all around exclaiming,

"But I don't understand it at all. Why did the man murder him, and who was the bootlegger's partner, and why did he disguise himself?" And it is quite simple if you just watch the beginning and remember what you see.

"One Exciting Night" isn't in the least like any other picture you ever saw, so don't try to catalogue it. Just enjoy it! There is a great deal of slapstick comedy in it and a great deal of mystery, and bookcases open of their own accord and white hands reach out and clutch people about the throat and drag them behind the wainscoting, and people are murdered by other people whose faces are in shadow, and a number of different persons are working on a number of different clews which you, out in front, do not know exist. So it is not difficult to enjoy yourself if you care for any of these ways. The bootlegger meets his death because he is not content to steal only the cash, but he must also steal the receipts so his partner will have nothing on him. The man behind us exclaimed:

"Wish I could get hold of those receipts! I'd roll my own!" And we wanted to turn around and say, "Mr. Griffith does not say 'receipt' when he means 'recipe.'"

No Griffith picture, even a comedy melodrama, is complete unless the spectators see the heroine held in a horrifying position expecting instantaneous death, but saved by the hero. In this picture it is a storm which makes the night more exciting than it could possibly have been otherwise.

Henry Hull gives an excellent performance as the ardent young hero. Carol Dempster is the heroine and her hard-hearted mamma is well played by Margaret Dale. Porter Strong gets most of the laughs as Romeo Wallington, though he shares them with Irma Harrison as his dusky sweetheart. Morgan Wallace is one suspect, C. H. Crocker-King is another, Frank Sheridan is another, Frank Wunderlee is another, and Herbert Sutch, Percy Carr and Charles Mack are still others. Irene Sinclair wrote the story.

On the Screen

"One Exciting Night" at Apollo Shows That Mr. Griffith Has His Lighter Moods

By Harriette Underhill

"One Exciting Night" is exciting, but just what else it is is difficult to say. You may safely apply this one adjective to it, however, for so far we have not found a single person who disagreed with that, and probably it would not be possible to find one. So everybody agrees that it is exciting, and in calling it what he has D. W. Griffith has forestalled all criticisms.

Many people have referred to Mr. Griffith as high-brow. They expect his pictures to delve into history, to deal with big subjects, to hold a sermon; and they go to his plays prepared not to tolerate any weaknesses or anachron-

Film Daily 10/25

4

Newspaper Opinions

"One Exciting Night"—Griffith—Apollo

TIMES—Cloaked figures steal about, murders are committed, frightened women run and scream, white arms reach out from secret passages and two terrified negroes are always trying to escape from it all. And at the end there is a storm. This is the screaming, streaming climax of the film. And it is a magnificent piece of work. Griffith has even gone beyond his ice scene in "Way Down East." In itself it is a thrilling thing to watch. It would be if there were no story attached to it. It brings the picture to a whizing, whirring end.

WORLD—The part of the play that has a speaking acquaintance with "The Bat" possesses all the mechanics and all the characteristics—but no to make mystery thrillers, and despite this equipment the picture is tedious and involved and rambling . . . If there is anything about this picture that is worth while it is the storm.

HERALD—Griffith has connected a clinic force which is well worthy of Mack Sennett at his best. "One Exciting Night" is very much on the order of "Nothing Dreamed." It is a mystery melodrama, so literally beyond all hard bestowal that the usual scattered over some hours whether to be laughing at or with Mr. Griffith. Just when the action becomes so tangled that the audience is convinced to smile patronizingly at all things, Mr. Griffith steps in and pushes his characters over the edge which separates bad melodrama from good comedy and the audience actually realizes that it is being physically tickled. "One Exciting Night" is rather a fine bedtime story. It is rather a fine bedtime story. It will do all right in the film offices where it goes.

AMERICAN—This is a storm, of course, and a comedy. In the one, Mr. Griffith has given a wonderful demonstration of what can be done with a thunderous storm. In the other, he has proved that he can be as funny as anybody in the film offices where it goes.

MORNING TELEGRAPH—For good measure, Griffith has connected a clinic force with a comedy, in the one, Mr. Griffith has given a wonderful demonstration of what can be done with a thunderous storm. In the other, he has proved that he can be as funny as anybody in the film offices where it goes.

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Moving Picture World Oct 21-1922

Newest Ro

CHA

"One Exciting Night"

Griffith Scores With Thrilling Detective Drama That Should Appeal to All Classes of Patrons.

Reviewed by C. M. Inman

David W. Griffith's new screen thriller "One Exciting Night," is a picture that in every way lives up to its name. To the legion of film fans who have followed the Griffith flag in the past, his new offering will appear much of a radical departure from the beaten paths, but even they will have to admit that he has achieved the seeming impossible in producing a picture that combines the elements of love, mystery, burlesque and melodrama, and woven a story that is as full of thrills as a cocoanut is of meat.

It has an appeal for virtually every class of theatre-goer, for it contains all the elements that go to make up a complete whole. While it is not a spectacular film, like "Intolerance," nor a historical production, like "Orphans of the Storm," he has shown that he is able to construct a thrilling detective drama with the same skill as a historical narrative, and, at the same time, present an entertainment that is thoroughly Griffithesque. To do this properly, however, there must be at least one big scene that will leave its impress upon the audience. In "One Exciting Night" it is the storm scene, one of the most realistic tempests ever simulated upon stage or screen. This inspiration came from the terrific hurricane that struck the vicinity of New York last summer. The photography in this scene is superb. Flying branches and streaming rain fill the air, huge trees are uprooted, and the howl of the wind and the concussion of the thunderbolts is given with a graphic intensity that causes the most hardened theatre-goer to gasp with excitement. It gives opportunity for some of the most thrilling moments of the story as well, when the heroine is in search of the mysterious intruder through the darkness and is horrified upon hearing a fellow tenant in the house.

Carol Dempster, who appeared in "Dream Street," leads the cast, with Henry Hull who gives a fine performance. Miss Dempster has some remarkable work, and her sense of humor stands a little ahead of her dramatic ability. Porter Strong as a colored boy has supplied much of the laughter and Irma Harrison provides the thrills most convincingly. Morgan Wallace is an ideal villain, and C. H. Crocker-King, as the detectives, and some fine work. Jack Dempsey, the hero of the picture, too, and the rest of the players too, and cast . . . The photography and sets are fine. The story is well written and well acted.

Motion Picture News Oct 21-1922

"One Exciting Night"

(D. W. Griffith, Inc.—Twelve Reels)

(Reviewed by Richard Spencer)

A TRUE drama of suspense, and though far, far different from anything the "Wizard" has heretofore attempted, it is none the less successful for that. Griffith has done away with his old standard chums, mob, costumes, and spectacle, and in a straightforward manner he has evolved a highly thrilling, gripping, and above all lovable story. Words fail in an attempt to describe its grip. More than that he has created effects never before seen. It does not need the enticing title to draw after the first audience in a city has seen it.

Hull as John Fairfax often seemed too enthusiastic over trivial matters, and indulged in gymnastic gestures that grated at times. That too was, however, trivial in itself, and was forgotten almost as soon as seen. It is saying a lot for a film when one minor flaw is the only one to be found. Griffith has also done wonders for Carol Dempster, who, always good, is in this latest production, showing the hand of the "Wizard" himself. She should take place among the highest after "One Exciting Night" is well known.

As what might be termed a waif of Africa, though legitimate heiress to a vast English estate, and deprived of her lawful heritage, she portrays the modern girl in all her intensity of life, play, and frivolity, bubbled or not, but above all sincere and sweet and right when the things that count enter her life. After acting in the storm that brings the climax is superb; and that storm! Now of [illegible] A storm that it is hard to believe within the reach of photography! Obviously Griffith has made another masterpiece. The work of Porter Strong was fine. Photography, direction, lighting, and settings all excellent.

The Cast

[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]
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my American Oct 25-1922

ork's Most Widely Consulted Help Exchange—WEDNESDAY, OCTOBER 25, 1922 Business Telep

Shun Talkers—Aim Five Years Ahead

One of a series of inspirational articles written especially for the Hearst Newspapers by America's most successful men.

D. W. GRIFFITH,
Famous Motion Picture Producer.

Persons Who Talk Much Seldom Have Much to Talk About—Accomplishment Is the Real Satisfaction—To Escape Competition, Aim Five Years Ahead

ANY person who makes money constructively will at the same time make a success which is not to be measured by money.

It is to be hoped that success in life will be more and more divorced from the money measure.

A dollar makes a poor lens for a young man to use in viewing his future.

In my business we deal in pictures, not in words, therefore we shall try to express a few thoughts with no expectation that the wording will be sufficiently vivid to impress them in the memory of the young man beginning his working career.

One of the first things to do is to raise yourself above throttling competition.

There appears to be no simpler way than to think and plan for at least five years ahead. The moment a young man or young woman begins doing that rigidly, he or she immediately advances into a preferred class that steps ahead of at least eighty per cent of the public.

To see yourself in the desired goal, in all its details, is in itself some accomplishment.

Another simple thing is to shun talkers and talking. You have observed that persons who talk much seldom have much to talk about.

Talk and talkers divert one's efforts and drain one's initiative. After much talking one feels one has done much but really has ACCOMPLISHED nothing. In the end there is no satisfaction like accomplishment

After all, what each one of us is striving for is happiness. Oftentimes it seems this nation is a merry people rather than a happy people. Perhaps this is because we are a people of very fine and high ideals, yet set up standards of attainment that are decidedly material. It is the old fight of the money changers in the Temple.

We do not understand how anyone can ever succeed while regarding work as an ordeal. If you do not like your work and cling to it, it would seem you were practising an unconscious treachery towards yourself and your fellow man. The moment you don't like your work, that work becomes shameful; and where there is shame there is degradation. And if you degrade yourself by doing something you intensely dislike, any success that may come from it must be a mockery.

By your work you should bring happiness and thought and information to the world. You should increase the love of one for another; destroy the primitive prejudices of one person against another who happens to live in a different place.

Real work benefits your neighbor as much as yourself. This is a day of rapid change in the lives of the American people. Within a few years revolutionary things have happened in our religious and social attitudes. They are happening even more vigorously in our economic laws.

Yesterday was the day of the Warrior. To-day is the day of the Capitalist. To-morrow will be the day of the Thinker.

Those of us caught in this changing period may be very much confused. But I think this may be accepted: that there is no happiness without accomplishment; and there is no accomplishment unless it helps your brother man.

D W Griffith

my Eve. Journal - Sun - World Oct 25-1922

a crash of praise

"'One Exciting Night' it is . . 7328 thrills in two hours with the storm still raging" . . . (*Morning Telegraph*)

"*If you don't die of fright, you will laugh yourself to* death . . Tense moments when one thinks one's heart just cannot last another yard . . . then comes an *onslaught of comedy* that congests the theatre. . . . As exciting as 'The Bat' . . Superior to anything of the sort the screen has known . . . Griffith's art most tellingly evident" (*The Sun*)

"The most exciting motion picture ever witnessed . . . breath-taking climax . . Even remembering what the master film producer had done in 'Way Down East' his present *storm surpasses all* . . Griffith has added the funniest type of negro comedian" (*Evening Journal*)

And so will you—

"The audience, as one man, shivers at One Exciting Night . . . acting as terrific . . . . *highly successful*" (*Herald*)

But he's funny—

"One Exciting Night is a hilarious thriller. . . . . And don't forget the storm. You won't if you see it . . . . A screaming, streaming climax, a magnificent piece of work, that brings the picture to a whistling, whirring end . . . . . The negro Romeo's comedy is broad and busy, *but he's funny*" . . . . (*Times*)

"A great many *uproariously funny* bits were uproariously received . . . The storm scene is the directorial genius at its best" . . . . (*The Globe*)

All gasp and so will you—

"Griffith's pictures *will live among the memories of the silver screen* . . . "One Exciting Night" is one of *the top photoplays we know* . . . . A storm scene the most realistic ever produced. . . . Two thousand figured away . . . . *all the green gas, and is still on*" (*The Telegram*)

Gale after gale of applause—

"The comedy is *inimitable humor* . . . . Griffith has constructed a thrilling detective drama as skillfully as he can build an epic of history" . . . . (*Journal*)

"And this Exciting Night it is the storm . . . a thrilling melodramatic climax brought gale after gale of applause . . Turtle boxes seem to be uprooted and go drifting across the screen . . . *Buildings go flying through the air* . . . trees . . . compared with other storms is a gentle cyclone to a zephyr . . . . a sighing breeze will warm today . . . . . hurricane *blast of climax*" . . . . (*Post*)

D. W. GRIFFITH'S

Apollo Theatre "One Exciting Night"

my World Oct 26-1922
my American

D. W. GRIFFITH

Producer of "The Birth of a Nation" and "Way Down East" Says:

"It is our policy that our press department say nothing in praise concerning our productions. Therefore, before our opening of our latest production, 'One Exciting Night,' we made no statement.

"Others have now spoken. The laughter and applause at the theatre upholds the high praise. Therefore we take the liberty of directing your attention to what has been said."

We believe, if you wish to see this picture, it will be to your interest to see it in this theatre, as we have some special effects and special music arrangements of which we have taken great care.

Enormously Funny

"One Exciting Night is a hilarious thriller...

And don't forget the storm. You won't if you see it .... A screaming, streaming climax, a magnificent piece of work, that brings the picture to a whirling, whirring end ..... The negro Romeo's comedy is broad and busy, *but he's* funny" .... (*Times*)

"One Exciting Night will be *the* popular evening pleasure for the rest of the season" (*Post*)

"We feel safe in advising you not to miss it" (*News*)

Surpasses All

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"Well worth the price .... even the war tax" (*Evening World*)

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"Griffith's picture *will live among the immortals* of the silver screen .. "One Exciting Night" is one of *the best photoplays ever shown* ... A storm scene the most realistic ever produced ... two thousand turned away .... *all the guests gasp*, and *so will you*" (*Eve. Telegram*)

"The audience, as one man, shivers at One Exciting Night .... actions so terrific .... *highly successful*" (*Herald*)

"Everybody agrees that it is exciting" (*Tribune*)

Gale after gale of applause—

"And One Exciting Night it is for anyone ..... a thrilling melodramatic climax brought *gale after gale of applause* ... Entire forests seem to be *uprooted* and go drifting across the scene ... *Buildings go hurtling* through the air ... titanic .. compared with other storms as a terrific cyclone to a zephyr .. *a mighty spectacle* well worth seeing .. ludicrous *flights of comedy*" .... (*Mail*)

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D. W. GRIFFITH'S

APOLLO THEATRE **One Exciting Night** Twice Daily 8:30—8:30 All Seats Reserved

PRICES:—Nights, $1.00 & $1.50—Balcony, 50c & $1.00—Matinee, Lower Floor, $1.00—Balcony, 50c

DAILY NEWS, THURSDAY, OCTOBER 26, 1922

MOTION PICTURES MOTION PICTURES MOTION PICTURES MOTION PICTURES

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my Herald - Tribune Oct 26-1922

Illustrated Screen Reports

Edited by GEORGE T. PARDY Assistant Editor, JAMES M. DAVIS

One Exciting Night

D. W. Griffith Production in Ten Reels, Personally Directed by Mr. Griffith—Story from the Play by Irene Sinclair—Photographed by Hendrik Sartov—To Be Released by United Artists.

Cast and Synopsis

Agnes Harrington, Carol Dempster; John Fairfax, Henry Hull; Romeo Washington, Porter Strong; J. Wilson Rockmaine, Morgan Wallace; The Doctor, C. H. Crocker-King; Mrs. Harrington, Margaret Dale; The Detective, Frank Sheridan; Sam Jones, Frank Wunderlee; Auntie Fairfax, Grace Griswold; The Maid, Irma Harrison; Clary Johnson, Herbert Sutch; The Butler, Percy Carr; A Guest, Charles E. Mack.

The main action, which takes place in one night, centers about the attempt of a gang of bootleggers to recover a large sum of money hidden in the house of John Fairfax. Agnes Harrington, with her supposed Mother, is a guest at the Fairfax home. Rockmaine, to whom Mrs. Harrington is attempting to wed Agnes, is also a guest. Various other people appear and reappear in the house and there is great confusion of identity until two mysterious murders are cleared up when the culprit is caught outside the house in a terrific storm and Agnes and Fairfax are wed.

Reviewed by Oscar Cooper

The Griffith of "One Exciting Night" is Griffith working in a new vein—mystery combined with romance, and the two merged into comedy-melodrama.

Before any reviewer can attempt to appraise the worth of a picture, he must make it his business to understand the mood and the intent of the producer. If the picture—for instance—is designed as pure entertainment, without teaching a great moral lesson, it must be reviewed for what it is. Anything else is not only worthless as criticism, but is absolutely unfair to the producer.

Well, "One Exciting Night" is intended, in the words of its maker, as a "story of entertainment." The only question the reviewer has before him is this: does it succeed in fulfilling its purpose?

We wish all questions were as easy to answer. "One Exciting Night" is a rattling good piece of entertainment, put together with remarkable cleverness. It joins blood-curdling thrill to farce-comedy of a high order. Nor has Mr. Griffith forgotten romance. Around Carol Dempster and Henry Hull he has built a love story that never gets in the way of the mystery, but reinforces the total effect splendidly.

For the better part of the first act, the picture moves slowly, building atmosphere for the rapid action and climax of the second. The spectator is bewildered, of course. He is let in on no secrets, but he gets the firm idea that something very exciting is coming later. It does. And it is mixed with the antics of the negro Romeo in such manner that the audience is alternately frozen with fear and swept by gales of laughter.

Having prepared his ground, Mr. Griffith proceeds, in the later reels, to give his story full swing. There are two murders to be cleared up. The finger of guilt is pointed first at one character and then another. There is scurrying to and fro. There are entrances and exits by mysterious persons. The detective increases his activities. Women's screams, the appearance of hands from behind doors, secret panels and all the panoply of mystery are brought into play.

When the audience has been worked up to the highest pitch of suspense, the smash comes in the form of a terrific storm. The heroine and the detective and the handcuffed hero chase the villain while the elements rage. Trees are uprooted and their branches stream through the air; wind and rain blow across the screen in fearful gusts.

The negro Romeo, at last given his chance to escape, slips and slides and stumbles through the cyclone, his face a perfect picture of comic despair. He is not interested in what happens to the villain. He just wants to get home to his little shack. And he arrives there to have the house all but blown out of his hands. Finally, he secures himself in the doorway and the house is lifted from its foundations, whirled topsy-turvey through the air, and lands, a mass of splintered wreckage.

Meanwhile, the heroine, pursuing the villain, and followed by the hero—all of them by this time drenched to the skin—is very nearly pinned beneath falling trees, only to be rescued at the final moment of suspense. Then the murderer is caught by the reunited lovers.

It is a magnificent melodramatic climax—the finest handling of storm-forces the screen has ever seen—a photographic marvel.

The cast, without exception, gives excellent performances, with Miss Dempster revealing remarkable promise. Henry Hull is a new and refreshing screen type. The comedy of Porter Strong as Romeo is sure-fire. Fine dramatic work is contributed by the other principals.

"One Exciting Night," summed up, is just what the title says it is. Mr. Griffith set out to create sheer entertainment of the first rank. He has succeeded, beyond the flicker of a doubt.

Griffith's Newest Has Thrills, Hokum and a Great Storm

D. W. Griffith presents
"ONE EXCITING NIGHT"
Griffith Prod.

DIRECTOR ..... David W. Griffith
AUTHOR ..... Irene Sinclair
SCENARIO BY ..... Irene Sinclair
CAMERAMAN ..... Hendrik Sartov
AS A WHOLE.... Good hokum; creepy mystery stuff with comedy well interjected, and big storm episode
STORY..... All about an African heiress mixed up with boot-leggers, loot, creepy hands, and spooky stuff
DIRECTION..... Good enough, but Griffith wastes his tremendous talents
PHOTOGRAPHY..... Uneven; some shots not up to Griffith's standard
LIGHTINGS.... Fair; at times smoke from carbons can plainly be seen at the edges
PLAYERS..... Carol Dempster charming and cute as the heroine; Henry Hull fairly satisfactory, but Porter Strong as the colored Romeo carries off chief honors; others unimportant
EXTERIORS ..... Satisfactory
INTERIORS ..... Good
DETAIL ..... Well handled
CHARACTER OF STORY..... The first real good mystery photo comedy drama shown in years
LENGTH OF PRODUCTION..... 11,005 feet

A long time ago, back in the old days of the Biograph, when he was "Larry" Griffith, and not "D. W.," the accepted grand master of screen art, he might have made this one easily enough, and it would have been accepted without one-tenth of the criticism which naturally will come today.

This isn't to say that "One Exciting Night" isn't a good box-office because it is. As a matter of cold dollars and cents, this possesses a tremendous lot of box-office value. It has all of the tried and true mystery hokum. It is piled on in gobs, slabs, and extra slabs. There is everything from creepy hands with long fingers that mysteriously grope at nothing, to doors opening by trick buttons; moving book-cases, door-knobs, twisting from unseen hands, and all of the other sure-fire motives.

In addition, the musical department of the Griffith organization has thrown together a squeaky fiendish nerve tingling score, and a lot of people who laughed at the opening, did not realize that half of their laughter was due to sheer nervous tension.

Never in his long experience as a showman has Griffith played so definitely on an audience as he does in this mystery comedy drama. He not only pulls the strings of the marionettes in his cast, but reaches out far beyond the foot lights and miles away from the camera, and handles his audience with that certainty and sureness that has made him what he is today, the greatest showman producing pictures, in the world.

There is a mystery story and a lot of other stories in "One Exciting Night," and there is comedy galore. It is hard to tell whether D. W. is laughing with or laughing at what he produces, but all in all, while this lacks many of the features which one expects or rather demands of Griffith, he has certainly put over a sure-fire box-office success.

A word in passing of the storm. It is not as effective nor as well handled as the "ice jam" in "Way Down East," but it is very, very good indeed, especially that part showing the heroine directly in the way of a falling tree. The suspense at this point is excellent. Carol Dempster is cute and charming as the heroine, and Henry Hull has quite a likeable personality on the screen. Porter Strong was probably the truest of all characters as the colored Romeo, although Morgan Wallace as the villain is fair. Others have little to do.

Tell Them Griffith Has Made a Great Mystery Picture

Box Office Analysis for the Exhibitor

This should be a clean-up. First, you have Griffith's name to work with, in what is probably the best of all his "low-brow" pictures. Then you have a mystery story, and mystery stories have always been good and probably always will be. After this production gets through with a few pre-release showings at top prices in several of the larger cities, you will probably get it from Griffith's distributing organization, United Artists.

One of the points you should carry out is that which Griffith uses effectively on his own programs. He prints a line saying: "Please do not reveal the plot to those who have not seen it." This is very good stuff because it will naturally be betrayed by some people. Others, however, will bear out the suggestion and refuse to tell what they have seen, and this will add to the mysteriousness.

You can surely use some of the stills of the hurricane-storm to advantage, and this with the creepy hands and other usual accessories for a mystery production, should be sufficient to put this over in good shape.

"I'M sorry, but really I can't marry you," says the girl (Carol Dempster) to the boy (Henry Hull) in D. W. Griffith's mystery film, "One Exciting Night," at the Apollo Theatre.

Boston Herald 10-15-22

LAST MYSTERY PLAY FOR D. W. GRIFFITH

Says "One Exciting Night" Took Too Much Labor

Boston Herald 10-15-22

Wonder Storm in New Griffith Picture

Marshal Called When Griffith Set Crowd Laughing

BOSTON AMERICAN
OCT 1 9 1922

TERRIFIC FILM GALE PARTLY STUDIO STUFF

Those who have seen the terrific storm in "One Exciting Night" admit that it is the most thrilling and exciting natural phenomenon ever seen on the screen. Where nature stops and art begins it would be very difficult to say, but the truth is that about half of the storm is what is known as studio stuff and half actual photography of a terrific gale in rain and wind.

Margaret Dale,

D. W. Griffith laughs and says, "guess" when he is asked which scenes are real and which manufactured, but in a general way you can figure that the exciting incidents in the storm were studio and the storm scenes themselves real.

The storm hit the Griffith studio several hours after warnings of a tornado had been sent out. The entire D. W. had a dozen camera men located at different points of the island with orders to keep turning the crank and get what they could when the blow fell. The Griffith studio is located on an island in the river above New York.

The camera men took their lives in their hands by staying on post, but none of them quit. Some got falling beams, others crumbling sheds, all the terrific downpour and exciting natural scenes.

Then Mr. Griffith set to work to imitate nature in the studio. Huge aeroplane engines with vast propellers were set to work to simulate a gale. Half a dozen such instruments can whip the wind up to sixty miles an hour. Great hoses emptied streams of water from above and this water was seized by the wind and whirled around in a downpour which even surpassed the real storm.

And it was in this artificial hurricane that the actors were put to work. They could hardly keep their feet so powerful was the wind and they were in actual danger of being pulled into the propellers as they ran back and forth, fought, struggled and acted under conditions which caused them to drop exhausted after a very few minutes.

They worked in this atmosphere for several weeks before Griffith was satisfied. Then he deftly pieced together the real storm scenes and the artificial ones and achieved the astounding results shown in "One Exciting Night."

NEW YORK COMMERCIAL
OCT 1 9 1922

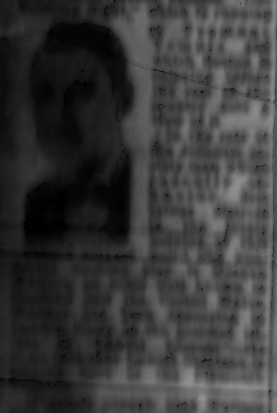
"ONE EXCITING NIGHT" AT APOLLO THEATRE

D. W. Griffith presents his latest picture, "One Exciting Night," at the Apollo Theatre next week. Special radio broadcasting equipment is being completed so that the Griffith production may be heard by radio fans. Arrangements are being completed with the Bell Telephone Company for a broadcasting station by which a broadcasting apparatus will be installed on the stage of the Apollo. This will be the first time a "first night" has ever been distributed by radio. The radio fans will be able to follow the progress of the film by the music of the orchestra and by the laughter and applause of the audience.

The new film will be shown in eleven reels. Mr. Griffith describes his picture as "having been made to entertain the public; to make the audience laugh and forget its own troubles; a story told just as the story tellers of old told them, for the entertainment of the hours and not to preach a moral or propound a thought." The Apollo showing will be under the personal direction of Mr. Griffith, with special effects that are distinctive of his presentations.

CELEBRITIES IN GRIFFITH FILM

By S. F. McMICHAEL



Boston American
ISSUE OF
OCT 20 1922

Negro Minister Had Forty Wives

DAYTON, Ohio, Oct. 20.—Rev. Bill Jones, negro preacher, admitted having 40 wives today. Reverend Bill said he had never been divorced. He was arrested when a $10,000 check he paid for a local picture show turned out to be a bogus one.

BOSTON AMERICAN
OCT 2 0 1922

Largest Evening

ALL CHILDREN SHOULD SEE BIG MYSTERY FILM

Fathers and mothers everywhere throughout Greater Boston are being asked to "have a heart" and let the young hopefuls betwixt the ages of ten and sixteen look at D. W. Griffith's mystery thriller of "One Exciting Night" at Tremont Temple.

Those who can put their own youth in the correct memory perspective and perhaps recollect whole nights devoted to the perusal of detective mysteries—these are heading the request.

CLEANEST PLAY YET FILMED.

"One Exciting Night" is perhaps the cleanest play ever filmed, motifs idyllic love and true nobility, but with the tangle or puzzle theme that delights young folks worked out in two great mysteries woven side by side.

Seeing such a play stimulates the kid's power of analysis. It also helps to show exposure and punishment as sin's logical reward.

There were many children at the last Saturday matinee. The producer was keenly interested in their comments. He says that juveniles often grasp the heart of the mystery in advance of the adults.

JUVENILE TRYOUTS.

In future Mr. Griffith intends to play all his more elaborated plot dramas with juvenile as well as adult tryouts. There are still one or two points in dispute about scenes in the play. The producer, as soon as the New York opening of "One Exciting Night" is over, will return to Boston to impanel the children's jury of youthful experts and pass on these.

Meantime special accomodations are made for child auditors and their grown escorts at Saturday matinee, a block of seats being reserved well front where the heads of older folks will not obstruct the view.

ORCHESTRA NOVELTIES.

The third week of "One Exciting Night" will be marked by some interesting novelties in the orchestration and effects, as well as greater speed in getting into the heart of the story.

Albert Poore on the musical end, and Anthony Paul Kelly on the story-telling, were working here all week under the Griffith direction, removing crudities and occasionally creating.

Mr. Griffith was also invited to elaborate their printed suggestions, and audience reactions were studied from every seat of the house.

While not an experience as to the name of "Orphans" or "Way Down East," the artist gets the complete picture and knows every line of the delightful characters that Dorothea Gish brought to life. The boy and girl of Mr. Hull and Miss Dunbar, Dustin Farnum's villain, Frank Shannon's Chevalier, Mr. Schenck's "old Pop" neighbor, and the rest of the artistic current cutters of the Gems of Memory.

SCENE A REASONS.

The scene in the street on the night that girl early left at the Hospital because of Louise's illness, the scene in the Jacobin Club, the scene in the prison, the scene in the Bastile, the scene in the Place de la Concorde, the scene in the Place de la Bastille, the scene in the Place de la Bastille, the scene in the Place de la Bastille

FROM NEW YORK TRIBUNE OCT 22 1922

Carol Dempster

In D. W. Griffith's "One Exciting Night," at the Apollo Theater.

NEW YORK COMMERCIAL OCT 23 1922

CAROL DEMPSTER "ONE EXCITING NIGHT" APOLLO

71 MURRAY STREET — 8 BOSWORTH S

CLIPPING FROM NEW YORK MAIL OCT 22 1922

In Filmland

"ONE EXCITING NIGHT"

"ONE EXCITING NIGHT," D. W. Griffith's latest production, came to the Apollo Theatre last evening and it may as well be said at the outset that it was, and that it will be for every one who sees it.

For Mr. Griffith has caught the infection from the prevailing craze for mystery plays and has set out to outmystery them all. Whenever he decides to portray an idea he can always be depended upon to do it a big more emphatically and a bit more completely than any one else.

And so he has done in "One Exciting Night." In it he has something of "The Bat," more of "The Cat and Canary" and a little from various other mystery plays, in addition to a few specially selected odds and ends of his own. There are two murders and another murder, half a million dollars in old cash—hoarding profits—an aged miser, a rich young man, a poor young man, a girl and two and an assortment of other people.

Previous to the production of "One Exciting Night," the producer announced he was going to make a mystery story on the idea of "The Bat." This is an error, as he has done, for it was only during the actual work the thing took on so vast a size. It was then that Mr. Griffith decided to make it a mystery play in a class by itself. This he has done. It is not a mystery play in the usual sense of the word, but it is a mystery play in the sense that it is a comedy, a melodrama, a romance, a thriller, a mystery story, a comedy drama, a farce, a burlesque, a vaudeville, a musical comedy, a part of things to come, a part of things that have been, a part of things that are, and a part of things that are not.

It is a mystery play in the sense that it is a mystery play. It is a mystery play in the sense that it is a mystery play. It is a mystery play in the sense that it is a mystery play.

FROM
NEWARK, N. J. NEWS
OCT 26 1922

...s and Directors Launched by Griffith

Men and Women, Now High in Filmdom, Began in "The Birth of a Nation."

Unknowns Risen to Prominence

When David Wark Griffith produced, in 1915, "The Birth of a Nation" he not only created a picture that was the most elaborate and spectacular seen up to that time, but he launched on their careers no fewer than eight stars or featured players, seven directors, and various other men and women who since have gained high places in the motion picture world. He also put himself permanently in the forefront of the profession, trade, business or whatever the "movie" game may be called. No other picture has done the same, so far as the records show.

Everybody who knows anything about the pictures knows all about "The Birth of a Nation," that strange mixture of superlatively good and exceptionally trashy melodrama and spectacle of Civil War days and the reconstruction era. One does not have to be a graybeard to remember the row it kicked up in the South and among the colored population because of its Ku Klux episodes. Based on Thomas Dixon's "The Clansman," it was a creation principally of Griffith and his exciting imagination. Some of its scenes have never been excelled for genuine thrill, and some of it was the last word in banality. Yet it was a truly great feat and still stands as a mark for other directors to shoot at.

But the merits and demerits of the picture are not of present interest. The main achievement of Griffith when he cast the play was in putting together a company that in after years justified the characterization of "all-star." Here is the complete cast of characters prominent enough to have "program parts:"

Col. Ben Cameron....Henry B. Walthall
Margaret Cameron, the elder sister, Miriam Cooper
Flora, the pet sister.....Mae Marsh
Elsie Cameron.....Josephine B. Crowell
Tod Cameron.....Spottiswoode Aiken
Wade Cameron, the second son, George A. Beringer
Duke Cameron, the youngest son, Maxfield Stanley
Mammy, their faithful servant, Jennie Lee
Hon. Austin Stoneman, leader of the House.....Ralph Lewis
Elsie, his daughter.....Lillian Gish
Phil, his elder son.....Elmer Clifton
Tod, his younger son.....Robert Harron
Jeff, the blacksmith.....Wallace Reid
Lydia Brown, stoneman's mulatto housekeeper.....Mary Alden
Silas Lynch, mulatto lieutenant governor.....George Siegmann
Gus, a renegade negro.....Walter Long
Abraham Lincoln.....Joseph Henabery
John Wilkes Booth.....Raoul A. Walsh
Gen. U. S. Grant.....Donald Crisp
Gen. R. E. Lee.....Howard Gaye
Jake, a black man, faithful unto death.....William Freeman
Nelse, an old-fashioned negro, William P. De Vaull
Stoneman's servant....Thomas Wilson

One wonders what it would cost to get together and together in one cast today! Yet they were working together only seven years ago, and glad of the chance, most of them.

Their Present Whereabouts.

Taking into consideration the fact that moving picture people change about with lightning speed, and that the latest "trade directory" may not be up to the minute, research into the present activities of the men and women of that remarkable cast is disclosed the following as what they are doing now. To begin:

Walthall is a star of feature and has been almost from 1915. He had been a stock or combination actor before he and Griffith got together in 1910 in the old Biograph days. After "The Birth of a Nation" he went with Thomas H. Ince and played leads in many of the latter's productions. He is rated as among the best of the leading men. His last release is "The Long Chance," in which Blanche Sweet also appears.

Miriam Cooper not only has gone through the wedding ceremony with Raoul Walsh, the South of the old cast, and is featured heavily in pictures directed by her husband. Fans will remember the beautiful portrayal of Lucy in few months ago in "The Birth of a Nation." She does not a prominent role in a picture that was a rather stiffish development. Walsh was director. Miss Cooper is a girl who has played the part of the girl who lives on the mountain and encounters "One Exciting Night" in the current screen production.

Though the star numbers of the cast may not be revealed, it is permitted to explain the plot. The window in the hands of E. H. Crosby, an actor who lives here, and who, in his spare time, Frank Sheridan, noted for his portrayal of Mr. Dixon's "The Clansman," and Charlie H. Mack, a most elaborate cast, worthy, indeed, of an Griffith.

Added to together excellent fun, and in connection with "One Exciting Night" is the inventive musical program which was arranged by Arthur Fiedler. It added a great deal to the atmosphere of mystery which pervaded the Apollo Theatre.

Irene Sinclair, who wrote the story, seems to be somewhat of a mystery herself. It seems that she is trying to have fans think she is a man, thus perpetuating situations the author is trying to create. Miss Sinclair does not appear in person.

"One Exciting Night" is a fine type of picture for the public to enjoy, and from the quality of the cast and the production, it is a safe bet that it will be shown in the Grand Opera House.

her picture beginnings with Griffith. She was on the legitimate stage for a while before entering the shadow drama, working with Mrs. Fiske for a time, and in stock. She was a member of which later made so much "movie" history, and got her first big chance in "The Birth of a Nation." Her portrayal of the mulatto housekeeper will be remembered by those who saw it as a particularly haunting bit. A year or so ago she made the whole country cry by her wonderful presentment of the mother in "The Old Nest." As the mother in "The Bond Boy," starring Richard Barthelmess, her performance adds to her reputation.

George Siegmann is now a director as well as actor and has been such ever since his Griffith days. With a brief intermission when he was in the army during the war, he has been on the business end of a megaphone for Griffith, Neilan and Fox and has worked with Fairbanks. He has a prominent part in "Oliver Twist," with Jackie Coogan. He was with "The Three Musketeers," with Douglas Fairbanks.

Walter Long is today the best known "bad man" on the screen. He has played villainous sea captains, hard faced bootleggers and other untidy individuals for years and is known from one end of the country to the other. In "The Dictator," in which Wallace Reid starred recently, Long played the taxi driver who was an unwilling visitor to Central America, and was so amusing that he almost stole the show from Reid.

Joseph Henabery is another director of today. He began life as an architect and developed so good a singing voice on the side that he got a place with the old San Carlo Opera Company. He was one of the pioneers of the screen in 1910. After making up to look like Lincoln in the big Griffith production he has worked as actor and director to the Famous Players, the Realart and the United Artists organizations.

Raoul Walsh is another man who made good in "The Birth of a Nation" and is now one of the big men of the screen. He began with Griffith and went right up. He has been a director for Fox and the First National and is now directing his wife, Miriam Cooper.

Donald Crisp is another director of today. He was with Griffith quite a while after "The Birth." Do you remember him as the prize fighter and brutal father in "Broken Blossoms?" He has directed for Pioneer, Famous Players and Famous Players British.

Howard Gaye also is a director. He directed Elsie Ferguson in "Sacred and Profane Love" for Robertson-Cole. He also has directed for Paramount. He is an Englishman and began life in the diplomatic service of his country. His part in "The Birth of a Nation" was his first job on the screen.

William Freeman is a victim of the war. Before joining the army he was an assistant director for Griffith. He was gassed in the great conflict and for the last two years he has been in a government hospital.

William P. De Vaull was twenty years on the legitimate stage before he went with Griffith. He was with him nearly five years after the big picture and then was with King Vidor and Dustin Farnum.

Thomas Wilson jumped from the Griffith company to comedies and worked in several pictures with Chaplin. He was in "A Dog's Life" and "Shoulder Arms." He also has played with Marshall Neilan, Charles Ray and the Selig organization. He has had an adventurous life, having been at times a soldier, boxer, in vaudeville and on the speaking stage. He helped to train Fitzsimmons in his fight with Corbett.

There is what has happened since to the players who worked with Griffith in "The Birth of a Nation." That was only seven years ago, but in the "movies" that is a lifetime. A remarkable company, take them by and large.

Fall River (Mass) Herald
Oct 27 1922

"One Exciting Night" Just Whimsy of Master

Mysterious Sign Flown by Kites

"One Exciting Night" at the Apollo Theatre

My Review Oct 28 1922

An 'Exciting Night' Indeed Is Furnished By Mr. Griffith in His Latest Picture

Master Director Turns His Hand to Mystery Stuff and Turns Out as Fine a Piece of Work as Anything He Has Done in a Spectacular Way—Every Thread in the Intricate Story Is Properly Tied at the End—Realistic Storm Effects and Delightful Negro Comedy

THE CAST

Agnes Harrington	Carol Dempster
John Fairfax	Henry Hull
Romeo Washington	Porter Strong
J. Wilson Rockmaine	Morgan Wallace
The Doctor	C. H. Crocker-King
Mrs. Harrington	Margaret Dale
The Detective	Frank Sheridan
Samuel Jones	Frank Wunderlee
Auntie Fairfax	Grace Griswold
The Maid	Irma Harrison
Clary Johnson	Herbert Sutch
The Butler	Percy Carr
A Guest	Charles E. Mack
Story by	Irene Sinclair
Assistant Director	Herbert Sutch
Produced by	D. W. Griffith, Inc.

Last Monday evening was one exciting night for the entertainment hunters who were gathered at the Apollo Theatre, where D. W. Griffith's latest picture had its initial showing previous to an indefinite run. Surely a greater number of thrills and chills would have been hard to collect in one picture. It was properly called "One Exciting Night," for it proved to be one in several different ways before "The End." A more puzzling mystery has probably never been witnessed on stage or screen—at any rate, one in which could be found many more hair-raising yet logical situations.

By the end of the first part we began to wonder if we knew our own minds. Here were at least six men in a room, with a murdered man on the floor before them and the record of a murder which took place in the very same house the night before, all of whom we are about equally suspicious of, and a subtitle is flashed before us to further our curiosity. It is simply the word "Which?" And we freely admit we were more than baffled. But ere the end of the second part the mystery was most satisfactorily solved. Fear not, the story will not be told here. Every thread was carefully taken up and tied and "One Exciting Night" comes to a most agreeable close.

But not before we are shown one of the most terrific storms ever reflected on the screen. Truly it is hard to believe that such a hurricane could have been used in connection with the performers without endangering their lives, not to speak of the risk taken by the director and camera man. It is a storm such as only Mr. Griffith seems able to produce. We could not help but remember the ice floe which was so realistically staged in "Way Down East."

But the most delightful part in "One Exciting Night" was the comedy element furnished by Romeo Washington, the negro part so cleverly handled by Porter Strong. This comedy element, which mainly included scenes between Romeo and the colored maid (Irma Harrison, who also did a splendid piece of work) was a joy. At times we were afraid the scenes would become too much like slapstick comedy, but our fears were uncalled for. Romeo brought a laugh—or should we say laughs?—with him whenever he appeared.

Carol Dempster made a typical Griffith heroine. She is, indeed, beautiful, gives a clever and winning performance and is all together charming.

Henry Hull, who more than once showed awkward, boyish charm, made a splendid hero. After playing in "The Old and the Queers" and "One Exciting Night" Mr. Hull should be quite at home in an atmosphere of mystery.

Beside Miss Dempster, Miss Harrington, Mr. Hull and Mr. Strong, who did our special praise, were Morgan Wallace, C. H. Crocker-King, Margaret Dale, Frank Sheridan, Frank Wunderlee, Grace Griswold, Herbert Sutch, Percy Carr and Charles E. Mack. A most elaborate cast, worthy, indeed, of an Griffith.

Added to together excellent fun, and in connection with "One Exciting Night" is the inventive musical program which was arranged by Arthur Fiedler. It added a great deal to the atmosphere of mystery which pervaded the Apollo Theatre.

Irene Sinclair, who wrote the story, seems to be somewhat of a mystery herself. It seems that she is trying to have fans think she is a man, thus perpetuating situations the author is trying to create. Miss Sinclair does not appear in person.

"One Exciting Night" is a fine type of picture for the public to enjoy, and from the quality of the cast and the production, it is a safe bet that it will be shown in the Grand Opera House.

My Telegram Oct 29-1922

FAMOUS CREATOR OF BIG FILMS.

David Wark Griffith, who has made another hit at the Apollo Theatre in "One Exciting Night," a film play in a gayer vein than usual with this producer.

My Telegram Oct 28-1922

THIS lively paragraph from the inventive mind of Joe Flynn narrowly missed the front page this morning:—"The management announces that Lloyd George, following the Premier's resignation, will appear personally at the Central Theatre this week in a girl unit, 'Steppin' Around.' Mr. George is a buck and wing dancer, and, other than a similarity of names, is in no way related to the popular English states . . . The ingenue in her dressing room confessed to the leading old woman, "I've got to go up to Peekskill on Sunday to attend my cousin's wedding. I hate it. It will be cold. I'll have to wear a thin evening gown and shiver all the time." "Nonsense," answered the leading old woman, "you can never feel cold when you see others feeling happy." . . . It was a prominent motion picture actor who stopped before a big poster and read slowly, "David Wark Griffith's 'One Exciting Night.'" He pondered a moment. "Fresh, isn't he?" he at last, "what have you been doing now, D. W. G.?" . . . Brock Pemberton has engaged Moffatt Johnston for his forthcoming production, "Six Characters in Search of an Author." Mr. Johnston played the role of Conrad Barn as in the famous Theatre Guild production of Shaw's "Back to Methuselah." He is a Scotchman.

My American Oct 29-1922

Get Ready to Shudder, Then Re... About Griffith's Mystery Film

By ROSS SELSWICK.

EVERY woman thinks she has a natural taste for arranging a bouquet of flowers. And every moving picture director thinks that when it comes to making comedy Shakespeare had him in mind when he wrote that ability, like a wonder at theatre, will out.

But D. W. Griffith gives the comedy entertainment two and a half years [illegible] to his art production, "One Exciting Night," by [illegible] nothing to take a day that [illegible] would never have thought [illegible] stand up alone.

This is a puzzling tale [illegible] and [illegible] Romeo, as usual in the character in this picture, [illegible] of dark complexion and [illegible] an [illegible] [illegible] the [illegible] of the [illegible]

Romeo, as usual in the character in this picture, [illegible] of dark complexion and [illegible] an [illegible] [illegible] the [illegible] of the [illegible]

Plays to a crashing crescendo—and Romeo reels off into a real indecent rhapsody with the maid.

One clutches one's secret and somebody's else pocketbook. The pearls of Pauline melt off into a [illegible] trappe when a [illegible] pair of eyes peer [illegible] through a dangerous [illegible] and an unknown [illegible] [illegible] secretly through the [illegible] exhibition. A [illegible] shudder, a [illegible] [illegible]—and Romeo [illegible] the medal for brevity that he [illegible] for finding it, falls [illegible] on the floor through handkerchief [illegible]

Lines are taken on machines [illegible] [illegible] [illegible]

NEW YORK TELEGRAPH
OCT 28 1922

MAKING "One Exciting Night" was to David Wark Griffith a cerebral dissipation. After years of unexcelled motion picture creation he felt he had a little lark coming to him. A Griffith production in the past has meant soaring to artistic heights via the spectacular and intellectual route. Having explored so many of these film possibilities, Mr. Griffith had a yearning to take a little playtime, and enjoy himself by making a film that was neither a great historical nor spectacular drama.

He chose for his recreation a wild fantastic melodrama with enough weird moments and trick scenes to let him carry that imagination of his as far astray as he wished.

"Everyone will think I have gone mad," he said to himself, "but I shall shut my ears to the criticism of my friends and let my enemies do their worst. I am going to have a good time."

For three or four months he shut every one out of the Mamaroneck studios and turned his staff loose on a scenario that was as unlike Griffith as Sir Walter Scott is like Edgar Allan Poe. If his people marveled at his daring, no one admitted it. They were loyal and did their part.

Trying It on His Friends.

At the end of four months he emerged from his retirement. Timidly he invited his friends to see this picture—in no sense of the word a Griffith production—and waited to hear them express disapproval for a jazz when a Beethoven symphony was expected. During the entire unreeling of his supposed folly not a word was said. His guests sat tense in their seats, with eyes glued on the screen. Used to the homage of his associates and admirers, Mr. D. W. squirmed in his chair. He regretted his own indiscretion and wished he had curbed that mad desire to let his imagination run riot. The silence unbearable, he finally demanded to be told the truth without reservation.

"Is it so bad?" he asked.

"Bad!" they shouted. "It's a sensation! It has 'The Bat,' 'Bulldog Drummond' and 'The Cat and the Canary' so far outclassed not one of these melodramas can be mentioned in the same breath."

It is not on record that D. W. fainted, nor that it was necessary to apply the aromatic spirits of ammonia, but it is on record he had the finest surprise of his life. His imagination, instead of leading him into trouble, had been his guiding angel.

Without being conscious of having done so, David Wark Griffith has given the screen something entirely new. He has made it possible for a mystery play to be presented in motion picture form and still retain its surprises and its unexpected denouement at the end.

There have been melodramas in the past of girls betrayed and men led to the brink of ruin by unscrupulous friends, but never in the history of motion pictures has there been a melodrama so full of thrills, suspense and everything that makes for 100 per cent. interest.

"One Exciting Night" has all the satire of "Bulldog Drummond," with the situations of "The Bat" intensified. Comedy—bushels of it. Romeo Washington is as amusing a character as I have ever seen on the screen. The shivers that traveled down the backbone of the audience at the bloodcurdling murders were so real most of the women went home and looked under the bed and in the closet, to be perfectly sure no prowler with a slouch hat and cape was hidden, ready to trail his long white fingers across their throats in the dead of the night.

Intrigues Man Guest.

I took to see "One Exciting Night" a man who confesses to ennui when he is forced to look at "movies." He said he had an engagement, but he would look at one or two reels.

"Don't be offended," he begged, "when I leave, because I have an important business appointment."

"It's all right," I assured him. "I have no idea this isn't up to the Griffith standard, anyway. You can slip out in the darkness and no one will see you."

Then the picture came on. We both sat through to the Lorraine without a word.

"Your engagement?" I asked. "I forgot the hour. Perhaps you can catch it."

"My engagement is honored," he said. "I had an engagement with Phoebe Daniels. I wouldn't leave this theatre. The most important thing in my life is to meet this wonderful Phoebe."

NEW YORK TELEGRAPH
OCT 29 1922

"ONE EXCITING NIGHT."
D. W. Griffith—10 Reels.
Reviewed by Susanne Sexton.

CAST.

Agnes Harrington	Carol Dempster
John Fairfax	Henry Hull
Romeo Washington	Porter Strong
J. Wilson Rockmaine	Morgan Wallace
The Doctor	C. H. Crocker-King
Mrs. Harrington	Margaret Dale
The Detective	Frank Sheridan
Samuel Jones	Frank Wunderlee
Auntie Fairfax	Grace Griswold
The Maid	Irma Harrison
Clary Johnson	Herbert Sutch
The Butler	Percy Carr
A Guest	Charles E. Mack

Story of the play by Irene Sinclair. Photography by Hendrik Sartov. Music arranged and synchronized by Albert Peace, general musical director of D. W. Griffith, Inc.

"One Exciting Night" it is.

D. W. Griffith's newest production, inaugurating his fifth annual New York season, had its premiere at the Apollo Theatre last week. For sheer bloodcurdling inventiveness, it is going to snatch a lot of royalties away from Avery Hopwood and Mary Roberts Rinehart and put them back into the film industry. If there is one single spinetingler or gooseflesh inducer that Pinkerton, Doyle, Poe, Jack Boyle and the other mystery spinners have overlooked here you have it.

Totally unlike anything Mr. Griffith has presented since the thrills of the old Biograph days, "One Exciting Night" pays its respect to the old Greek unities. Two murders, the vicissitudes of half a million dollars, a charming love story, a tale of deceit which began in South Africa years before, the modern game of bootlegging, Dr. Jekyll and Mr. Hyde and a dozen or so other ingredients have been lifted generously from Mr. Griffith's catacomb of plots and condensed in a few hours' entertainment.

Mr. Griffith himself claims no more for the picture than that it is a "modern" story of mystery. Just to make it a little more 1922 he has added a Darktown actor, Porter Strong, who carries off the comedy as Romeo Washington with the aid of two loose feet. Another artist, who may be to the screen what Bert Williams was to the stage in the naturalness of his art. Mr. Strong, who has been a Griffith player for years, plays under a cork make-up. His comedy efforts are aided by a little dark brown girl with nimble toes, Irma Harrison. To been this pair dance through the mystery adds at least 50 per cent. to the entertainment.

Then there is lovely Carol Dempster as the delightful heroine. Miss Dempster must have played tackle at Smith. When she makes a rodeo leap at the throat of a masked mystery man, it is no child's play. Henry Hull, already well trained on the stage in mystery yarns, is the leading man and does much excellent work. Others in the cast are Morgan Wallace, C. H. Crocker-King, Margaret Dale, Frank Sheridan, Frank Wunderlee, Grace Griswold, Herbert Sutch, Percy Carr and Charles E. Mack.

Realism in the last degree is added to the second act by actual views of the great hurricane which swept New York in June of this year. More than 100 persons are said to have lost their lives in Westchester County. Miss Dempster and Mr. Hull were nearly included in the fatality list if one may judge from the big scenes. Both players took splendid risks and the photography is little less than miraculous.

Since Mr. Griffith begs so politely that the plot be left unspoiled for future audiences little can be said about it except that it is full of prowling masked figures, hidden safes, sliding panels, hands on the wall, revolvers, coveted treasure, poised knives, a little love, a generous bit of comedy.

The statistician at the Apollo Theatre last week recorded 7,328 thrills in two hours. The storm was still raging.

Irene Sinclair wrote the story of the play, according to the program. Hendrik Sartov is responsible for the splendid photography. The music was arranged and synchronized by Albert Peace, Griffith's general musical director.

"One Exciting Night" will probably be as great a [illegible] ever released.

My Exhibitors Trade Review Nov. 4 1922

One Exciting Night

D. W. Griffith's Latest Production Is a Mystery-Comedy-Melodrama Which Has Made a Hit in New York and Boston. Prominent in the Cast Are Carol Dempster, Henry Hull, Porter Strong, Margaret Dale, Morgan Wallace, C. H. Crocker-King, Frank Sheridan, Frank Wunderlee and Grace Griswold. To Be Released by United Artists.

NEW YORK AMERICAN
OCT 28 1922

Rhymed Reviews

By ROSE PELSWICK

"One Exciting Night"—Apollo Theatre.

BONDED bootleg melodrama; haunted howls and doors that slam; a
Clutching hand and dizzy doorknobs as mysterious entrees
Masked detectives who had trailed the salient suspects till they nailed the—
But the programme has requested not to give the thing away.

EACH was madly double-crossing for a treasure that was tossing
Up the houseful; there's a heroine who suffered long and well,
For, engaged, it drove her frantic when another grew romantic,
And she had to turn him down as — but they've asked we shouldn't tell.

SO confusingly they trotted to discover who had plotted
For the half a million cold that was apparently concealed.
While a comedy was teeming through the complicated scheming
That distracts one from just what it is they do not want revealed.

"I'll marry him if you ask me to," says Carol Dempster (left) to Margaret Dale in "One Exciting Night," the Griffith mystery film.

AND a photograph involving what it is you're set to solving
Foiled a villain in an overcoat who staggered in the spot.
Two men killed and others going—wrong ones shot and no one knowing
That the villain was—but that would be interpreting the plot.

THEN the well-known Griffith climax; striking storm that takes its time; accidental revelation and a muffled exposé
Leaves one thrilled and chilled and baffled as the cryptic cues are raffled,
While the film—but they've requested not to give the thing away.

Motion Picture News 11/4

Radio Fans Listen In on Griffith Opening

When D. W. Griffith presented his newest photoplay feature, "One Exciting Night," for the first time at the Apollo theatre, New York, Monday evening, October 23d, thousands of radio fans are reported to have "listened in." Arrangements had been completed with the Bell Telephone broadcasting station by which a broadcasting apparatus had been installed on the stage of the Apollo, so that radio fans could hear Mr. Griffith's speech, the orchestra and applause.

The new film was shown in eleven reels.

My News

THE NEWEST PRODUCTION of D. W. Griffith, "One Exciting Night," opens Monday night at the Apollo with Miss Carol Dempster in the leading feminine role.

Exhibitors Herald Chicago Nov 4-1922

Theatre Review of Griffith's "One Exciting Night"

New Picture Is Great in a Way Different From Previous Work of Distinguished Producer

By JOHN S. SPARGO

NEW YORK, October 24.—D. W. Griffith's latest production, "One Exciting Night," which was given its metropolitan premiere last night at the Apollo theatre, is a great picture—great in a way different from previous product of the genius of the great director. Marked by the absence of mobs, costumes and big sets, "One Exciting Night" is a mystery crime story told so skillfully as to make every moment of its unfolding a tense, gripping one.

"One Exciting Night" has many [illegible] [illegible] comedy [illegible]

The Cast

Agnes Harrington	Carol Dempster
John Fairfax	Henry Hull
Romeo Washington	Porter Strong
J. Wilson Rockmaine	Morgan Wallace
The Doctor	C. H. Crocker-King
Mrs. Harrington	Margaret Dale
The Detective	Frank Sheridan
Samuel Jones	Frank Wunderlee
Auntie Fairfax	Grace Griswold
The Maid	Irma Harrison
Clary Johnson	Herbert Sutch
The Butler	Percy Carr

Griffith was never suspected of being able to compose produce which at times almost revolting.

* * *

The action of the story is in the hands of an excellent cast headed by Carol Dempster, who does exceptionally clever work as Agnes Harrington. The work in the comic scene, which is somewhat of the overacting order, the director must share only to be shared by the hero, Porter Strong. Hull is good [illegible] and presents the subtleties of this difficult character in a new light. [illegible] production would be complete without a Griffith villain, the overcoated villain of this "One Exciting Night" this is provided in the person of Morgan Wallace, who [illegible] the villain of the piece. Wallace is a [illegible] [illegible] he moved and yet sat upright on stage, dangling small [illegible] [illegible] the lights as they appear.

By E. V. ERR
Fresh Photo Plays R. F.

[illegible]

MONEY MAKING IDEAS

Which Have Been Used Successfully by Exhibitors to Build Up Their Patronage

By T. R. ROSUNDSON
(Lyric Theatre, Bangsville, Ohio)

As a money making idea I submit:

"THE FASHION SHOW"

The Fashion Show has proven to be one of my best features better than any [illegible] [illegible] [illegible]

KANSAS CITY (MO.) TIMES
OCTOBER 27, 1922

A MOVIE OF LIFE AT M. U.

CO-EDS TO PLAY LEADS WILL BE PICKED BY D. W. GRIFFITH.

Students Will Make Up the Entire Cast, and Film, When Completed, Will Be Shown to Advertise University.

COLUMBIA, Mo., Oct. 28.—D. W. Griffith, nationally known motion picture director, has agreed to select from photographs of candidates, the cast for a five-reel picture portraying life at the University of Missouri to be filmed here, with students playing all parts. The film, when completed, will be shown throughout the state to advertise the university.

The project is being promoted by the university alumni association, and members of the student council, and will be the first production to be released, dealing strictly with life at a state university.

A group of pictures of the university girls will be sent to D. W. Griffith next Wednesday, and from this group Mr. Griffith will select the six who, in his opinion, will photograph best.

Some time within the next month, a professional casting director from St. Louis will arrive in Columbia to take interior and exterior photos.

Students in the school of engineering will transform Columbia and the surrounding territory into a miniature Hollywood. The engineering students will erect a studio for the filming of the picture.

The 5-reel film will be laid in Columbia, and in the hills and valleys surrounding the town for some ten miles.

Staats Zeitung und Herold (S)
New Yorker Staats Zeitung (M)
New Yorker Herold (E)
Issue of Oct. 28 1922

"One Exciting Night."

In „One Exciting Night", dem neuen Film des „Apollo Theaters", bietet der berühmte amerikanische Filmregisseur D. W. Griffith, der ihn dirigiert inszeniert hat, ein ganz neues Gebiet, das des geheimnisvollen Verbrecherstückes, das mit einem Mord beginnt, wobei das Publikum in atemloser Spannung darüber gelassen wird, wer eigentlich der Täter ist. Hier geht der Mordbube maskiert über die Bühne und steht inmitten von Vorgängen, die haarsträubend gruselig, aber auch sehr unterhaltend sind, weil in der Person eines feigen, verschüchterten Negers, der eine Kriegsmedaille gefunden hat und sich für einen „Helden" ausgiebt, der komische Einschlag auf ergötzlich zitternden und meistens davonlaufenden Beinen hineinkommt. Der Erpresserbrecher wird schließlich gefaßt, dank den Bemühungen eines beherzten jungen Mädchens, die ebenfalls im Mittelpunkt der Filmhandlung steht. Aber erst, nachdem er seine Beute beinahe schon in Sicherheit gebracht und entfliehen will in ein Unwetter, das draußen heult und tobt. Dieser Gewittersturm ist der Höhepunkt des Films. Er ist so drastisch natürlich und dabei so unheimlich gewaltig, wie selbst Griffith bisher noch nie derartiges zu arrangieren verstand.

Die Darstellung ist annähernd so eindringlich wie die Aufmachung. Carol Dempster, als Filmstern bekannt, ist die bildhübsche, lebendig spielende Interpretin der weiblichen Hauptrolle. Morgan Wallace spielt eindringlich den geheimnisvollen Verbrecher, Henry Hull liebenswürdig den unschuldig verdächtigten jungen Besitzer des Hauses, in dem die ganze Sache passiert, und auch andere Rollen sind bestens besetzt mit Margaret Dale, Frank Wunderlee, Frank Cheriban u. A. Aber allen voran in der Gunst eines lachend applaudierenden Publikums steht Porter Strong in der komischen Negerrolle, die er zum Schreien komisch gibt.

P.

BALTIMORE AMERICAN
OCT 27 1922

One Exciting Night

D. W. Griffith's latest motion picture, "One Exciting Night," comes to its first showing this week at the Apollo Theatre in New York.

D. W. Griffith has never been noted as a producer of comedy. As an investigator of tears he has always been supreme, but as a mirth provoker he has been somewhat of a dud. However, in his latest production, "One Exciting Night," which opened Monday at the Apollo, Mr. Griffith has concocted a slapstick farce which is well worthy of Mack Sennett at his best.

"One Exciting Night" is very much in the order of "Bulldog Drummond." It is a mystery melodrama, so liberally leavened with broad burlesque that the casual spectator never quite knows whether he is laughing at or with Mr. Griffith.

The general spirit of the thing is well carried out by the members of the cast. The hero, Henry Hull, has been doing it for several months now in "The Cat and the Canary," and C. H. Crocker-King, unless we are very much mistaken, was the arch-villain upon whom a green spotlight was always focused in "Bulldog Drummond."

"One Exciting Night" is in reality a pot boiler—and a highly successful one at that. It will do well in the box office wherever it goes. Let us trust, then, that it will make enough money to pay for another "Broken Blossoms."

J. BILTMORE.

DULUTH (MINN.) HERALD
OCT 28 1922

NEW YORK, Oct. 28.—(Special to The Herald.)—In "One Exciting Night" D. W. Griffith has turned from rural, costume and spectacle pictures to capitalize the craze for mystery productions. He did not wait to obtain the rights to "The Bat" at a very costly figure, but instead proceeded to put Mary Roberts Rinehart's thrilling story into screen form.

Griffith, like in "Way Down East," has utilized the forces of nature to good advantage. His newest production is brought to a thrilling climax with the most sensational wind and electrical storm that has ever been screened.

For his actors Griffith secured many who had been schooled in mystery plays on the stage. From "The Cat and the Canary" he took Henry Hull, a popular leading man, from "Bulldog Drummond" he secured C. Crocker-King, an English actor noted in the portrayal of such roles.

Claud Fitzmaurice and Porter Strong are among the Griffith veterans in the cast. In fact, Strong has the most time that has come his way since he entered the Griffith fold several years ago. Harry Earnest Smith, who has been a property man for Griffith and great deal of screen experience, and Frank Sheridan, who is also in the cast.

"One Exciting Night" opened at the Apollo and is expected to run for some time. The story is a mystery from the start and the audience is left guessing until the last reel.

LOS ANGELES (CALIF.) TIMES
Oct 29 1922

EXCITING, BUT MOSTLY IN NAME

Griffith's New Feature of Program Genre

Kirkwood's Voice Strong Feature of "Fool"

Glorious Gloria Frolics Again Satirically

BY FRITHERICK JAMES SMITH
(TIMES STAFF WRITER)

NEW YORK, Oct. 28.—D. W. Griffith's newest mirth effort, "One Exciting Night" came to town last week for a short run at the Apollo theater. It's report he received, left to me, all the way of this kind. It is a farce pretender—a farce pretender of the Griffith picture.

"One Exciting Night" is highly entertaining, from the standpoint of the Griffith picture, and from a photographic standpoint nothing more admirable has ever been shown on the screen.

In spite of all this, however, "One Exciting Night" adds nothing to Mr. Griffith's reputation as a producer. And it must also be stated that none of its performers particularly distinguish themselves. [illegible] the African hero acquits himself well, and Miss Carol Dempster is an attractive heroine, but neither are of the star class. There is a negro actor in the cast and Mr. Griffith told the first night audience that he liked him best of all, but in the opinion of the writer there is nothing remarkable about his performance.

"One Exciting Night" was made for little money—there is only one expensive set and not more than a dozen players. And that is why many film-goers who liked "Intolerance" and "Orphans of the Storm" will be disappointed when they see it. It is not a "$2 or even $1.50 film" by any means, despite its length. When it is cut to the normal length and is shown in the regular movie housed it will rank as a first class attraction.

However, this doesn't mean that Mr. Griffith has lost his skill as a film producer. He's after the money this time, having fared rather badly financially, even with his successes. "The Birth of a Nation" for instance, made Thomas Dixon, who wrote the novel on which it was based, more than a million dollars—much more than it made Mr. Griffith. Incidentally, it is interesting to know that about the only two pictures which have made money at $2 prices are "The Birth of a Nation" and "Way Down East." The losses on the nearly all the other pictures that are shown on Broadway at $2 are simply charged to the cost of production. They are simply shown in first class houses to aid in their exploitation.

Mr. Griffith needn't feel ashamed of "One Exciting Night." It's a good mystery film and in the regular film houses the "fans" will probably "eat it up." I hope he'll make a lot of money with it and make another masterpiece like "Broken Blossoms." Mr. Griffith is still the greatest film producer in the game but he can't knock out a masterpiece every time—even Michael Angelo didn't do that.

Next Monday night Broadway will see Douglas Fairbank's latest film child, "Robin Hood." It will be almost next door to "One Exciting Night" in West 42d street.

Cambridge (Mass) Tribune
Oct 28 1922

8/8

GRIFFITH'S LATEST PRODUCTION TAKES BOSTON BY STORM

"One Exciting Night," at Tremont Temple as Remarkable as "Way Down East"—Hurricane Scene in New Picture Outdoes Even the Ice Scene in the Latter Picture

The new D. W. Griffith play, "One Exciting Night" presents the spectacle characteristic of a Griffith movie, of crowds of spectators cheering, applauding, rocked with laughter or melted in sympathy, as if the Master had touched some great instrument and evoked the gamut of emotions. Such remarkable scenes have not been witnessed at the Tremont Temple since Mr. Griffith produced what many persons regard as his greatest triumph, "Way Down East."

In one respect at least "One Exciting Night" surpasses that classic. Both Boston and New York City state emphatically that the hurricane depicted in the new offering outdoes even the ice scene of "Way Down East." Not only that, it is on the highly popular order of mystery entertainments. There is no better Hallowe'en attraction anywhere. True to its name, it is full of spookiness and thrills punctuating the tense drama and the powerful love scenes. A feature is the wonderful comedy element.

There is a buzz of anticipation before the curtain goes up. "Isn't she cute?" "Carol is the nicest thing—" "I think he's the one who steals the—" "No, no that hideous man with the boring eyes." "Then the distinguished looking colored man—Hasn't he got an awful jaw?" "Oh, looky, here come Romeo Washington." Shrieks over the shambling figure and comic features of Porter Strong at once endearing himself for his pathetic absurdity. But ever the whispering undertones hark back to Carol Dempster in admiration of what the girl in her teens of today would like to be.

Miss Dempster in the role of Agnes Harrington indeed typifies the spirit of "do all and dare all" without abating a jot of graceful feminity or innate refinement. The young folks love her scenes with Henry Hull as John Fairfax. Mr Hull is not the conventional he doll of the movies, but a much more average and whimsical mortal, representing the bright, humor-loving attitude of today's youth and the American ability to "laugh at ourselves." Heroes now mirthmakers, girls getting wiser and more efficient all the time—how will it end? The audience at Tremont Temple like it that way. There is frantic applause when Miss Dempster saves Mr. Hull—the reverse English of the more usual theme of hero saving the heroine.

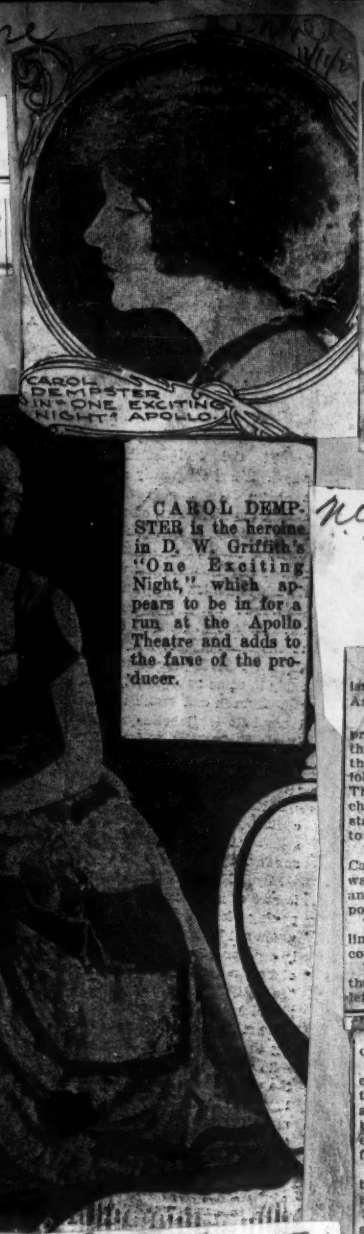
On the mystery side the riddles in the play are so intriguing and baffling that no one guesses the solutions until the final denouements. The question of the rogue's identity temporarily lost in the excitement of crashing trees, hurtling buildings and the girl's rescue that markes the wonderful hurricane. It returns with redoubled force as the carrier of the loot is spied, overtaken and caught, then finally unmasked.

Another and even bigger mystery waits to be solved, that of Miss Dempster's real identity to the story-character. When that second denouement is over and soon after the "clinch," Romeo Washington's latest career in the lazy realms of Darktown claims three hundred seconds of laughter.

The engagement at Tremont Temple is a limited one. The presentation as now shown will appear be duplicated in any movie house, being filmed and characterized by a masterpiece of the screen today.

orchestral setting and great stage effects. Those who do not like to stand in the long queues should get their seats in advance.

NEW YORK AMERICAN
OCT 30 1922



CAROL DEMPSTER is the heroine in D. W. Griffith's "One Exciting Night," which appears to be in for a run at the Apollo Theatre and adds to the fame of the producer.

Cleveland (O) Plain Dealer
Oct 29-1922

Griffith Stated to Make Up Losses With New Film

BY KARL K. KITCHEN.

NEW YORK, Oct. 28.—D. W. Griffith's latest photo play, which had its first metropolitan showing at the Apollo theater, last Monday night, leaves one, as Joseph Conrad would say, with mixed feelings.

For "One Exciting Night," as he calls his new film, is so totally foreign to anything he has ever produced that it does not [illegible] Griffith often [illegible] ing. In fact, it is more like a super-photo play by Mack Sennett.

However, "One Exciting Night" does produce a number of thrills and an unusually large number of laughs, and if nothing else, it takes all the punch out of the forthcoming film version of "The Bat," Avery Hopwood's money-making mystery play. It is said that "The Bat" has made more than $2,000,000.

And that is probably why Mr. Griffith made this new movie mystery film. For there is obviously a large audience for mystery thrillers, and having lost several small-sized fortunes trying to be artistic, the producer of "The Birth of a Nation" and "Broken Blossoms" is justified in trying to pick up a little real money with a pot-boiler.

"Broken Blossoms," perhaps the most artistic film ever made, was a financial disaster. "Way Down East," Mr. Griffith's hokum film, made and is still making several hundred thousand dollars. "One Exciting Night" will probably make a lot of money, which may encourage him to give the public one more artistic production before he leaves America.

It is not generally known, but Mr. Griffith is abandoning his studio near New York and moving to England. He will make only one more picture in this country for several years.

But to return to "One Exciting Night." The owners of "The Bat" are said to have asked $100,000 for the film rights. Mr. Griffith has provided a film story, slightly different, to be sure, but equally as good. For "The Bat," it must be admitted, amounts to nothing as drama.

Briefly, "One Exciting Night," concerns a missing heiress from England who is being forced into an unwelcome marriage with a crook by her mother. Bootleggers hide $500,000 in bank notes in the home of her American sweetheart and during her visit there two mysterious murders are committed which baffle the detectives who are on the job. A mysterious figure, like the central figure in "The Bat" commits the murders and just before the end of the film his identity is disclosed.

It must be admitted that unless one is "in the know" the mystery is well sustained and there is plenty of action, and what is more surprising, plenty of fun. And there is a storm scene at the finish that makes the storm in "The Old Homestead" seem like an April shower. Great trees are uprooted in the Griffith picture and from a photographic standpoint nothing more admirable has ever been shown on the screen.

In spite of all this, however, "One Exciting Night" adds nothing to Mr. Griffith's reputation as a producer. And it must also be stated that none of its performers particularly distinguish themselves. [illegible] the African hero acquits himself well, and Miss Carol Dempster is an attractive heroine, but neither are of the star class. There is a negro actor in the cast and Mr. Griffith told the first night audience that he liked him best of all, but in the opinion of the writer there is nothing remarkable about his performance.

"One Exciting Night" was made for little money—there is only one expensive set and not more than a dozen players. And that is why many film-goers who liked "Intolerance" and "Orphans of the Storm" will be disappointed when they see it. It is not a "$2 or even $1.50 film" by any means, despite its length. When it is cut to the normal length and is shown in the regular movie housed it will rank as a first class attraction.

However, this doesn't mean that Mr. Griffith has lost his skill as a film producer. He's after the money this time, having fared rather badly financially, even with his successes. "The Birth of a Nation" for instance, made Thomas Dixon, who wrote the novel on which it was based, more than a million dollars—much more than it made Mr. Griffith. Incidentally, it is interesting to know that about the only two pictures which have made money at $2 prices are "The Birth of a Nation" and "Way Down East." The losses on the nearly all the other pictures that are shown on Broadway at $2 are simply charged to the cost of production. They are simply shown in first class houses to aid in their exploitation.

Mr. Griffith needn't feel ashamed of "One Exciting Night." It's a good mystery film and in the regular film houses the "fans" will probably "eat it up." I hope he'll make a lot of money with it and make another masterpiece like "Broken Blossoms." Mr. Griffith is still the greatest film producer in the game but he can't knock out a masterpiece every time—even Michael Angelo didn't do that.

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N.Y. Even. World
11-1-22

THEY PAY AND PAY AND—

This being a movie actor or actress isn't the easiest thing in the world. Ask any of them.

We never realized just what a tough proposition it was to be so much in the limelight until we were caught in the human jam that thronged the lobbies and the aisles of the Lyric Theatre Monday night, awaiting a chance to see the promenade of movie stars in the flesh that were scheduled to appear.

We chanced to be directly behind Carol Dempster as she fought her way through this canyon of curiosity, and now we know the curse of popularity.

When Miss Dempster left her limousine she wore a magnificent corsage bouquet of orchids.

When she finally straggled into the theatre she didn't even have a stem left. The movie fans had the flowers or parts of them, as souvenirs.

Later, when Valentino tried to enter the theatre, he was almost torn to ribbons, and when, finally, Mary and Doug arrived the police reserves present formed a hollow square and even then couldn't keep the rabid fans from them.

"I'd like," muttered a big star, "to be able to go to the theatre and remain unnoticed!"

Yes, we felt the same way you do about that statement.

NEW YORK EVENING WORLD
10-31-22

BUSY BARBER.

D. W. Griffith had not left the studio grounds for six weeks while making "One Exciting Night" when an assistant sent for a barber, not mentioning the fact to his chief.

"Tell him you are ready to cut his hair," were the instructions to the hedge-trimmer.

The barber approached the chair from which D. W. G. was directing a scene.

"I'm ready!" he announced.

"Oh, yes!" flashed back Griffith. "You go over there and stand by that door and I'll tell you what to do!"

The barber did. He waited for eight hours. No hair was cut, but the barber developed into a corking good extra actor and is now on the Griffith salary list.

The D. W. G. alfalfa was trimmed the following morning.

NEW YORK NEWS

May Revive "Intolerance"

(Special to THE FILM DAILY)

Chicago—D. W. Griffith is quoted in the dailies as saying:

"I'm thinking of reviving my old picture, "Intolerance" soon. What a galaxy of stars it has! Colleen Moore, Monte Blue, Douglas Fairbanks, the Gishes, Rudolph Valentino, Richard Barthelmess. I tried out Barthelmess and Valentino for a minor part—that was when Valentino was getting $5.50 a day as an extra—and Barthelmess got it. I consider him without question the greatest male actor on the screen today."

Boston Advertiser
11-1-22

Pretty Filmster In Mystery Film

Delicately dyed to represent a coffee-colored cutie, Irma Harrison is one of the most interesting and lively members of the cast of "One Exciting Night", D. W. Griffith's mystery thriller, now at Tremont Temple.

Miss Harrison portrays the sweetie of Romeo Washington, a pronounced brunette gentlemen delightfully depicted by Porter Strong.

In the story Romeo would fain leave a house of horror, but one look at Irma changes his plans, and he stays. You can't blame him.

IRMA HARRISON

NEW YORK JOURNAL
NOV 4 1922

MARGARET DALE
"One Exciting Night"—Apollo.

N.Y. Telegraph
11-1-22

D. W. Griffith to Chicago.

When "One Exciting Night" opens in Chicago D. W. Griffith will be on hand for the first night. He is starting today for Chicago in order to be there in ample time to arrange for the presentation of his "thriller." From the way Chicago always takes pictures that hold interest to its heart, we have an idea this latest Griffith production will [illegible] among the [illegible]

Herald Tribune N.Y.
10-31-22

GRIFFITH PICTURE RICH IN THRILLS

"One Exciting Night" Lives Up to Name

[illegible]

NEW YORK AMERICAN
NOV 2 - 1922

MARGARET DALE and Frank Sheridan in "One Exciting Night," Apollo Theatre.

PING FROM
NEW YORK TELEGRAPH
11-2-22

CAROL DEMPSTER.
She will talk over the radio tonight with D. W. Griffith and Porter Strong, telling how "One Exciting Night" was made.

Honolulu Star Bulletin
11-4-22

[illegible] was present at Boston [illegible] evening of October [illegible] when his picture, "One Exciting Night," had its premiere at the Tremont Temple theater. The picture will not be shown in New York until another month and will probably be released on the Pacific coast at the same time. The production is from a story by Irene Sinclair, and the action is in a modern setting in Baltimore. Among those in the cast are a number of stage players who have not hitherto been identified with the Griffith forces, or conspicuously with the screen. For example, Henry Hull, who is sufficiently introduced by reference to "The Cat and the Canary"; C. St. Croker-King, an English actor seen recently in "Bull Dog Drummond," and Porter Strong, an old minstrel man. Carol Dempster is the heroine of the piece.

"ONE EXCITING NIGHT"

Story of the play by Irene Sinclair, D. W. Griffith's production, shown at Apollo Theater, New York, engagement beginning October 23.

Reviewed by MARION RUSSELL

"One Exciting Night" has been appropriately named. We could not stop to count them but we are sure that there were one hundred thrills a minute that caused shivers to tickle the spine and fright sufficient to curl the hair. To those who like "spooky haunted houses" stories "One Exciting Night" will have a strong appeal.

THE CRITICAL X-RAY

This is not Griffith's best picture—no, not by any means! In fact, D. W. in a curtain speech admitted that the only part of the story which he considered real was that portion wherein the Negro Romeo Washington suffers from his natural superstition and fear of the unseen. And while we are on that subject, it is but fair to say that as far as the comedy element went, Porter Strong, impersonator of this burnt-cork hero, really walked away with the comedy honors. The house literally went into spasms of laughter when Romeo and his "yaller gal" in a mad race from the black-clothed apparition stalking thru the empty room of the haunted mansion rolled down a steep flight of stairs without any regard for their dignity.

All the ideas incorporated in the picture have been utilized before and when we digest the material which furnishes "One Exciting Night" we realize that it is a lot of old hokum. But how ingeniously it has been treated by that master craftsman, D. W., who seemed to be taking a little summer vacation between the making of his high-grade pictures, just to show the public that he can play at times in order to get away from the more serious style of productions.

The involved story is much too complicated to discuss in this brief space, but mystery, robbery, murder and a lot of intriguing villains supply constant interest. Of course, it is all in the way that the many episodes have been handled, and also it must not be forgotten that D. W. is past master in presenting springtime love scenes, showing the awakening of innocence and the dawn of youthful passion. These scenes are always handled with the delicate touch of the man who creates the beautiful and conveys it reverently. But not content with this, he must add a final thrill which results in a whirlwind tornado that lifted giant trees up from the ground and tossed them about like feathers, twisted the sides of houses and swept the roofs skyward, to say nothing of a torrential rain which almost drowned the hero and the intrepid young heroine. Of course, we hate to quarrel with the wizard of film productions, but had these scenes been less exaggerated they would have inspired more terror and convinced the skeptical of their reality.

As melodrama—and very rampant melodrama at times it is—"One Exciting Night" will carve a niche for itself in the land of "Make believe" and the film fans will tell one another of its thrilling moments and of the uncanny shock many of the scenes produced.

Carol Dempster was again the dream-like girl with the lovely face, but when driven to extreme head outlaw strength to battle with the mysterious villain and save her sweetheart, Henry Hull has an equal to impersonating the football, complete American type. Margaret Dale was distinguished looking as the correspondent Mrs. Harrington, while George Walsh, C. H. Croker-King, Frank Morrison, Dave Griswold, Patsy Ruth Miller, Dave Griswold, Patsy Ruth Miller, Frank Wunderlee and Fred Stanton acted and the twenty odd [illegible] acting as if it had the time of its life. It's [illegible] for laughs.

PING FROM
NEW YORK TELEGRAM

From Medicine Shows to the Movies

From the beginning of pictures the black-face comedian has been struggling for a place in the films. Failure has followed failure, except in minor parts, until the coming of Romeo Washington in D. W. Griffith's newest successor, "One Exciting Night," at the Apollo Theatre.

Not since the arrival of Harold Lloyd, apparently, has there been a character who moved every one to laughter as has Porter Strong in this black-face part.

The greatest effort to bring out a black-face comedian for the films was made with the late Bert Williams. A fortune was spent in making one picture after another, but never once did that famous artist ever give the true breath of comedy to his shadow characters. The films were largely withdrawn from circulation. In several instances they were never released.

The search for material from which to make comedy stars included the major part of the famous black-face stage stars. None ever survived the tests. The failure of Bert Williams, whose pantomime on the stage was so famous, started the legend it was impossible to popularize a black-face comedian.

Mr. Griffith has made his reputation by making legends rather than observing them. Five years ago he selected Porter Strong as a coming comedy star. During this period he carefully trained this player in pantomime. From time to time small parts were created, more as training for the player than a part in the production.

When he selected the story of "One Exciting Night" Griffith had Porter Strong in mind for the central comedy character.

The exceptional success of the character of Romeo Washington is the result. Mr. Griffith, having spent his early life in a Kentucky plantation, knows the colored race thoroughly.

Strong was born and grew up in Tennessee, Mr. [illegible]

In the path through medicine shows, theatrical tents, minstrel troupes, and finally vaudeville and with the minstrels and the circuit of burlesque.

[illegible] Washington, Strong [illegible] of comedy with the exception of a [illegible] being the greatest [illegible] as well as character [illegible] with [illegible] throughout. This sensation on the part of the audience is the result of [illegible] Strong had introduced in his [illegible] to make a black face character a [illegible] in the [illegible]

NEW YORK EVENING WORLD
11-6-22

STILLS.

It isn't often that we feel like offering a suggestion to D. W. Griffith, but here goes! We suggest that "Who Killed Johnson?" is a 100 per cent. better title for his big picture than "One Exciting Night." [illegible] Kenneth Harlan [illegible]

N. Y. Mail
11-2-22

D. W. Griffith will tell how and how he made "One Exciting Night" to the radio fans of the east tonight through the Bell Telephone Company broadcasting station. Music from the original score will be played to illustrate the various motifs. Carol Dempster [illegible]

New York City
11-3-22

GRIFFITH FILM AN INNOVATION

"One Exciting Night" Brings Mystery Play to Screen

The popularity of D. W. Griffith's new picture, "One Exciting Night," at the Apollo Theatre, proves that Griffith has caught the public fancy again with an innovation. He has shown that the mystery play, with all its quick twists and hidden clues, is an entertaining material for the screen as for the stage.

How other producers will follow him with his new interesting development, for Griffith, aside from being a master of screen technique, is also possessed of a proven and powerful imagination.

The picture reveals Griffith with a new characteristic that may be surprising to some of his followers who [illegible] his work in the past. [illegible] Griffith [illegible] with the [illegible] and [illegible] with [illegible] and [illegible] the [illegible] and [illegible] the [illegible] and [illegible] the

NEW YORK WORLD

N. Y. TELEGRAM
NOVEMBER

IN D. W. GRIFFITH'S NEW FILM

Miss Margaret Dale, noted actress, who appears on t Exciting Night" at the Apollo Theatre.

N.Y. World
11-12-22

Showing a storm in the Griffith film, "One Exciting Night" — remarkable photography by Fred L. Diem.

NEW YORK TELEGRAPH
NOV 12 1922

CAROL DEMPSTER IN D. W. GRIFFITH "ONE EXCITING NIGHT"

CLIPPING FROM NEW YORK TELEGRAM

IRMA HARRISON in "ONE EXCITING NIGHT" APOLLO

CLIPPING FROM NEW YORK AMERICAN

CAROL DEMPSTER "ONE EXCITING NIGHT"

BOSTON TELEGRAM
NOV 15 1922

CHICAGO (ILL.) HERALD-EXAMINER
NOVEMBER 12

DEMPSTER and D. W. Griffith, arriving in Chicago yester-day to be in personal attendance at the premier showing of their latest picture at the Illinois Theater tomorrow.

An Exciting Moment of "One Exciting Night"

Threatening the life of beauteous Carol Dempster is the Masked Figure who contrives to give nobody a quiet moment in Griffith's photo-

N.Y. Tribune
11-12-22

NEW YORK AMERICAN
NOV 7

Moore Tribune N.Y.C.
11-9-22

What will Griffith do next?

By Victor Hale

GRIFFITH O.K.'S GOOD PAY FOR GOOD ACTOR

Film Wizard and Carol Dempster Here for Opening of 'One Exciting Night.'

WEEKLY CHAT

Motion Picture Magnate Denounce Pictures of Stars He Has Made

NEW YORK AMERICAN
NOV 5 1922

"CLOSE-UP" OF DAVID WARK GRIFFITH

Great Film Producer Something of a Mystery to His Interviewer Until He Learned There Is Nothing Strange About Him at All—He's an "Open-Faced, Straight-Shooting Personality."

By JOSEPH MULVANEY.

AFTER passing through the alternating thrills and chills of "One Exciting Night," in the Apollo Theatre, I felt valiant enough to attempt the solution of an even greater mystery—the mystery of David Wark Griffith, the man behind the film.

For this man is to most of us a more dramatic problem than the vivid picture of love, intrigue and adventure which he has produced for the screen. While I was trying to guess the identity of the masked, cloaked, slouch-hatted figure around whom the action of the play spins the thought was in the back of my brain that perhaps the last flash would reveal him as D. W. Griffith himself.

Every producer puts himself into his work and it seems as though there were in the elusive, eerie character a great deal of Griffith as he is imagined by the public. You've seen those pictures of him—cloaked to the chin, glancing back over his shoulder, with keen, thoughtful eyes under a sombre, broad-brimmed hat, and an atmosphere of brooding mysticism over it all. Isn't there the suggestion of a Corsican vendettist about him or a Spanish conquistador or some other picturesque type? Anyaway, he was more of a mystery to me than any character in "One Exciting Night," and I looked for a lot more excitement tracking him to his lair and unmasking him in cold type.

I did the deed, truly enough, and oh, what a shock I got!—but not at all the sort of shock I expected. The strangest thing about David Wark Griffith is that there is nothing strange about him at all and a lot of people are making a mystery out of an open-faced, straight-shooting personality.

But truth is mighty and must prevail. He is a tall, slim, finely-drawn figure, with gray-streaked curling hair and somewhat ascetic features, and he can't be as young as he looks. He is a motion picture producer of an exceptional variety in that while he spends millions to execute his ideas and keeps a big plant always in operation, he does not go into mass production. He watches for weeks and months—watches, studies, thinks and calculates in silence—and suddenly something comes out of it all in a spectacular smash and the town is compelled to take notice.

This estimate of the man was received after an hour's conversation in his simple suite of offices in the Longacre building where we talked about films, present and past and future. All

David Wark Griffith.

the atmosphere of mystery and mysticism faded in five minutes, revealing David Wark Griffith as a quick-thinking slow-speaking, mild-mannered man, altogether unusual.

When I asked him what he thought of "One Exciting Night" he shrugged his shoulders:

"Wait until I know what the public thinks of it and I'll tell you. It's a picture. It was interesting to make. We did some new things, or some things in a new way. If the public finds it entertaining it will be a success."

When I suggested that the comment of critics and the expressions of experts in the motion picture industry would indicate that, he shook his head and remarked, non-committally:

"Perhaps so, but if I accepted that as final I might long since have retired a failure. 'The Birth of a Nation,' which seems to remain a standard for judging motion pictures, stirred no excitements, no enthusiasm, when it was presented for the first time. 'Way Down East' did not cause a conflagration. 'Orphans of the Storm' was not acclaimed a great success in the beginning."

But Griffith conceded that there were many things in "One Exciting Night" that he liked and most of them were phases of the film to which I had attached little significance. He spoke of C. H. Crocker-King, the mysterious neighbor, as one of the finest actors on the screen, and that was fair enough praise, for the performance of that player is of a high grade of fineness.

Griffith said he had enjoyed the storm scene greatly. That length of unleashed elemental action was photographed at night in the Westchester hills, under the glare literally of every high-powered, portable light that could be hired between Boston and Philadelphia, with enough airplane propellers to equip a flying squadron at war-strength flaying the flooded hillside and the struggling actors. He told of the big trees—genuine, natural, towering pines—which had to be rocked and tossed in the gale. And then he said:

"I've heard 'One Exciting Night' spoken of as a comparatively inexpensive production for me. The fact is that only three pictures of the many I've made cost more. They were 'Orphans of the Storm,' 'Way Down East' and 'Intolerance.' Does it surprise you to know that the storm scene alone, in 'One Exciting Night,' cost about four times as much as 'The Birth of a Nation' in its entirety?"

It was astonishing and I seized the chance to swing the conversation back to the definition of success. I didn't want to go away with the impression that D. W. Griffith looked on the box office as the barometer of success. But he wouldn't let me go away with any other idea—because, he said:

"Of course, there are exceptions, but the screen is a medium essentially for public entertainment; instruction, too, but entertainment essentially. If you put forth a public entertainment that doesn't entertain the public or any substantial part of it, how can that be called a success?

And then I committed the blunder of bringing Mr. William Shakespeare into the discussion to refute Mr. David W. Griffith and naively I asserted that Shakespeare would starve in New York. Griffith smiled at my callow cocksureness and responded:

"You didn't think when you said that, for Shakespeare with his genius to-day would be the wealthiest man in the industry of the stage or screen. Why he knew better what the public wanted in his time than any manager of this year knows what the present public wants. With Shakespeare's perfect understanding of the stage and of the people, he would have had us all beaten before we started.

Whether he knew it or not, I decided the man would have to be stopped and brought back to the subject of films, so I said, semi-sarcastically:

"Oh, Shakespeare would probably be a riot in a maniacal melodrama to-day."

And David Work Griffith flung out his arms and exclaimed, enthusiastically:

"You've hit fairly! That's where his genius would overwhelm all competition to-day. See what he did with 'Macbeth,' for just one example. Nine murders, aren't there, in one show—and what a show!

"Can't you imagine him rehearsing it, taking the crude draft of the play first, speeding up the action with one murder, then thinking it sagged a bit and slipping in two more, then another and another, until the blood began to trickle all over the pit?

"And into this he put the weird witches and their incantations and the woods that moved—can't you see that forest on a film, sweeping across the plain with a watcher on the tower-top! What a play, what a picture for to-day! Action, action, action every minute; suspense, thrills, every emotion running riot! And the whole theme clothed in matchless poetry.

And in that perception I got a flash of Griffith's character more vivid and impressive than anything else that I had heard or seen about him. He possessed the power to rip like a circular saw through the wrappings of time, place and manner to uncover the fundamentals of life's romance.

And I would not in the least be amazed to see him put Shakespeare on the screen after "One Exciting Night" has passed into the previous

ST. LOUIS (MO.) POST-DISPATCH
NOVEMBER 14, 1922

NEW YORK MAIL
11-7-22

Exciting Night Is Right

By KATHARINE LANE

"AH'M goin' to meet Death runnin'," declares Romeo Washington. "Ah can't stand this waitin' for it." And as that is the light comedy speech of "One Exciting Night," at the Apollo, you get the drift of what happens when things are serious.

There is one particularly pleasant thing about seeing a thriller on the film. People have been trained not to whisper at the movies. You don't hear the worried, "Who do you think did the murder?" and "I bet it was the detective," and "No, it was probably the butler." This has always happened at every mystery play that I ever saw on the speaking stage.

They probably feel as the girl who sat next to me did. In the brief intermission she relaxed enough to murmur, "My! I have emoted so hard that I just can't talk." But she did get her breath in time to assure her escort indignantly, "Why, it couldn't be Henry Hull; they wouldn't let a leading man as good looking as that do a murder!"

AND you hardly suspect Carol Dempster, the nicest girl I have watched open enormous eyes in a close-up that makes one feel she is appealing to you personally. Of course, as soon as you see that picture of her in a basketball suit you realize that with all her slender, lissome grace she is going to prove strong and efficient.

Some willowy flappers who drift about in wide-sleeved gowns (Note: not for the even faintly [illegible] figures) look as if they could only be useful for waving a languid cigarette, or to permit some muscular collegian to do most of their dancing.

But Carol Dempster has the youngly purposeful air of a girl who could be depended upon in an emergency. So can her curly hair, for she comes in out of the storm with bewitching streaming ringlets. Carol wouldn't mind being surprised in the middle of a shampoo, and that is the supreme test of feminine vanity.

ONCE we saw "Dr. Jekyll and Mr. Hyde," with the result that we had to keep the electric light burning o' nights for two weeks. When C. H. Crocker-King flashes his brilliant brown eyes through the shutters in "One Exciting Night" we began to think regretfully of our next electric light bill. There is a terrible delight in being frightened, of course, or the shuddering school of drama wouldn't be so alluring.

Luckily, Mr. Griffith does let Porter Strong shuffle into the kitchen to watch the talented ankles of Irma Harrison, just when you can't bear any more excitement for the moment. An infectious melody pursues this pair of dusky lovers. It has the same haunting rhythm that used to accompany the Village Gossip in "Way Down East." And Mr. Strong does the funniest series of falls and somersaults from the top of the mystery house to the foyer.

HOW do actors rehearse a fall like that, and then feel peppy enough to make it [illegible] the camera is busting? That tumble of a scared nigger boy, retreating from a ghost, is exactly right. You know how you say, watching broad comedy films, "Oh, but that sort of thing is too exaggerated; it's only acrobatic fooling!" But Romeo Washington (Mr. Strong) is real. He's afraid and you don't blame him.

"My mind wiggles. I'll take the job," Romeo says after he has realized the jassy charms of Miss Harrison. And the audience knows right away that Romeo is going to be let in for a night that should turn his skin white.

It wouldn't be so good for a weak heart to be taken to the storm scene in Part II. When a giant oak starts to fall upon Carol Dempster, who is already pinned to the ground by loose branches and beaten by a cloudburst, the anxiety is almost too much. You think the gallant, quick-moving Henry Hull will get there in time, but suppose he shouldn't!

Probably that is what makes Griffith's picture so plausible. He lets you remember that accidents do happen, that beautiful girls are not always saved and that even so dashing and likable a young man as Mr. Hull just might not be omnipotent.

But who did the murder and tried for the half million dollars in regular bills? Well, we thought it was Crocker King, and then we thought it was Frank Sheridan, the detective, and then we were sure it was the butler, and then we thought it might be Morgan Wallace, the rich and dignified suitor. But [illegible] Washington. And it [illegible]

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TACOMA (WASH.) LEDGER

New Film of Griffith May Fill Coffers

Mystery Photoplay May Recoup Losses That Extravagant Productions Cost

By KARL K. KITCHEN

NEW YORK, Nov. 11.—D. W. Griffith's latest photoplay leaves one, as Joseph Conrad would say, with mixed feelings.

For "One Exciting Night," as he calls his new film, is so totally foreign to anything he has ever produced that it does not seem like a Griffith offering. In fact, it is more like a super-photoplay by Mack Sennett.

However, "One Exciting Night" does produce a number of thrills and an unusually large number of laughs, and if nothing else, it takes all the punch out of the forthcoming film version of "The Bat," Avery Hopwood's money-making mystery play. It is said that "The Bat" has made more than $8,000,000.

And that is probably why Mr. Griffith made this new movie mystery film. For there is obviously a large audience for mystery thrillers, and having lost several small-sized fortunes trying to be artistic, the producer of "The Birth of a Nation" and "Broken Blossoms" is justified in trying to pick up a little real money with a pot-boiler.

"Broken Blossoms," perhaps the most artistic film ever made, was a financial disaster. "Way Down East," Mr. Griffith's hokum film, made and is still making several hundred thousand dollars. "One Exciting Night" will probably make a lot of money, which may encourage him to give the public one more artistic production before he leaves America.

It is not generally known, but Mr. Griffith is abandoning his studio near New York and moving to England. He will make only one more picture in this country for several years.

But to return to "One Exciting Night." The owners of "The Bat" are said to have asked $100,000 for the film rights. Mr. Griffith has provided a film story, slightly different, to be sure, but equally as good. For "The Bat," it must be admitted, amounts to nothing as drama.

Briefly, "One Exciting Night" concerns a missing heiress from England who is being forced into an unwelcome marriage with a crook by her mother. Bootleggers hide $500,000 in bank notes in the home of her American sweetheart and during her visit there two mysterious murders are committed which baffle the detectives who are on the job. A mysterious figure, like the central figure in "The Bat," commits the murders and just before the end of the film his identity is disclosed.

It must be admitted that unless one is "in the know" the mystery is well sustained and there is plenty of action, and what is more surprising, plenty of fun. And there is a storm scene at the finish that makes the storm in "The Old Homestead" seem like an April shower. Great trees are uprooted in the Griffith picture and from a photographic standpoint nothing more admirable has ever been shown on the screen.

In spite of all this, however, "One Exciting Night" adds nothing to Griffith's reputation as a [illegible] And it must also be [illegible] that none of its [illegible] particularly distinguished. Henry Hull as the American hero acquits himself well and Miss Carol Dempster is attractive as heroine, but neither are in the star class. There is a negro actor in the cast and Mr. Griffith told the first night audience that he liked him best of all, but in the opinion of the writer there is nothing remarkable about his performance.

"One Exciting Night" was made for little money—there is only one expensive set and not more than a dozen players. And that is why many fans who liked "Intolerance" and "Orphans of the Storm" will be disappointed when they see it. It is not a $2 or even $1.50 film by any means, despite its length. When it is cut to the usual length and is shown in the smaller movie houses it will rank as a first class attraction.

However, this doesn't mean that Mr. Griffith has lost his skill as a film producer. He's after the money this time and has acted rather badly only in the sense that he has [illegible] the efforts of his predecessors. Birth of a Nation, for instance, was Thomas Dixon, who wrote the novel which it was based, more than a million dollars—much more than it could pay Griffith. Incidentally, it is interesting to know that all the early Griffith films which have made money, as well as all the other pictures that have been so successful, have been based on stories by other people.

Griffith seems just ashamed of "The Bat" and in the story he has written he has made the heroine a girl and the crooks [illegible] Griffith seems just ashamed of "The Bat" and in the story he has written he has made the heroine a girl and the crooks [illegible]

NEW YORK STAR
NOVEMBER 11, 1922

EVERYBODY SATISFIED WITH GRIFFITH PICTURES EXCEPT—GRIFFITH

D. W. Griffith is one of the most difficult men in the world to satisfy—with the work of D. W. Griffith. For the proof whereof one needs only to drop back of the scenes at the Apollo Theatre any evening between the close of the matinee performance of "One Exciting Night" and overture time for the evening showing, says Edwin J. Westrate in the New York "Mail."

"When 'One Exciting Night' had its premiere showing it was agreed practically unanimously by the audience that it was one of the most entertaining pictures Mr. Griffith had ever made. In fact, it is doubtful if any one in the house was dissatisfied except Mr. Griffith. He did not share in the general content.

So beginning the following morning he has spent his time dashing back and forth between his studios at Mamaroneck and backstage at the Lyric, making retakes of scenes, cutting the film, inserting new for old, in short ironing out the wrinkles that no one saw except himself.

It was backstage where he has the small projection screen on which he views new portions of film and reviews old sections every day that we found him yesterday watching, the film unroll with eager interest. Occasionally he would command "Stop!" and the screen would grow dark.

"Do you like this new substitute as well as the old?" he would query of one of his staff. "Don't you think this one is more direct?" or "I think we ought to shorten that scene." or "Don't cut off Hull's smile so abruptly there. Let's have about three feet more of it." or "It's better now with that other scene out, don't you think?" or "Put that new insert here. I think it would improve the whole passage."

When the reel was finished and Mr. Griffith apparently feeling somewhat more content now that he had made some more changes in his latest picture, he turned to us and said:

"Do you know, I've had this film run and rerun so often that I am becoming object when I even broach the subject of looking at it some more to the operator. But then there are so many things in a picture that seem perfectly all right to us in the projection room that are not so effective when they are presented to an audience. It means constantly trying new effects, catching some of the scenes, cutting here, adding a little there, until the picture is finally in the form that comes as near perfect from the standpoint of the spectator as we can make it."

As a side note, it might be mentioned here that Mr. Griffith made a glorious change in his last picture, "Orphans of the Storm," after the first [illegible] he had finally expressed himself as content with it. And no doubt [illegible] if he was [illegible] satisfied even then.

After the inevitable pictures you have made, what impelled you to turn to a mystery story?" we asked him.

"Well," he replied, "it is not exactly a new field to me. A number of years ago I made some mystery pictures, the last about seven years ago. Mystery is always an interesting subject and fear is one of the basic human emotions and when you produce a story in which fundamental feelings play a leading part you are touching certain chords which make for interest.

"My motive in making this 'One Exciting Night' was to make an entertaining story and to do it. The story was interesting.

"A mystery story is one of the hardest things in the world to construct. It is easy to write a story which sends people guessing, but more difficult to make them guess the right solution. Perhaps I think I had you fooled in this story. Perhaps you think I had you fooled. Well, you don't know how many people there are who will be guessing the right solution of the story. Perhaps I have underestimated the intelligence of the average audience. Perhaps I have underestimated the intelligence of certain people who read this story. Perhaps I have underestimated the intelligence of certain people who read this story. Perhaps I have underestimated the intelligence of certain people who read this story

NEW YORK WOMAN'S WEAR
OCTOBER 19, 1922

High Waistline in Frocks in New Film

Costumes in "One Exciting Night" Few, but Contain Interesting Ideas

Although the range of costumes in "One Exciting Night," the newest production of D. W. Griffith, which opened at the Apollo Theatre last night, is naturally somewhat limited, due to the fact that the main action of the picture, as the name implies, occurs during the course of one evening and night, and also to the fact that of the four feminine roles only two are of importance as regards appearance, nevertheless some interesting ideas in evening gowns were brought out, and the short preliminary action afforded some slight opportunity for the display of daytime frocks.

Evening gowns, of course, were of greatest importance during the main action, which takes place at an evening affair at the Kentucky estate of John Fairfax, played by Henry Hull. During this action, Carol Dempster, as Agnes Harrington, the young neighbor of Fairfax and the heroine of the picture, wears a frock of silver cloth and velvet, delightfully youthful and naive and suggestive of the full-skirted, tight-waisted frock of many years ago. The close fitting bodice was of velvet, with a square cut medium low decolletage in front, and a square U shaped lower decolletage in back. The skirt, of silver cloth, was very full and reached to slightly above the ankles, and had circular inserts over the hips, which were slightly distended. Bands of velvet decorated the skirts across front and back and circles of velvet were applied on the side insets. A black Chantilly lace fan completed the costume.

Velvet, Brocade and Lace.

Velvet brocade and lace combined to make a stunning gown for Mrs. Harrington, played by Margaret Dale. The velvet foundation fitted rather snugly and was entirely plain in the front, with square cut bodice, which resolved into a deep V in the back. Draped from the shoulders and following the V line of the back, the brocaded material formed the back of the gown and the short train, while from the low point of the V, lace was hung to form a second trailing train.

An interesting headdress was worn by one of the several guests at the Fairfax party. It consisted of a broad band of metal cloth swathed tightly over and covering the entire forehead. Narrowing as it approached the sides of the head, it ended in long dangling pendants, apparently beaded tassels.

Chiffon for Nightgown and Negligee.

Miss Dempster's negligee and nightgown worn during the bedroom scene following the second murder were novel and filmy. The negligee of printed chiffon seemed to be made of a huge square of material thrown

(Continued on Page Twenty-two)

over the shoulders in such fashion that the two points covered the arms and hung nearly to the floor. The chiffon was bordered in deep bands of a heavier material.

The nightgown, also of chiffon, was followed by the empire style of gown with very high waistline. The skirt of the gown was finely pleated, and where it was joined to the high bodice it was banded in ribbon or velvet. This same ribbon outlined the V neck and the armholes.

An interesting point of all Miss Dempster's costumes was the divergence from the accepted style of low waistline. In all the gowns in "One Exciting Night" Miss Dempster affects a high waistline, in fact, one that to eyes accustomed to the low placed line of today seems almost abnormal. It takes, of course, an extremely youthful and supple figure to carry off such lines, but Miss Dempster's charm and grace are only accentuated by the adoption of this mode.

High Waisted Sports Suit.

A sports suit worn during the preliminary action, further carried out the idea. The coat of plain material is belted very high and broadly. An unusual collar of beaver or nutria fastened high up around Miss Dempster's face, and the big patch pockets and long cuffs are also among the features of this fur. The skirt worn with this coat is of a wide striped material.

Daily Call 10/27/22

D. W. Griffith's new film, "One Exciting Night," in 12 reels, will be given at the Apollo Theater tomorrow night. Mr. Griffith describes this picture as "made to entertain the public; to make the audience laugh and forget its troubles; a story told as the story tellers of old told them, for the entertainment of the hour and not to preach a moral or propound a thought."

Major C. Anderson Wright has engaged Mr. Leopold Wharton as general director for a new serial, to be produced in 15 episodes, dealing with the exposure of the Ku Klux Klan.

New York City
10-25-2

Newspaper Opinions

"One Exciting Night"—Griffith—Apollo

TIMES—Cloaked figures steal about, murders are committed, frightened women run and scream, white arms reach out from secret passages and two terrified negroes are always trying to escape from it all. And at the end there is a storm. This is the screaming, streaming climax of the film. And it is a magnificent piece of work. Griffith has even gone beyond his ice scene in "Way Down East," in itself it is a thrilling thing to watch. It would be if there were no story attached to it. It brings the picture to a whirling, whirring end.

WORLD—The part of the play that has a speaking acquaintance with "The Bat" possesses all the machinery and all the characteristics that go to make mystery thrillers, and despite this equipment the picture is tedious and involved and rambling. * * * If there is anything about this picture that is worth while it is the storm.

HERALD—Griffith has connected a slapstick farce which is well worthy of Mack Sennett at his best. "One Exciting Night" is very much on the order of "Bulldog Drummond." It is a mystery melodrama, so liberally leavened with broad burlesque that the casual spectator never quite knows whether he is laughing at or with Mr. Griffith. Just when the action becomes so terrific that the audience is constrained to smile patronizingly in self defense, Mr. Griffith steps in and pushes his characters over the line which separates ham melodrama from utter nonsense; and the audience suddenly realizes that it is being effectively kidded. * * * "One Exciting Night" is in reality a pot boiler—and a highly successful one at that. It will do well in the box office wherever it goes.

AMERICAN—There is a storm, or rather a tornado, in this new screen production which is indescribably dramatic. * * * He (Griffith) has shown that he is able to construct a thrilling and harrowing detective drama as skillfully as he can build an epic of history.

MORNING TELEGRAPH—For sheer blood-curdling inventiveness, it is going to snatch a lot of royalties away from Avery Hopwood and Mary Roberts Rinehart and put them back into the film industry. If there is one single spine-tingler or gooseflesh inducer that Pinkerton, Doyle, Poe, Jack Boyle and the other mystery spinners have overlooked here you have it. * * * "One Exciting Night" will probably be as great a money maker as Griffith ever released.

GLOBE—D. W. Griffith, all things being carefully considered, is the world's greatest producer of motion pictures; there is no doubt about that. This contention could, however, hardly be proven by "One Exciting Night" alone. * * * At no time during the action does the thing impress one as real. It just has everybody figuring how it is all going to come out, and judging by last night's audience this sort of thing is really better entertainment than absorbing a lot of alleged realism. In action, Griffith has injected a great many enormously funny bits, which were uproariously received by the first-nighters. The storm scene which comes as the climax of the second act, is the directorial genius at his best.

SUN—This new product of the man who has been called the master of the screen is a mystery play in the manner of Avery Hopwood and Mary Roberts Rinehart. It is just as exciting as "The Bat," "The Cat and the Canary" and other prize nerve wreckers which have held the American stage in recent years. The piece is listed as a comedy drama—if we recall the label correctly—but Griffith evidently worked on the principle that farce is the only comedy, because the continuity is full of exaggerated humor. In fact, this is its chief charm. * * * We have seen numerous mystery films, but Griffith's offering is eminently superior to anything of the sort that the American screen has known. Throughout every inch of the celluloid the director's art is evident, most telling evident. There are tense moments when one thinks one's heart just cannot last another yard. Then comes an outburst of comedy that congests the theater. If you don't die of fright you will laugh yourself to death.

EVE. JOURNAL — Even remembering what the master film producer has done in prior pictures, each of the spectators who saw his "Way Down East" is safe in saying that his present storm surpasses all. It is a shriller.

MAIL—Mr. Griffith has caught the imagination of the prevailing craze for mystery stories and has produced a picture in which he has shown his ability to keep a story moving at a rapid clip and at the same time make it mysterious and full of thrills. And so he has done in "One Exciting Night."

"One Exciting Night" at the Apollo Theatre

D. W. Griffith has added the Apollo Theatre with his picture "One Exciting Night," which opened the initial week of its occupancy on the Apollo Theatre.

One Exciting Night, Griffith Picture, Shown at the Apollo

By ALAN DALE

WHO-DID-IT-ISM crept into the pictures, or was rushed into the pictures, in the film entitled "One Exciting Night," at the Apollo Theatre. It was rushed in with plenty of comedy, a dash or three of spookery, and a rather remarkably suspenseful story.

You and I—callous ones!—may scoff at the utter "mystery" of "One Exciting Night," but those who revel in riddles and were "top of the class" in mathematics will enjoy this picture. Then, the screen does all this sort of thing much better than the stage.

Frinstance, there is a situation. There is some malefactor. There are various figures arrayed upon the stage. Then comes the close-up. You see a set of features that seem to give the show away. You watch a pair of magnified eyes that creep into your marrow. Every wrinkle in the enlarged countenance means something. These close-ups that the stage ignores mean infinitely more than anything the stage has to offer. To my mind they can hardly be abused. They are the wonderful assets of the films.

Carol Dempster.

"Please do not reveal the plot to those who have not seen it," says the programme at its very top. And the instructions, as far as I am concerned, are unnecessary. I couldn't reveal the plot. I'm too dense to reveal the plot. I was always bad at guessing contests. I want diagrams of all plots. Oh, I have imagination, but the who-did-it-drama surely does not call for imagination. It calls for perspicacity, and concentration, neither of which I possess. No; I shan't reveal your plot. I wouldn't if I could, and I couldn't if I would.

But "One Exciting Night" has plenty of comedy. You may experience a shiver or two, but immediately there is comedy, and you are relieved of your tension.

The darky roles in this picture are extremely well done. They are artistically done, and they add a great deal to the commercial possibility of "One Exciting Night." They vie with the who-did-it-ism.

Margaret Dale must be congratulated for her work, and Carol Dempster absolutely defied the close-up to do its worst. Poor Miss Dempster was the target of the close-ups, and she emerged intact. More could not have been expected. For those who like an agreeably young "hero" there is Henry Hull, and Morgan Wallace gave a satisfactory performance.

I simply WOULDN'T give away the plot. As soon as I read the programme and noted the request my spirits went up. I should have been lost—lost as plaintiff!

APOLLO THEATRE—"One Exciting Night," by Irene Sinclair, directed by D. W. Griffith.

THE CAST.

Agnes Harrington	Carol Dempster
John Fairfax	Henry Hull
Sandy Washington	Porter Strong
Romeo Washington	Morgan Wallace
Chauncey Drew	C. H. Crocker-King
Mrs. Harrington	Margaret Dale
Mr. Harrington	Frank Sheridan
Samuel Crane	Frank Wunderlich
Apollo Fairfax	Irene Harrison
Ann Mayfair	Irma Harrison
Leon Johnson	Herbert
Jim Butler	[illegible]
A Guest	[illegible]

My Telegram NOV 5 1922

On the Screen

"One Exciting Night" at Apollo Shows That Mr. Griffith Has His Lighter Moods

By Harriette Underhill

"One Exciting Night" is exciting, but just what else it is is difficult to say. You may safely apply this one adjective to it, however, for so far we have not found a single person who disagreed with that, and probably it would not be possible to find one. So everybody agrees that it is exciting, and in calling it what he has D. W. Griffith has forestalled all criticisms.

Many people have referred to Mr. Griffith as high-brow. They expect his pictures to delve into history, to deal with big subjects, to hold a sermon; and they go to his plays prepared not to tolerate any weaknesses or anachronisms which might be overlooked in just an ordinary man. The name "Griffith" has been breathed reverently. He has made fashions in movies, he has made fashions in stars and he has made stars. He is a great and an exceptional man, yet he has taken a holiday and made the picture which opened at the Apollo Theater Monday night. Therefore any one may take a holiday and enjoy it. It isn't necessary to go in the spirit which people used to have when they would explain their presence at a Charlie Chaplin picture by saying: "You know, I like Charlie Chaplin. I really think he is an artist." Go ahead and enjoy "One Exciting Night" and don't stop to apologize.

Mr. Griffith certainly decided before the picture was finished that it was just a lark, but we are not sure that he had so decided when he began it. Otherwise why are there all those titles about "mother love" and the "latent instinct" which makes a young woman who is old enough to be married carry a china doll around in her pocket and caress it surreptitiously? This heroine never looked to us as though she was more than half witted and she did not do anything to make us change our opinion until she began to hunt the murderer. In attempting to prove that his heroine knew no evil Mr. Griffith seemed to prove she knew nothing at all. When people talked to her she gazed dreamily into space, fluttered her eyelids and let her upper lip twitch. But then, perhaps, Mr. Griffith was burlesquing his own and other people's ingenues just as he was burlesquing other people's melodramas. As you never can be quite sure which you are to take seriously, it is better not to take any of it seriously, not even the love interest.

In the foreword it is written, "You will enjoy the picture more if you watch carefully through the leisurely beginning some of the seemingly unimportant scenes, as we believe you will find they have significance when the one exciting night comes." This is good advice, although the layman will find it difficult, for there are flashes of this and of that, with long explanatory titles. At the end we heard people all around exclaiming, "But I don't understand it at all. Why did the man murder him, and who was the bootlegger's partner, and why did he disguise himself?" And it is quite simple if you just watch the beginning and remember what you see.

"One Exciting Night" isn't in the least like any other picture you ever saw, so don't try to catalogue it. Just enjoy it! There is a great deal of slapstick comedy in it and a great deal of mystery, and bookcases open of their own accord and white hands reach out and clutch people about the throat and drag them behind the wainscoting, and people are murdered by other people whose faces are in shadow, and a number of different persons are working on a number of different clews which you, out in front, do not know exist. So it is not difficult to enjoy yourself if you care for any of these ways. The bootlegger meets his death because he is not content to steal only the cash, but he must also steal the receipts as his partner will have nothing on him. The man behind us exclaimed: "Wish I could get hold of those receipts! I'd tell my own! And we wanted to turn around and say, "Mr. Griffith does not say 'receipt' when he means 'recipe.'"

No Griffith picture, even a comedy melodrama, is complete unless the spectators see the heroine held in a horrifying position depicting instantaneous death, but saved by the hero. In this picture it is a storm which makes the night more exciting than it could possibly have been otherwise.

Henry Hull gives an excellent performance as the ardent young hero. Carol Dempster is the heroine, and her hard-hearted mamma is well played by Margaret Dale. Porter Strong gets most of the laughs as Romeo Washington, though he shares them with Irma Harrison as his sister, resourceful Aunt Sally. Frank Sheridan is another, and Herbert Rawlinson and Charles Hall are still others. Frank Wunderlich wears the mask.

CLIPPING FROM
Leeland Reviews N.Y.C.
11-6-22

Spooky, thrilling, mysterious hokum, told in Griffith's inimitable style

D. W. Griffith's "ONE EXCITING NIGHT"

UNITED ARTISTS

ENTERTAINMENT ..... It is that
PRODUCTION ..... Satisfactory for every necessity of plot; storm wonderful.
EXPLOITATION ..... Lots of opportunities
DIRECTION ..... Individual scenes show master hand; as a whole cannot compare with his work in the past
STORY ..... Really two mysteries; neither startlingly unusual; mixture causes mystification.
CAST ..... Griffith knows how to make them all act
PHOTOGRAPHY ..... Splendid
TIME ..... About two hours

When D. W. Griffith permits an audience, as he does in "One Exciting Night," to laugh at his characters and not always with them, you know immediately that he is not at all serious about his story. Despite that fact, and the fact that it hardly calls forth the directorial genius responsible for the big things that have been done in the past by Mr. Griffith, when considered from a purely entertainment standpoint, this latest mystery hokum of his will compare pretty favorably with the majority of those which have gone before.

When discussing a mystery play or film it is unfair not only to the maker, but also to the reader, to tell anything about the story. Be it said that very few opportunities for spine-chilling, blood-curdling thrills have been overlooked. Hands, uncanny, tapered fingers, come from behind moving panels in the wall, cloaked, masked figures dart in and out of scenes, two murders are perpetrated right before your eyes without you knowing who commits them; at one time or other every member of the cast seems bent on some stealthy, sneaking search. Things happen so fast one cannot keep track of them. Just about the time the audience is ready to shriek from excitement along comes a good-sized, hearty laugh to relieve the situation. There are altogether enough laughs to satisfy almost any comedy director. Romeo Washington, the negro servant, is alone responsible for a barrel full of them.

And then, toward the end, comes the most realistic storm the screen has yet seen. It is truly cyclonic. Trees are bent over like wheat stalks by the terrific wind, great forest giants are uprooted, houses are blown away, the characters are tossed about like bits of paper—it is thrilling, to say the least.

For the average audience it will prove sure-fire entertainment. Better class patrons may be somewhat disappointed with the solution of the mystery. It proves to be simple and decidedly obvious and but for the counter mystery which comes out at the end, explaining many of the hokum acts of the characters which mislead the audiences whose mind is centered on what appears to be the main mystery, it would scarcely prove unusual enough to make a compelling story. Two out of three of our party guessed the criminal long before the end; your reviewer would not agree with them because he was looking for something more difficult—so he muffed. But there you are—you will have all your patrons on the edge of their seats trying to outguess the story. When you do that you are entertaining them. That is what this picture was built for—and it fills the bill.

The cast is excellent. Carol Dempster as the girl holds you in every scene; Henry Hull is the boy, and he is great; Porter Strong, as Romeo Washington, the negro, is the scream of the picture; C. H. Crocker-King, Morgan Wallace, Margaret Dale, Frank Sheridan, Irma Harrison and Percy Carr add lots to the interest of the film.

* * * * * * * * *

Griffith tries his hand at mystery and the result is a piece of thrilling entertainment that cannot help being good for your box office. If you do not pay more than your seats can return to you you'll be able to enjoy it yourself.

Story by Irene Sinclair.
Personally directed by D. W. Griffith.
Photographed by Hendrik Sartov.

CINCINNATI (O.) BILLBOARD
NOVEMBER 11, 1922

BRILLIANT OPENING AT APOLLO

"One Exciting Night" Attracts Society

Society and motion picture celebrities were present Monday, October 23, at the opening of D. W. Griffith's newest picture, "One Exciting Night", at the Apollo Theater, New York.

Reservations have been made for Douglas Fairbanks, Mary Pickford, Lillian Gish, Rudolph Valentino, Richard Barthelmess, Mary Hay, Dorothy Gish, Carol Dempster, John Barrymore, David Belasco, Dr. Nicholas Murray Butler, Bernard Baruch, Arthur Brisbane, Mr. and Mrs. August Belmont, Howard Chandler Christy, Mr. and Mrs. George Gordon Battle, [illegible] and Mrs. Don Parker, Dr. Frank Crane, Paul D. Cravath, Judge Joseph E. Corrigan, Colonel Coleman Du Pont, Chauncey M. Depew, Thomas Dixon, Commissioner Richard Enright, Charles Dana Gibson, Mr. and Mrs. Glen Tyler Dill, Miss Janet W. Guard, Rev. Dr. Percy Grant, Mr. and Mrs. Albert L. Guy, Wm. Randolph Hearst, Mayor John F. Hylan, Mrs. J. H. Hammond, Henry Holt, Rear Adm. Sigsbee, John H. Hahn, Martin W. Littleton, Sidney Mastbaum, Mr. and Mrs. Goodhue Livingston, Frank Munsey, Miss Anne Morgan, Hayes McHatt, Charles Nast, George Jean Nathan, Mr. and Mrs. W. L. Ostrander, Mr. and Mrs. Henry Phipps, Former Governor Al Smith, Elliot Sanger, Francis L. Stetson, Mr. and Mrs. Herbert L. Satterlee, Mr. and Mrs. Nathan Straus, Mr. and Mrs. Alexander Sharp, Henry W. Taft, Frank A. Vanderlip, Hon. Charles E. [illegible], Mr. and Mrs. H. P. Wilson.

Chattanooga Times 11/12/22

GRIFFITH TALKS ABOUT THE MOVIES

David Wark Griffith stopped shaking hands with friends in front of the Apollo theater long enough the other night to talk about making motion pictures, says the New York World. He says he thinks this latest film of his, "One Exciting Night," is probably the most difficult one he ever made.

"Mystery and suspense are the two most difficult elements of a story to transfer to the screen," he says.

"The reason is that the audience varies as much in the quickness with which it reacts to a situation.

"Much has been said about the age of the average mind, several authorities declaring it is about that of a 12-year-old child. No one can doubt this in general, but the fact that a mind is only 12 years old in its response to a general test, doesn't prove that it is not exceedingly penetrating in certain things.

"It is very confusing. Oftentimes the reaction will be astoundingly quick, particularly if the person is familiar with the setting and the type of characters which the scene presents. For instance, well-to-do people "get" any society scenes almost instantly, and yet in scenes involving a life with which they are not familiar they will be very laggard.

"The effort is to get a scene so timed both in speed of action and length that the quick minds are not bored by over-emphasis and the slow minds are not hurried or lose the scene entirely.

"Where there is suspense and mystery the audience must absorb every scene, or much of the effect is lost.

"For that reason 'One Exciting Night' is perhaps as trying a picture as I have ever made. It is difficult to realize how much effort it takes to keep each player in his or her character and also time the action so the scene will best serve the whole story.

"Comedy is a great stimulant to the minds of the audience. So, when comedy is introduced, as we do with Romeo, the negro in this picture, it is not only done to give a relief from the tensity of the action but also to keep constantly spurring the minds of the spectators."

Chicago, Ill. Journal
11-11-22

Again the Griffith!

D. W. Griffith steps forth again with something special, this time christened "One Exciting Night," and augmenting attendance at the Illinois, beginning Monday.

Other directors, from time to time and not too frequently at that, reach high and seem about to take from D. W. his laurels. But however kindly their intent and sure their reach, they remain a finger's length away. Griffith is the only one whose strokes remain infallible, whose perception is so keen it hits the city of the heavens, and who sends the imagination reeling to suggestion and conversation.

From the unforgettable time of "The birth of a Nation" through the so-called age of the sinners down the road of killing joy, through the immortal "Broken Blossoms" to the present "One Exciting Night" and every period between, he has never failed to produce beauty and art. He is the only director who knows what he knows and who knows how to do it. He knows how to make the people laugh and cry at will. There is most definitely a Griffith touch. There is a Griffith way of doing things. There is a Griffith way of making people see what he wants them to see. There is a Griffith way of telling a story. There is a Griffith way of making people think what he wants them to think. There is a Griffith way of making people feel what he wants them to feel. There is a Griffith way of making people do what he wants them to do. There is a Griffith way of making people be what he wants them to be. There is a Griffith way of making people love what he wants them to love. There is a Griffith way of making people hate what he wants them to hate. There is a Griffith way of making people fear what he wants them to fear. There is a Griffith way of making people hope what he wants them to hope. There is a Griffith way of making people believe what he wants them to believe. There is a Griffith way of making people love what he wants them to love. There is a Griffith way of making people hate what he wants them to hate. There is a Griffith way of making people fear what he wants them to fear. There is a Griffith way of making people hope what he wants them to hope. There is a Griffith way of making people believe what he wants them to believe.

NOV 1922

Tremont Temple—D. W. Griffith's mystery play "One Exciting Night," still holds the screen at Tremont Temple. Deserting the spectacular, the exotic, or the fantastical, the director has here devoted himself to entertainment for and of the present day, to lively humour and rapid-fire, modern-order thrills, centering about adventures in a haunted grotesque furnished less amusing, enhancing mysterious, and exclusive atmosphere, rich in [illegible] and [illegible] which surpass anything in their kind previously shown on the screen here or in Griffith pictures. Some remarkable [illegible] [illegible] [illegible]

INDIANAPOLIS (IND.) STAR NOV 5 1922

The Third Dimension

In Which Inventors Turn Their Attention to Stereoscopic Motion Pictures—David Wark Griffith Does a "Bat."

JUST when the motion picture producers are getting ready to drop their old plea for "depth," along come two ambitious Cornell graduates, Lawrence Hammond and William F. Cassidy, with a plan for using the stereoscope to lend the motion pictures the illusion of a third dimension.

The inventors of this new stereoscopic arrangement for films explain that their plan calls for two negatives made by lenses 2½ inches apart. These two negatives are made into one strip of film, a print from one alternating with a print from the other.

To get the stereoscopic effect of the picture the spectator must hitch himself up with a "teleview," not unlike the old time stereoscope that used to lie on the table in every doctor's office. Otherwise the film will appear to be merely an ordinary picture badly blurred and out of focus.

What happens then is this: A shutter on the "teleview" opens and shuts with the shutter on the projection machine, giving the spectator a view first of the left hand camera's film and then of the right hand, at the same time shutting off the vision of one eye or the other. The composite effect of this complicated device is a single impression of a scene in three dimensions.

What the Invention Means.

Those who keep a fondly intent eye on the cinema need pay little attention to this new contraption; its immediate consequence is virtually nil. Complicated as the system is, it will be a long time before it reaches any appreciable stage of practicability, involving as it does the questions of expense and durability.

As to its desirability, there is no reason for believing that the three-dimensional film is particularly desirable save as a novelty.

When "depth" really comes to the screen the cinema will become a mere reflection of the stage. The motion picture as an independent medium of expression will be lost. The best screen artists have obtained their effects with shadows, masses, lines and motions. They have not always sought after "depth." When they have, it has been to obtain the effect of distance rather than of thickness.

At the same time it is not to be overlooked that in the realm of news and travel pictures the stereoscope would not be amiss. And as for artistic productions there is no real reason for believing that in relief they can not be as rich and beautiful as films made in two planes.

But for the present the upheaval over the threat or promise (as you will) of the "teleview" suggests that much is also about nothing. Stereoscopic motion pictures still belong to the dim and distant future.

"One Exciting Night" That.

"Is it so bad?" asked D. W. Griffith on the opening night of his new picture.

"Bad?" came back the reply. "It's a [illegible]. It has 'The Bat' and 'Bulldog Drummond' and 'The Cat and the Canary' so far outdistanced they shouldn't be mentioned in the same breath with it."

And Mr. Griffith probably proceeded to topple over in amazement.

He made "One Exciting Night" as a sort of mental relaxation after years of superspectacular productions. He felt that he had a rest coming; he would make "One Exciting Night" just as a "filler." So he chose for his recreation a fantastic melodrama with a lot of weird moments and unsolved mysteries, and shut himself up in his Mamaroneck studios for four months.

Now he has come forth into the world again and has brought with him what the New York critic says is a picture unlike anything he has ever done.

"Without being conscious of having done so," Miss Louella Parsons writes, "David Wark Griffith has given the screen something entirely new. He has made it possible for a mystery play to be presented in motion picture form and still retain its surprises and its unexpected denouement at the end.

"There have been melodramas in the past of girls betrayed and men led to the brink of ruin by unscrupulous friends, but never in the history of the motion pictures has there been a melodrama so full of thrills, suspense and everything that makes for 100 per cent interest.

Makes the Blood Curdle.

"'One Exciting Night' has all the satire of 'Bulldog Drummond' with the situations of 'The Bat' intensified. Comedy—bushels of it. Romeo Wallington is as amusing a character as I have ever seen on the screen. The shivers that traveled up and down the backbone of the audience at the blood-curdling murders were so real that most of the women went home and looked under the bed and in the closet, to be perfectly sure that no prowler with a slouch hat and cape was hidden, ready to trail his long fingers across their throats in the dead of the night."

It appears that one must get into the picture before the thrills come. "The early stages of the picture are not particularly promising. For a reel or so 'One Exciting Night' shaped up like another 'Dream Street' and the prospect is none too alluring," recounts Robert E. Sherwood. "But then the sinisters start and all is well. Hands appear through bay doorways and clutch at empty air. Ominous eyes gleam like automobile headlights from the depths of the night. Doors knobs turn myst[illegible]. And the audience, as one man, shiver[illegible]

Of course, there is the burnt cork [illegible] who indicates extreme fright by [illegible] his eyes rapidly and knocking his knees together. There is also the [illegible] which contains [illegible] and a [illegible] detective who never takes his hat off. What is more, there is a forewarn[illegible] from Mr. Griffith, which [illegible] "We welcome you to our new offering, a little romance, just a little mystery, but hope that a few thrills will go forth. What would a Griffith [illegible] be without a forewarn[illegible]

Guessing Who's the Villain.

The mystery of the play is more [illegible] than the melodramatic. [illegible] [illegible] from D. W. Griffith's [illegible] [illegible] [illegible]

NEW YORK POST
NOV 14 1922

The Mirror
By Charles Pike Sawyer

David Wark Griffith, who has given an entirely "different" production from his world in his newest film "One Exciting Night," has been through the mill if ever a producer has. Perhaps that is one of the reasons why a well-known motion picture actor remarked to the Mirror a short time ago that he thought he knew something about pictures until he worked under Griffith and then found out that he was the merest tyro in the art.

Born forty-two years ago in La Grange, Ky., the son of Brig. Gen. Jacob Wark Griffith—known as "Roaring Jake"—who led a charge of the Second Kentucky Cavalry riding in a buggy, as his horse was shot and his right leg and left arm were broken. He was also one of Jefferson Davis's body guard. He returned from the war to bad health and in poverty. There was no schooling for David. His sister Mattie taught him, and she and his mother directed his reading and study along lines that would make him a Baptist minister.

But David didn't take to that kind of reading much. He picked his books and he listened to his father's stories of the war, cultivating his imagination—he didn't know then that he was going to need a lot of it in his after life in the movies. After that he helped on his brother's newspaper, and at sixteen started on his own, going to Louisville and getting a job on the Courier-Journal, his father being a friend of Marse Henry Watterson. Writing "obituaries," etc., didn't appeal to him long, so he got a job in a theatre.

That was the beginning and he never got the scene paint off. He first joined small traveling stock companies at $5 a week, and kept at this for some time, besides writing plays—twenty of them. Only one was produced, "The Fool and the Girl," by James K. Hackett. It failed. Receipts in a single dollar, he went to work in a coal mine, then was puddler in a steel mill, then came to New York and worked on the subway. Back to the stage ago, he played in companies of Mansfield, Grace O'Neil, and others, with no particular success.

Max Griffith got the notion that he could make a good operatic singer and spent thirty weeks on $100 while he studied. During that time he turned his attention to pictures and one day went to the Biograph company to sell a scenario. Became a film actor then and got into trouble for insisting upon another kind of acting for the screen, but wound up by finishing the picture as director. He had found himself at last. He was where he belongs with his enormous physical vitality and energy, imagination, stage experience and eyes for beauty.

He broke all rules for production by going into the country and staying two days to make a two-reel picture. He made the first slap-stick comedy. The star of the company was sick and they had to replace her. Mrs. Billy Bitzer, the camera man, wrote a scenario around a man going to buy a certain pair for a wedding, taking it home and on his way there in a cab knocking down people with the pair. He created the closeups and brought romance into the picture by switching from one location to another and having action proceeding at the same time.

Next Griffith made three-reelers, four-reelers, etc., and all this time neither he nor any of the director nine theme of the screen was made public. He first came into prominence with the four-reeler "Birth of a Nation," and he had to give away tickets to folks to get them to come in to see it. Mothers and sisters wouldn't go through a tempest for "Intolerance," "Hearts of the World," "Way Down East," and "Orphans of the Storm" some nerve, they knew, would expected a big picture "One Exciting Night," a comedy melodrama and, and that there isn't a dull moment in it

Boston Mass Herald Nov. 19, 1922

CAUSES CELEBRE IN COURTS HELP MAKE MYSTERY PLAYS POPULAR

Griffith's Plot in "One Exciting Night" Gives Audiences Puzzles and Thrills of Real Reporters and Detectives

A POWERFUL SCENE IN GRIFFITH'S "ONE EXCITING NIGHT," WHERE A SERIES OF "HAUNTED HOUSE" CRIMES NECESSITATES THE CALLING IN OF A CENTRAL OFFICE MAN. IN THIS EPISODE OF THE MOVIE PLAY, THE DETECTIVE (FRANK SHERIDAN) ACCUSES HENRY HULL OF DOUBLE MURDER AND ROBBERY. FROM LEFT TO RIGHT THE PLAYERS IN THE PICTURE ARE: SHERIDAN, MORGAN WALLACE, C. H. CROKER-KING, HULL, CAROL DEMPSTER AND MARGARET DALE. THE MURDERED MAN ON THE FLOOR IS DEPICTED BY CHARLES MACK

By HENRY MacMAHON

The fallibility of human justice was illustrated by The Sunday Herald recently with a long list of unsolved murders, and undoubtedly impels playwrights to construct ideal cases and solutions. Front page news is daily paralleled by the announcements of the theatres. Audiences take part as detectives and reporters in the exciting events effectively shown. The ingenuity of these stage murder mysteries wins admiration and suggests that the creators might have been kings of parsimony or experts in the higher mathematics if they had chosen to turn their talents in that direction. Recently three such exciting mystery plays were running simultaneously on the local boards, and now two of them, "One Exciting Night" and "The Bat," divide popular favor.

Until D. W. Griffith first showed "One Exciting Night" at Tremont Temple beginning Oct. 9, it was thought mystification was the peculiar province of the stage play. The movie lacks the human voice and the stage "tricks" — the traditional methods of thrilling by play of lights and scenic equipment. Moreover, intimacy of plot is a source of confusion in Movieland. Most of the directors are diligent perforce to use the simplest kind of stories.

But David Wark Griffith tackled the problem in such a way that he created competition with the stage instead of giving a cast full of real flesh and blood people who would have sure had to compete with the stage for gate in addition to the stage in Boston. Griffith's "One Exciting Night" is a photoplay in which the human actors are dwarfed by the human interest of the story. Nobody cares a rap for the actors, who would have sure had to compete for gate in Boston, but everybody cares for the story

Boston Morning Globe 11/29/22

Omaha (Neb) Bee 12/3/22

MOVIE FACTS AND FANCIES

David Wark Griffith is the latest celebrity to answer the query "What is wrong with the movies?"

"How long could David Belasco hold his supremacy as the stage's most artistic producer," asked Mr Griffith, "if his audiences straggled into his theatres all during the performance, some of them seeing the big dramatic climax before they had seen the events leading up to it? Brilliant as he is, he would be a lamentable failure if the public were permitted to see the surprises in his plays before the first act was seen, he could not possibly survive.

"It's just ridiculous what is the matter with motion pictures. Why do some of our intellectuals stands ridicule the motion pictures as cheap and ridiculous? Simply because many producers purposely make their pictures with an obvious theme. They figure if they try any subtlety it will be submerged when the films are run off with the last scenes first and the first scenes last.

"There must be some way to overcome this evil that is holding the motion picture down to a lower level and preventing it from attaining the place it was destined to reach. Even the stumbling over pairs of feet in the dark is a evil coupled with the inadequate idea going that our film productions in the main are relating to the theatres where the show and the act of an activity as the operator can operate the machine in order to seat as many people as possible.

Some one suggested to Mr Griffith that a system might be evolved whereby the exhibitor would send out to his patrons postcards with the hour the feature could be shown, asking that the patrons try and get to the theatre at the time mentioned on the cards.

"Naturally the theatre owner wants to make as much money as he can," said Mr Griffith. "No one blames him for that. The postcard might keep people away. He would not want to do anything that would work a hardship against his business. But I feel there is some brave soul somewhere who for the sake of what it means to motion pictures will try the experiment of not permitting his patrons to take their seats after the feature has been on for half an hour. He would be doing a great good and every producer would rise up and call him blessed."

Gertrude Quinlan, graduate of Boston's old Castle Square Company, and well-known musical comedy actress, is making her debut in pictures in "Back Home and Broke," George Ade's new photoplay written for his friend, Tommy Meighan. Miss Quinlan played in two stage successes by Mr Ade—"The College Widow" and "The Sultan of Sulu."

Inf. Jan 1 Injure rescue

My Life 11/30/22

"One Exciting Night"

EVERY so often, David Wark Griffith is compelled to take a vacation from *his* pet historical spectacles, and devote himself to the production of a picture which will make money.

"One Exciting Night" is the latest result of this enforced policy, and it turns out to be all that it was intended to be: a sure-fire box office success.

It is a mystery melodrama, with a liberal leaven of slap-stick burlesque, of the type that has flourished on the speaking stage of late years. It relies for its thrills upon such tricks as door-knobs that turn mysteriously, hands that appear from nowhere and cloaked figures that dart from shadow to shadow; it relies for its comic relief upon a burnt-cork comedian who assuages his intense fright with copious draughts of straight gin.

The start of the picture is weak. Mr. Griffith informs his audience in sub-title after sub-title that he is about to scare the life out of them. But nothing happens (at first) and the spectator begins to believe that Mr. Griffith will cry, "Wolf! Wolf!" once too often.

However, he atones for this later. He allows two of his characters to be murdered, and another one to be spirited out of sight through a trap door. At the finish he produces a trick wind storm which almost blows the spectators loose from their spinal columns.

I believe that Mr. Griffith went out of his way to be labeled in "One Exciting Night." Whenever it seems that the audience's credulity is about to be strained to the breaking point, he introduces a note of broad burlesque and convinces his patrons that they must not take the thing too literally.

In spite of its patent artificiality, "One Exciting Night" is thrilling and amusing. It pretends to be nothing else.

the e... aisle standing out in silhouette. New York

A GRIFFITH STORM. One of the worst that ever hit the "movies." It is in "One Exciting Night," which is thrilling New York. Frank Sheridan has hardly a dry thread on him.

NEW YORK TELEGRAM DEC 10 1922

FROM THE ONLOOKERS

Harry Crandall, head of a chain of theatres in Washington, D. C., which bear his name, has sent the following letter in answer to Mr. Griffith's statement on "What's Wrong With the Movies" in The Morning Telegraph of November 26:

"Mr. D. W. Griffith's statement in your department of The Morning Telegraph of November 26 has been read with great interest. Since, as I understand it, comment is welcome, I am taking the liberty of replying to Mr. Griffith from the standpoint of an exhibitor.

"Mr. Griffith went to quite some length to explain that he thought that one of the prime troubles with the motion picture industry to-day is that a patron can come in in the middle or at the end of a feature, viewing the surprises of the climax and denouement without having seen the development of events leading up to them, thus vitiating the effect of the picture as a whole. Obviously, when Mr. Griffith expressed that view he had in mind his own newest production, 'One Exciting Night.' In the case of this particular subject, relying on the elements of suspense and surprise for its greatest climacteric effect, Mr. Griffith is largely right. But he should bear in mind that pictures of this nature are produced in the ratio of about one in a hundred. And I hope I may be permitted to observe here that, to my mind, Mr. Griffith dulled the effect of 'One Exciting Night' by appealing for secrecy as to plot about half way through the feature, thus forewarning the spectator that he was to be surprised a little later.

Griffith Plan Impractical.

"In the large view, there may be more virtue than at first appears in the Griffith plan to exclude patrons from the theatre after a film has run half an hour, compelling them to wait for the next run of the feature, but it is not now practicable either from the viewpoint of theatre construction or reason exhibitors are forced to pay for film.

"In the first place, a theatre to have a lounge or rest room sufficiently large to accommodate a waiting audience would of necessity have to occupy twice the normal floor area, for a waiting crowd cannot be held in such compact form as one being entertained. This is assuming that the picture was of such merit as to attract capacity patronage.

"Frankly, as an exhibitor, we have not been confronted with any complaint as to the present method of presenting our photo-play bills. It is not the picture that discloses its pith to the spectator who comes in in the midst of its unreeling that public resents. It is the picture that the audience views from the beginning and in reel one is able to foresee what will transpire in reel eight of what should be only a five-reel feature. I think you will find that 90 per cent. of the exhibitors of the country will concur in this view.

"It is unfortunate that every time the desirability of change in the industry suggests itself, someone always attempts to point out where the exhibitor is at fault. After all, we are sincere and conscientious in our efforts along the line of progress and are working for the best interest of the picture industry as a whole.

"Granting that Mr. Griffith's suggestion is a good one, I next ask how far the producers will go toward accomplishing this kind of reform. I mean by that, will the producer be willing to accept say, one-fourth of his present film rental, under which the exhibitor is already staggering, in order to permit him to run three shows a day in place of the present continuous performances. That is precisely what the application of Mr. Griffith's idea would mean.

Exhibitors' Responsibility.

"If Mr. Griffith had in mind the $2 picture, he will find practically all exhibitors opposed to this. It has never been possible to assess the $2 scale as a good house policy. It should be borne in mind that the picture industry owes its tremendous and almost unbelievably rapid success to excellence of entertainment and cheapness of admission more than to any other factor.

"Now to get down to the plot of the thing. Let us see if it does make a difference when a patron happens to come during the middle of a show.

"At this particular time every producer spend months to secure, about everything else, material for pictures from well known and successful plays or widely read books, and it has been my observation that this class of production to my most every has been most successful. In Mr. Griffith's theatre, regarding plot [illegible] I cannot have a few rather [illegible] stories, or very, very, [illegible] of the monthly. The plot would be known [illegible] the entire possible audience [illegible]

[illegible]

FROM BALTIMORE SUN DEC 10

STRAGGLERS GIVE WEARY FEELING TO SEATED FANS

Announcement Of Time Of Features And Suppression Of "Come-And-Go" Are Urged.

Subject Holds Attention Of Leaders Of Industry And Public Shares Their Concern.

By T. M. C.

Personally, we hold an honest opinion that not a small per cent. of the entertainment value of a photoplay is lost when the spectator is subjected to a series of interruptions by a continual procession of patrons and ushers stamping up and down the theater aisles.

This annoyance of late arrivals at movie shows is, of course, nothing but a phase of the practice of setting no definite hours for performances and of encouraging patrons to come at any old time and see a "continuous show."

It is gratifying to learn that David Wark Griffith, the producer, has concurred wholeheartedly in this view and he has even gone so far as to lay the blame for the obvious story themes and general lack of subtlety in the movie art upon conditions created by the evil of this continuous-show practice which has been in vogue since the beginning of the film business.

And, what's more, Mr. Griffith says he spoke with Douglas Fairbanks and Mary Pickford on the subject, and "Mary talked for half an hour and agreed with me that something should be done." What more could be asked?

CHANCE TO LOSE MONEY.

In an interview last week in one of the New York newspapers Mr. Griffith is quoted as follows:

"If any theater owner blazed the trail and announced that he would show his feature films only at certain hours, he would probably lose money. His fellow-exhibitors would laugh at him for his visionary plan (as local exhibitors smiled at a similar suggestion offered some time ago by THE SUN's critic), but he would be doing a big thing for the artistic future of motion pictures.

"A plan might be devised on Broadway whereby no one would be seated after the feature had been on half an hour. If anyone arrived that late, he would have to wait until the end of the photoplay. There are comfortable divans and commodious lobbies to take care of the late-arriving patrons, but I am not sure whether this plan would be practical in the smaller towns, where the theater owner has no way of taking care of his patrons outside of the theater.

"How long could David Belasco hold his supremacy as the stage's most artistic producer if his audiences straggled into his theaters all during the performance, some of them seeing the big dramatic climax before they had seen the events leading up to it? Brilliant as he is, he would be a lamentable failure if the public were permitted to see the surprises in his plays first; if the denouement were presented before the first act was seen, he could not possibly survive.

WHAT IS WRONG?

"We ask ourselves what is the matter with motion pictures. Why do some of the most brilliant minds ridicule the motion picture as cheap and ridiculous? Simply because many producers purposely make their pictures with an obvious theme. They figure that if they try any subtlety it will be submerged when the films are run off with the last scenes first and the first scenes last.

"There must be some way to overcome this evil that is holding the motion picture down to a lower level and preventing it from attaining the place it was destined to reach. Even the stumbling over pairs of feet in the dark is a evil coupled with the inadequate idea going that our film productions in the main are relating to the theatres where the show and the act of an activity as the operator can operate the machine in order to seat as many people as possible.

Chicago Journal of Commerce 12-1-22

"One Exciting Night," the latest Griffith picture, which has been widely heralded as a mystery play, is also proving to be one of the best comedies ever seen upon the screen. It is now in its third week at the [illegible] Theatre. The comedy rests largely on the shoulders of Porter Strong, a Darktown "Romeo." The blackface comedian has always been a favorite on the American stage, and most of the famous burnt cork artists have tried their luck on the screen. They have met with much poor success, however, that the legend grew up that blackface could not be done in the films. From the reception Mr. Strong is daily receiving it would seem that one more good fable has been exploded.

Phila. Pa. Exhibitor 12/1/22

One Show a Night Advocated by Griffith

Says Practice of Ever-changing Audience Retards Industry's Growth

In an interview given to the *New York Morning Telegraph*, D. W. Griffith points out what he believes to be the most salient fault in the motion picture industry today and which may in the future have a far reaching influence. This is the fact that patrons are permitted to enter a theatre after the feature has been well under way to see the last half of the picture first and the first half last.

Mr. Griffith has turned to David Belasco and asked how long this producer would have retained as the master producer of the legitimate stage had he permitted the practice of people coming and going out of his theatre during a performance.

The gist of Mr. Griffith's criticism seems to mean that he hopes the time will soon arrive when the theatres will have for one show an evening in good the audience changing practically every [illegible]

Here's Action for You

THE CLIMAX of D. W. Griffith's "One Exciting Night," now running at the Apollo Theatre, is a tremendous wind and storm blown by Mr. Griffith himself, plunging handcuffed through the window of a detective to rescue the heroine. If you don't believe it, come and look at the blower.

CHICAGO (ILL.) HERALD-EXAMINER Dec. 3-1922

PORTER STRONG "ONE EXCITING NIGHT" at the ILLINOIS

"EXCITING NIGHT" OPS

"Exciting Night" will be released throughout the country this fall by United Artists. The New York date may be delayed owing to fire that destroyed the film on the pre-release run of the Griffith production and has put back its appearance in Montreal to play it immediately.

It may go to work after [illegible]

"The Exciting Night" [illegible] will end on December [illegible] The showing of this thrilling [illegible] Griffith has been successful [illegible] Rialto, and the Rialto [illegible] will open with the [illegible]

We don't blame the Famous Players for not showing "The Exciting Night." It is one of the most effective comedy relief sketches we have seen in a long time.

"The Exciting Night," the latest Griffith production, which has been widely heralded as a mystery play, is also proving to be one of the best comedies ever seen upon the screen. It is now in its third week at the [illegible] Theatre. The comedy rests largely on the shoulders of Porter Strong, a Darktown "Romeo." The blackface comedian has always been a favorite on the American stage, and most of the famous burnt cork artists have tried their luck on the screen. They have met with much poor success, however, that the legend grew up that blackface could not be done in the films. From the reception Mr. Strong is daily receiving it would seem that one more good fable has been exploded.

my telegraph 12/3/22

[illegible] Griffith's [illegible] Belasco [illegible]

Spokane Wash
12-10-22 Spokesman

N. Y. Eve. World
12-16-22

Macon (Ga) Telegraph 12/19/22

N.Y. Telegraph 12/24/1922

Griffith Wants Remedy.

David Wark Griffith gave an interview to the New York Telegraph last week on the backward presentation of motion pictures. "The evils of the continuous performance" is what he refers to. Since, in the last 10 years, motion pictures have betaken themselves from the dinginess of side streets to unreel within the most magnificent playhouses ever built—notably San Francisco's Granada, recently built at a cost of $3,000,000—possibly Mr. Griffith's ideas on presentation presage the next milestone of progress on the picture highway.

"What is the matter with the movies will be answered when some theater owner invents a remedy for the present handicap in the theater of permitting the public to see the last half of a picture before the first has been unreeled," Mr. Griffith is quoted as saying by Louella O. Parsons.

Tots Get Stepped On.

"The harm does not stop there. The part of the public that falls over your feet, just as you are enjoying the last half of the picture yourself—once in a while there is such a picture—and proceeds to talk until the beginning of the picture, destroys the picture in the entire radius to which their thoughtfulness extends. Audiences are well punctuated with this kind of a fan pest."

Continuing, Mr. Griffith says, "How long could David Belasco hold his supremacy as the stage's most artistic producer if his audiences straggled into his theaters all during the performance, some of them seeing the big dramatic climax before they had seen the events leading up to it. Brilliant as he is, he would be a lamentable failure if the public were permitted to see the surprises in his plays first; if the denouement was presented before the first act was seen he could not possibly survive.

"The greatest dramatic producer in the world of any age could not have any appeal to his public if he had to plan his plays with the idea that he must work out his plot with the thought it could be seen backward as well as in its logical sequence of acts.

Nothing Left for Patron.

"Take my picture, 'One Exciting Night,' (Mr. Griffith's latest picture playing now in New York.) It is full of unexpected moments. The audience is not supposed to know who murdered Johnson. The name of the arch villain who is constantly killing some one is not known. If the patrons of the theater walk into the house and see the whole plot exposed, with the murderer brought to justice, and the reason for all the wild excitement, what is there left for him when the first scenes go on again. You could not expect any one to find an evening's entertainment in a mystery explained in advance.

"I have talked with Mary Pickford and Douglas Fairbanks on the harm that has been wrought by this backward presentation and both agree that something should be done.

Might Start on Broadway.

"If any theater blazed the trail," said Mr. Griffith, "and announced he would show his features only at certain hours, he would probably lose money. His fellow exhibitors would laugh at him for his visionary plan, but he would be doing a big thing for the artistic future of pictures.

"A plan might be devised on Broadway," went on Mr. Griffith, "whereby no one would be seated after the feature had been on half an hour. If any one arrived that late he would have to wait until the end of the photoplay. There are comfortable divans and commodious lobbies to take care of the late patrons, but I am not sure this plan would be practical in smaller towns, where the theater owner has no way of taking care of his patrons."

Grauman's Hollywood theater, which only presents special features, is already blazing the trail and offers only one program in the afternoon and one in the evening.

Should Give Schedules.

This plan is far from feasible for the average theater, but there is something the theaters could do, if they considered it worth while. Managements could educate the public to their picture time schedules with the change of each feature. They invariably do this through their advertisements when special productions like Douglas Fairbanks, Mary Pickford or Norma Talmadge play at their theaters and the public usually responds. This same thing could be done by their stars, which accompany their current presentations and again in their daily advertisements.

There might be reason to the fear that isn't working for somebody or something but it does not happen in a "Do the Thing Week" to get people to believe at the beginning of each new show, instead of the half, it would save the thanks of all the groups now [illegible]

TOO REASONABLE.

Most of us have often laughed over little stories we have read about some one asking a street car conductor or the milkman how his scenario is getting along and having him reply, "It's all ready but the final scene," but, in the estimation of the majority of producers, the best scripts have come from similar sources.

"I have noticed," mused David Wark Griffith yesterday, "that when a man or woman claiming no literary ability writes a scenario synopsis that they hit the point with a punch. Not that I am picking a quarrel with the literary folks, for I admire them greatly, but when a man without writing ability wants to describe a scene he forgets all about words and tells us what his mind pictures. For instance, in a recent scenario I read (written by a freight handler), the man wrote: 'He went in the kitchen, knocked his wife down and ducked out the window.'

"All the words in the English language couldn't picture that scene more graphically to the director; so simplicity is the thing."

MACON (GA.) TELEGRAPH
DECEMBER 17, 1922

D. W. Griffith's Newest Sensation One Exciting Night at Criterion Tomorrow

"One Exciting Night" is a mystery story presented on the screen in true Griffith style, but the theme of the story is not at all the kind that Mr. Griffith usually chooses. However, the picture is not only absorbingly entertaining but serves as an interesting demonstration of the big director's skill in handling a mystery story.

The construction of the picture is peculiar—interestingly so. Mr. Griffith has tantalized his spectator in the most entertaining way. "One Exciting Night" is a difficult picture to describe, and to tell you that it is the most remarkable screen production of its kind doesn't signify enough. It is tense from first to last, it has an extraordinary line of comedy relief in which Peter Strong, as Romeo Washington, a negro servant, is the high light, and it has a delicately outlined romance in which Carol Dempster, flower-like and dainty, and Henry Hull, as an impulsive youth, are the central figures. In addition to this, it has a terrific electric and wind storm, in which trees are uprooted, buildings blown away.

As is usual in Griffith productions one of the notable perfections is the outlining of character together with a rare psychology. And so subtle are some of the finer touches in this picture that we fear they will be unappreciated excepting as they go to make up the whole. The character of the girl, Agnes Harrington, for instance, is more or less of an impression. The writer does not recall ever seeing as beautifully sensitive a portrayal of the adolescent feminine as that of Carol Dempster in the role of Agnes. The production has extraordinary technical perfection and is edited and subtitled with the greatest care. Henry Hull is splendid as John Fairfax; the detective role, played by Frank Sheridan, is exceptionally well done, and Charles E. Mack, as a mysterious guest, is unforgetable. The performance given by Morgan Wallace, as J. Wilson Rockmaine, who turns out to be the villain, is a finished piece of work. It is a romantic mystery production de luxe.

(The regular Silent Drama department will be found on page 18)

One Exciting Night. United Artists.—D. W. Griffith relents his dignity and produces a lukum mystery melodrama which is thrilling and funny in the extreme. Those who go to the theatre to be entertained will find this piece highly palatable; those who do not will be entertained in spite of themselves.

LATEST D. W. GRIFFITH RELEASE A WEIRD NARRATIVE OF MYSTERY

Numerous Thrills, With Lot of Comedy, in Film Story. One Exciting Night.

By TAYLOR GLENN

David Wark Griffith's One Exciting Night, which is being shown this week at the Criterion Theater, has been quite appropriately named. If we are to judge from the shrieks and sounds of laughter evoked from the vast audiences which last night thronged Macon's only independent movie house. It was an impossibility to enumerate them, but we are sure that there were more than one hundred thrills every sixty seconds that caused shivers to tickle the spine and fright sufficient to curl our own too contrary hair.

We dare not say this is Griffith's greatest picture. Well do we remember his Birth of a Nation; his Way Down East; his Broken Blossoms; his Hearts of the World, and his Orphans of the Storm. Not all of them were greater than his latest feature; Way Down East probably appealed to our dramatic temperament more than any of the others. One Exciting Night, however, gets second place to the picture given first honors.

Comedy is very much in evidence throughout the entire picture. And it probably would be well to say that as far as the comedy element is concerned, Porter Strong, who impersonated the negro, Romeo Washington, with undisputed and unexcelled ability, walked away with comedy honors. The Criterion literally went into spasms of laughter when Romeo, who suffers from a natural superstition and fear of the unseen, and his "yaller gal," in a mad race from the black-clothed spectre stalking through the empty room of the haunted mansion, rolled down a steep flight of stairs without any regard for their dignity.

Mystery, Robbery and Murder

Space does not permit a very lengthy discussion of the many complications involved in this story. Mystery, robbery, murder and a world of intriguing villains supply constant interest. Then, too, there are springtime love scenes, which Griffith so often presents—innocence is awakened and youthful passion dawns. These scenes are always handled with the delicate touch of the man who creates the beautiful and conveys it reverently.

Melodrama is rampant in spots, and as such, One Exciting Night will carve a niche for itself in the land of imagination, and you who saw it yesterday and those of you who will see it today and tomorrow will tell your friends of its thrilling moments and of the unpropitious shocks many of the scenes produced.

Carol Dempster again was the dream-like girl with the lovely face, but when driven to extremes found sufficient strength to battle with the mysterious villain and save her boy-lover.

Henry Hull has no equal in characterizing the youthful, energetic American type. Margaret Dale was conspicuous as the unscrupulous Mrs. Harrington, while C. H. Crocker-King, Morgan Wallace, Grace Griswold, Frank Sheridan, Percy Carr, Irma Harrison and Frank Wunderlee filled out the engthy cast. Summing it up, one cannot describe One Exciting Night, one must see it and live throught it. It's worth both the time and the money.

IDENTIFIED DUCK FROM CANADIAN LAKE KILLED

SAVANNAH, Ga., Dec. 15.—It was learned from Washington today that a duck recently killed near Savannah had come from Canada within six weeks. The duck bore a leg band with No. 228,582 Bureau Biological Survey. The bureau was notified. The bird had been banded at Lake Scugog, Canada.

Boston (Mass) Screen & Stage 12/19/22

D.W. Griffith

Who presented "One Exciting Night" at the Tremont Temple during all last month and up to December 5th. Griffith is one of the most well-known producers in moving picture business and is one of the most well liked. Many of his pictures have been decided hits in Boston, "Orphans of the Storm" being one, starring Lillian and Dorothy Gish. Soon Boston will see another Griffith treat.

Wids (NYC) 12/20/22

The 10 Best

The following percentage table shows the standing of productions listed by motion picture critics of trade press, fan magazines and daily newspapers.

It should be remembered that reports are still being received and will be until THE FILM YEAR BOOK, 1923 finally goes to press this week:

Orphans of the Storm	100
Grandma's Boy	[illegible]
Blood and Sand	99
Prisoner of Zenda	97
Manook of the North	97
When Knighthood Was in Flower	97
Smilin' Through	97
To Have and Have Not	96
Robin Hood	96
Oliver Twist	96
Eternal Flame	96
One Glorious Day	96
Manslaughter	95
The Masquerader	95
Moran of the Lady Letty	95
Three Musketeers	95
Foolish Wives	95
The Storm	95

It should be remembered that some of the more recent release films are yet being seen throughout the country.

Detroit (Mich) News 12/31/22

HENRY WATTERSON HULL WHO PLAYS THE MALE LEAD in "ONE EXCITING NIGHT"

SLIPPING 12-17-22

MYSTERY PLAY IS HELD

"ONE EXCITING NIGHT" REMAINS HERE.

Blue Mouse Patrons Enthusiastic Over Griffith Film—Stampede Is Keen.

THE second and last big week of the D. W. Griffith's famous mystery drama, "One Exciting Night," is now the attraction at the Blue Mouse Theater, where the past week it has been packing the large house daily.

Mary Harding Hunter is a young actress in the lead role of the film, and has supported by Carol Dempster, Henry Hull, Porter Strong, Charles E. Mack, Frank Sheridan, Percy Carr, Irma Harrison, Frank Wunderlee, Grace Griswold, Margaret Dale and Morgan Wallace.

Comments in Kind.

Comments in the lobby of the theater are in kind, the general opinion being that the film is a good one, and that it is well worth the price of admission.

Dec 19 1922

SEE AGAIN IN A GRIFFITH PICTURE

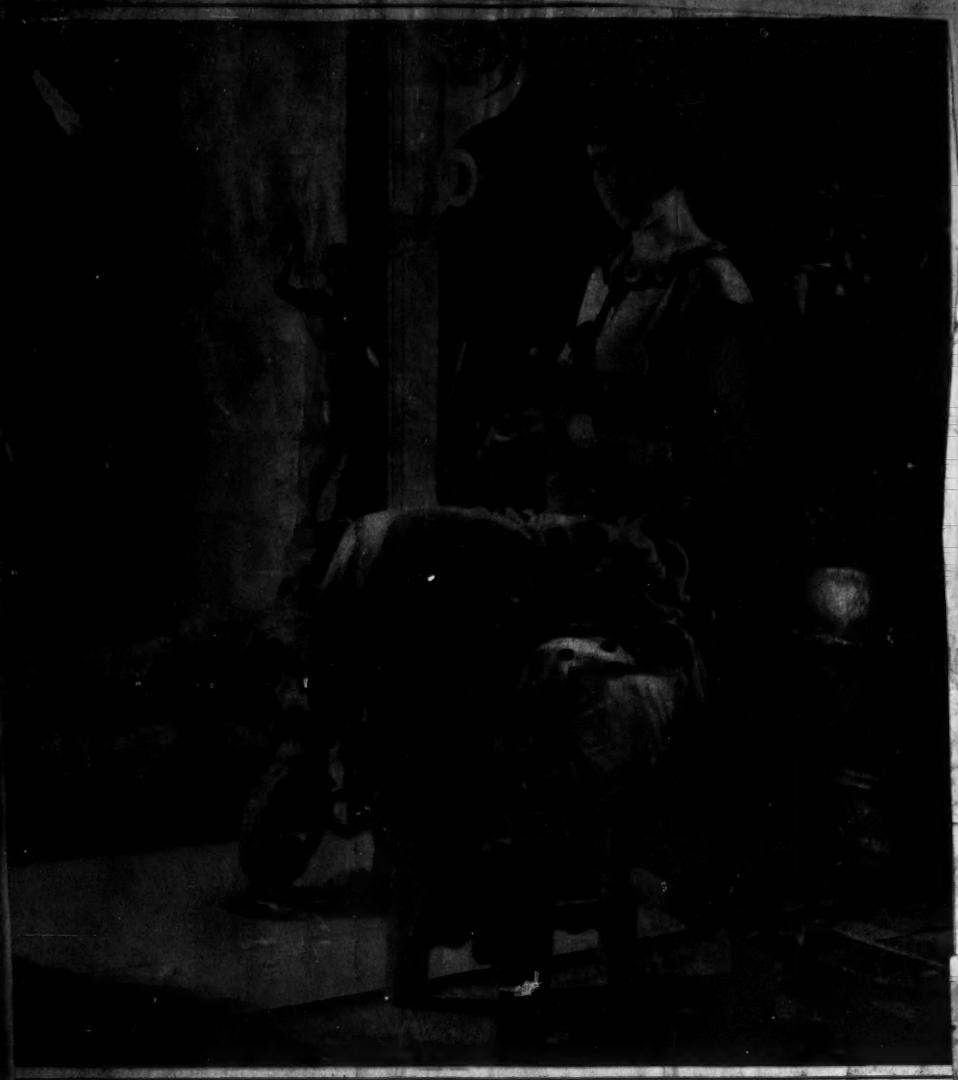
MAE MARSH AND CAROL DEMPSTER WILL STAR

CAROL DEMPSTER

MYSTERY IS THEME OF FILM

Dec 18 1922

Film Fun N.Y. Dec 1922



When David Wark Griffith turned to the melodrama, he gave Carol Dempster the feminine lead. Here she is in "One Exciting Night," and she looks thrilling enough.

Motion Pictures Brklyn N.Y. 12/1922

"One Exciting Night"

D. W. Griffith has departed from his usual paths and is releasing a brand new mystery play. He refuses to divulge the plot, so you will have to make one up for yourselves.

Prepare to have the cold chills run up and down your back when H. Croker King creeps up and down the stairs.

Henry Hull and Carol Dempster fall in love in between screams and clutching hands.

It's a dark night and dark things creep around in the eerie atmosphere.

Page 42

NATIONAL MAGAZINE: *Mostly About People*

Stage Gossip of the Month
in Boston
By MAITLAND LEROY OSBORNE

GRIFFITH SCORES AGAIN

DAVID WARK GRIFFITH'S "One Exciting Night," now playing at Boston, New York, and Chicago before general distribution over the country, for the first time accomplishes for the motion picture the highly popular mystery, surprise and climax that the so-called "mystery plays" have achieved in the speaking theatre.

It has been an axiom that movie plays must not puzzle the spectators about anything. Attempts to mystify in the movies have generally been flat failures, or have verged on absurdity. Speaking of "One Exciting Night," William Collier, the expert comedian, says that Griffith's treatment of the "suspects" or "culprits" in the mystery scenes of the play is his finest achievement yet. Unaided by the speaking voice, he intrigues, mystifies, and amuses the spectators, yet without the slightest confusion solves the puzzles as interestingly as he has raised them.

The play shows no less than five leading characters under suspicion of two murders and a great robbery. Three of the five are "hidden" characters. The scenes are highly dramatic. An atmosphere of some mystery and terror is created, relieved only by comic flashes of the negro servant's funny reaction to the exciting events.

Through it all Miss Carol Dempster has a role of progressive development, used from a novice policy into the heroine the major spirit of the final scenes. The fair Miss Dempster catches the not masked villain single-handed after a night chase through a terrific hurricane surpassing even the ice scene of "Way Down East" in its fury and grandeur.

This is only the first climax. The second and final one is the revelation of the villain and the solving of the heroine's real identity, giving a wonderfully satisfying and happy denouement to the story. Right alongside the interest in the main plots is the strong liking created for poor Romeo Washington, the scared negro of the spooky events and the hurricane. The depictment by Porter Strong, a well-known ex-minstrel man, adds a delightfully unctuous black face to the portrait gallery of great movie characters.

Never did Griffith show his "miracle" quality so wonderfully as in the filming of the great storm in the second act of the entertainment. The spectator gasps with wonder, then takes home the memory of it as incredible and yet real. To think of trees and houses moving headlong through the air like a Mother's enchantment; not lily or rock stuff such as they use out at Hollywood, but huge objects weighing tons and hurtling through air like leaves in the wind—think of this, and you have some faint conception of how Griffith makes the storm and photographs it.

Old showmen say that "One Exciting Night" in the regular movie houses is bound to be the most popular of all the Griffith productions next to "Birth of a Nation" and "Way Down East." Those who desire to see it as a magnificent stage production as well should attend the Griffith supervised presentations at Tremont Temple, Boston, and at the other key cities. The Boston public does not see it in a prologue in an hotel, while the stage effects give all the ghostly sounds and the terrific noises of the storm. In this production Griffith has put over for the screen the complete mystery thriller.

DAVID WARK GRIFFITH seeks a contrast quality in his heroines. Since he usually finds what he seeks, the protagonists of his plays have a winsome appeal, and of none is this more true of Miss Carol Dempster, who plays the leading role of his latest production, "One Exciting Night." She embodies the elfin, urban dancer and yet romantic and intimate girl of this period. "She has that develops the body and the mind; the body all in work for you, in fight for you; emotions and imaginings that you feel to be nothing of the world." So says Griffith's new curio. He studied through and Miss Dempster and applied her to angles these inherent qualities. Those who admired the young actress in "Orphans Dream" will find that she has in unexpected her achievement and the role of Janet Harrington in "One Exciting Night."

TACOMA (WASH.) LEDGER
JANUARY 1, 1923

News of

Griffith Is Master of Melodrama

"One Exciting Night" at Blue Mouse Is Thrilling Mystery Film

BY L. L. CLEMANS

"One Exciting Night," the current attraction at the Blue Mouse, has been appropriately named. We could not stop to count them, but we are sure that there were more thrills in this picture of Griffith's to the foot of film than any other cinema mystery story. And many of them caused shivers to travel up and down the spine in wild abandon.

This is not Griffith's best picture by any means, but it will probably create as much comment from the theater-going public as his more pretentious offerings.

All the ideas incorporated in this picture have been utilized before and when we digest the material which furnishes "One Exciting Night" we realize that it is a lot of old hokum. But how ingeniously has the master craftsman treated the subject. It rather seems that this picture was made just to show the public that Griffith can play at times in order to get away from his more serious style of production.

The involved story is much too complicated to discuss in this brief review, but mystery, robbery, murder and a lot of intriguing villians supply constant interest. Of course, it is all in the way that the many episodes have been handled and through it is presented springtime love scenes, showing the awakening of innocence and dawn of youthful passion.

These scenes are always handled with the delicate touch of the man who creates the beautiful and conveys it reverently. But not content with this, he must add a final thrill which results in a whirlwind tornado that uplifts giant trees from the ground and tosses them about like feathers, twists the sides of the houses and sweeps the roofs skyward, to say nothing of the torrential rain which almost drowns the hero and the intrepid young heroine.

Of course, we hate to quarrel with the wizard of film productions, but had these scenes been less exaggerated they would have inspired more terror and convinced the skeptical of their reality.

As melodrama, "One Exciting Night" will carve a niche for itself in the land of "make-believe" and the film fans will tell one another of its thrilling moments and of the uncanny shock many of the scenes produced.

Porter Strong, impersonator of Romeo Washington, really walked away with the comedy honors. The audience Saturday evening literally went into spasms of laughter when Romeo and his "yaller gal," in a mad race from the black-clothed apparition stalking through the empty room of the haunted mansion, rolled down a steep flight of stairs without any regard for their dignity.

Carol Dempster was again the dream-like girl with the lovely face, but when driven to extremes found sufficient strength to battle with the mysterious villain and save her boy lover. Henry Hull has no equal in impersonating the youthful, energetic American type.

Margaret Dale was distinguished looking as the unscrupulous Mrs. Harrington, while Morgan Wallace, C. H. Crocker-King, Frank Sheridan, Grace Griswold, Percy Carr, Frank Wunderlee and Irma Harrison filled out the lengthy cast.

Summing it up, one cannot describe "One Exciting Night," one must see it and live through it.

THREE MATCHED CHARACTERS IN MOVIE MYSTERY

Long Search for Triplicate Ended by Starting One and Following Two

MOTION PICTURE MAG.

Jan 1923

D. W. Griffith's "One Exciting Night" does nothing in the way of alleviating the depression caused by Ingram's "Trifling Women," despite the fact that it is an immeasurably better production.

It causes us, primarily, to wonder when the motion picture producers will find the courage to blaze a trail. Let a stage play find success on Broadway; or let a novel run into any number of editions and—presto!—it becomes a motion picture whether or not it faintly resembles what is known as screen material. Until this parasitic tendency disappears—until the motion picture stands on its own—there cannot be the achievement which might reasonably be expected.

"One Exciting Night" is a cross between "The Bat," and "The Cat and the Canary," both mystery plays which have found favor during the last theatrical season. The only difference is that it has not been possible to maintain the same suspense in the screen production.

The program asked us not to reveal the plot. It would be difficult indeed for us to do so, for there is still a fairly large question in our mind as to what it was all about.

Suffice it to say, there is a house-party in an old home which has long been idle except for the bootleggers who stored their wares there. Thru one night masked and hooded forms flit about dark passages and up and down shadowy stairways. Ghostly hands open fastened shutters and a frightful storm precedes the dawning and a solution of the mystery.

The storm supplies the Griffith suspense. It is exceptionally well done and there is a time when you sit forward on the edge of your chair, trusting that the handcuffed hero will miraculously rescue the heroine, who is threatened by a falling tree.

Carol Dempster is the heroine. Henry Hull is the hero, and likable enough, too. The other members of the cast are not well-known to motion picture audiences. But Porter Strong deserves mention for his portrayal of Romeo Washington.

We have come to modify our hopes for every alternate D. W. Griffith production. After "Way Down East," for example, we had his "Dream Street," a pleasant enough picture, but not up to the Griffith standard. Now, after "Orphans of the Storm," we have "One Exciting Night," less worthy of the genius of Mr. Griffith than "Dream Street" even.

It seems a deplorable thing that a man as unquestionably great as D. W. Griffith should ever devote his gifts to anything but great pictures—or, at least, what give promise of being great pictures.

(MINN.) PIONEER-PRESS
St Paul 1/7/23

The Empress.
(A Review)

"One Exciting Night," Griffith's first thriller, which opened at the Empress yesterday, has the ingredients of "The Bat," "The Cat and the Canary" and the "Last Warning" all crowded into one. It is like combining the battle of the Marne, the San Francisco earthquake and the great Ceylon monsoon into one engagement.

The little bug of mystery is sent scurrying across the screen early when Griffith suggests: "Isn't there something—think now—that you are afraid of?" He proceeds to develop the motive by creepy hands, ghost lights and a terrific storm. We have a couple of good old-fashioned killings at the cross roads and in the attic and in the front hall.

Very early you commence to guess who does it all. Of course with my vast mentality I spotted him almost as soon as Griffith did. I spotted the wrong one, however, but at the final disclosure I wasn't surprised because it was a guy that had been mixing in pretty hot and he looked like a bootlegger who used to call on a friend of mine.

There is comedy relief afforded by Romeo Washington, who, as "sulled help," develops a tremendous frenzy in getting away from things. This is relief well afforded from a situation that makes you think so much. Griffith says "he leaves much of the story to your imagination." Without imagination you are out of luck.

There is an excellent orchestral score and I found it absorbing and merging into the picture in an unusual way. There is a fine orchestra and I liked the music as well as the picture. If you will remember "Orphans" and others of Griffith you will realize how important the makeup staff is. He never busts here.

I am not going to tell you who the villain is, because I can't give you a full review the story. I can only give a part of it and leave the rest to your own sense and [illegible]. There are five persons you will suspect of being deadly murder. Griffith is a good guy and man to the word with us for there is no.

Carol Dempster has the big part and is a sweet girl. She does her part well. Henry Hull plays the hero and is a pleasing young man. Porter Strong plays the part of Romeo Washington, the sulled help, and he is a comedian of the first water. Frank Aiello is the villain.

Of the supporting cast, Alice Joyce and Frank Aiello are the most prominent. Alice Joyce is a beautiful woman and Frank Aiello is the villain.

Griffith's Taste Was Not Negligible

HERE FOR FILM'S PREMIERE

Left to right: David W. Griffith, Mrs. A. L. Grey, and Miss Carol Dempster. (TRIBUNE Photo.)

David Griffith, moving picture producer, with almost half a hundred members of his acting company and staff, is in Chicago to aid in the opening of his latest picture, "One Exciting Night," which has its premiere at the Illinois theater tomorrow night.

"I never had money enough," said Mr. Griffith at the Congress, "to produce the picture I really want to. But it is the ambition of my life." He was speaking of the gigantic picture which should strive to make friendly the peoples of the world.

The producer expressed himself forcibly on prohibition, saying: "I believe I produced a picture called 'Intolerance.' That title expresses my idea of prohibition. If it only prohibited—that would be different. You see, is intolerance, for some folks won't stand what other folks insist is the right. And who shall judge?"

Chicago (Ill) Herald Examiner 12/18/22

DECEMBER 18, 1922.

HOW TO SUCCEED

Shun Talkers—Aim Five Years Ahead

One of a series of inspirational articles written especially for the Hearst newspapers by America's most successful men.

Persons Who Talk Much Seldom Have Much to Talk About—Accomplishment Is the Real Satisfaction—To Escape Competition, Aim Five Years Ahead—Today Is the Day of the Capitalist—Tomorrow Will Be the Day of the Thinker.

D. W. GRIFFITH,
Famous Motion Picture Producer.

ANY person who makes money constructively will at the same time make a success which is not to be measured by money.

It is to be hoped that success in life will be more and more divorced from the money measure.

A dollar makes a good one for a young man to use in electing his figure.

In my business we deal in figures, life in words, therefore we shall try to express a few thoughts with no expectation that the wording will be sufficiently vivid to impress them in the memory of the young man beginning his working life.

Our first two things to do is to take pleasure above everything consideration.

There happens to be no simpler way than to think and plan for at least five years ahead. The moment a young man or young woman begins doing that rigidly, he or she immediately advances into a preferred class that steps ahead of at least 80 per cent of the public.

To see yourself in the desired goal, in all its details, is in itself some accomplishment.

Another simple thing is to shun talkers and talking. You have observed that persons who talk much seldom have much to talk about.

Talk and talkers divert one's efforts and drain one's initiative. After much talking one feels one has done much but really has ACCOMPLISHED nothing. In the end there is no satisfaction like accomplishment.

After all, what each one of us is striving for is happiness. Offentimes it seems this nation is a sorry people rather than a happy people. Perhaps this is because we are a people of very fine and high ideals, yet set up standards of attainment that are decidedly material. It is the old fight of the money changers in the Temple.

We do not understand how any one can ever succeed with regarding work as an ordeal. If you do not like your work and find it is, it would seem you were practicing an unconscious treachery towards yourself and your fellow man. The moment you don't like your work, that work becomes shameful; and where there is shame there is degradation. And if you degrade yourself by doing something you intensely dislike, any success that may come from it must be a mockery.

By your work you should bring happiness and thought and information to the world. You should increase the love of one for another; destroy the primitive prejudices of one person against another who happens to live in a different place.

Real work benefits your neighbor as much as yourself. This is a day of rapid change in the lives of the American people. Within a few years revolutionary things have happened in our religious and social attitudes. They are happening even more vigorously in our economic laws.

Yesterday was the day of the Worker. Today is the day of the Capitalist. Tomorrow will be the day of the Thinker.

Those who are caught in this changing period may be very much confused. But I think it may be accepted that there is no happiness without accomplishment, and there is no accomplishment unless it helps your brother man.

Dr. Griffith

Canton (Ohio) Repository January 4/1923

MYSTERY AND SURPRISE FILL GRIFFITH'S NEW SCREEN DRAMA

Strange hands with long bony fingers, masked figures darting in and out of doors, strange noises, hookeases that open noiselessly and enfold victims—mystery that holds one in a white heat of excitement from the time a murder is committed until the end of the thirteenth reel—that is David Wark Griffith's newest picture and one of the greatest he has ever done, "One Exciting Night."

The picture opened a week's engagement at the Grand theater Saturday afternoon and was greeted by a large crowd of mystery lovers.

There is a general tangling of the plot which becomes so intricate that it is almost impossible to determine who the real murderer is. As in "The Bat," there are murders committed before your very eyes and so cleverly are they done that it is impossible to recognize the murderer.

"One Exciting Night" would be the death of a person if so many exciting things really did happen in one night and just to watch it on the screen leaves one weak from excitement.

This is the first time that Griffith has invaded the field of mystery and it is difficult to understand why with the splendid possibilities of the screen to depict a real mystery that it has not been done before. In view of the tremendous popularity of the mystery drama today Griffith's inspiration was a happy one. Where mechanical perfection is impossible on the stage it seems as if witchcraft itself must have conspired with Griffith to make the screen mystery.

As it is Griffith's one unbreakable rule that there must be a tremendous climax to his big pictures, he has introduced a storm scene in which trees are uprooted and crash to the ground and in which the very force of the rain hurls the principals to the ground. It is, of course, in the storm that the real murderer is caught after the heroine is pinioned underneath a tree which the wind has twisted from its roots and hurled to the ground.

The picture is stupendous from a scenic and photographic point of view. Especially in the storm, where the principal figures seem little more than silhouetted pawns being moved about by a mighty force.

In "The Birth of a Nation" Griffith took an old-fashioned story and made a masterpiece of it. In "Way Down East" he repeated this achievement. In "One Exciting Night" he has taken the most up-to-date form of drama and made a picture that, from the viewpoint of real interest, und[illegible] all his other efforts. The master hand of Griffith has even added new mystery to the mystery drama.

Carol Dempster is starred as the debutante heroine, while Henry Hull, the handsome young chap who is making such a success on the speaking stage in the mystery drama "The Cat and the Canary," is the male lead. Griffith seems to have chosen all his characters to fit special types and not because of the prominence they have achieved. There is Morgan Wallace, as a suave man of wealth, past his youth, but who has an obsession to win the love of a young girl. The girl feels nothing but repugnance for him, but in order to save her mother from disgrace she promises to marry him.

And then enters Hull as young John Fairfax, who falls madly in love with the girl and in his impetuosity fairly carries her away from her fiance.

Fairfax opens his ancestral home in Louisville, Ky., and invites a large party for the week end. It is here that things happen. In the absence of Fairfax his home has been made the headquarters of a band of bootleggers, who are forced to flee when Fairfax arrives. A half million dollars in a traveling bag is the cause of the murder of a man.

Suspicion falls on practically every member of the cast and when it is finally cleared away there is one of the biggest surprises any mystery drama has afforded.

Porter Strong as a negro, and Irma Harrison, as a mulatto maid, provide the comedy. The negro's inherent fear of the supernatural is the basis for the comedy.

C. H. Cocker-King, who made such a tremendous hit as the Doctor in "Bull Dog Drummond" plays an important role in the picture with all the artistry that the long schooling he had under Sir Henry Irving would suggest. His role is that of a man of mystery and his queer actions do much toward tangling the plot.

"One Exciting Night" will be presented for two performances daily at the Grand for a solid [illegible]

Canton (O) News 1-7-23

All Elements Of Melodrama Carried In Griffith Film

All the tricks of the melodrama of all time seem to have been gathered together for "One Exciting Night," Griffith's newest personally directed production, which opened an eight day engagement in the Grand Saturday.

If anything has been overlooked, a survey of the melodramatic stage in trade after viewing the performance failed to suggest it.

There are murders and violence, secret panels and hidden passageways, doors that open without cause and gaunt hands clutching out from behind heavy curtains. There are masked men with mysterious cloaks, black men with strange leering eyes, good men who whisper mysterious conversations with evil ones, footfalls where no one is seen to walk and noises without a source.

It is the kind of a play in which suspicion may fall with equal severity upon nearly every member of the cast and in which every spectator plays detective for the evening and seems to enjoy the necessity. As in such plays of this type, followers and spectators are asked to refrain from divulging the solution of the plot to persons who have not seen the picture.

It is a cast Griffith [illegible] chosen and presented with the results for which all of Griffith's pictures have been noted. It is another difference from everything he has previously done for it is a play where his magical touch [illegible] these are very [illegible] that it is difficult to [illegible] the [illegible] of the [illegible] and [illegible] the [illegible] of the [illegible] and [illegible] the [illegible] of the [illegible] and

David W. Griffith's Epochal Picture Creation "ONE EXCITING NIGHT"

—o—

A Summary of Its Features—A Revolutionary Departure by the Wizard of Filmdom.

—o—

FAR different from anything the Wizard of the Films, D. W. Griffith, has ever done is that thrilling production, "One Exciting Night" which recently finished its spectacular run in New York but will soon return here.

In "One Exciting Night" Griffith has effected a revolutionary departure from all his old classic standards of scenic investiture, mobs, costumes and evolved an up to date, gripping lovable mystery story.

"Mystery comedy-drama that is all suspense" as one critic describes the latest Griffith opus, fully summarizes the picture.

Following is the cast of this epoch-making presentation:

Agnes Harrington . . . . . *Carol Dempster*
John Fairfax . . . . . *Henry Hull*
J. Wilson Rockmaine . . . . . *Morgan Wallace*
The neighbor . . . . . *C. H. Crocker-King*
Romeo Washington . . . . . *Porter Strong*
The detective . . . . . *Frank Sheridan*
Mrs. Harrington . . . . . *Margaret Dale*
Samuel Jones . . . . . *Frank Wunderlee*
Auntie Fairfax . . . . . *Grace Griswold*
The maid . . . . . *Irma Harrison*
Clary Johnson . . . . . *Herbert Sutch*
The butler . . . . . *Percy Carr*

Story by Irene Sinclair. Musical score arranged and synchronized by Albert Pesce. Photography by Hendrik Sartov. Directed and produced by David Wark Griffith.

Henry Hull's work in the picture is up to his high standard as seen on the speaking stage.

The work of the famous Carol Dempster reveals the master-hand of the Wizard himself. He has done wonders for her. Miss Dempster's position in filmdom should be assured after her work in "One Exciting Night."

Don't Be Bald—See Merke Institute—512 5th Avenue

As what might be termed a waif of Africa, though legitimate heiress to a vast English estate, and deprived of this lawful heritage, Miss Dempster portrays the modern girl in all her intensity and tensity of life, play and frivolity, but yet sincere and sweet and grounded in rectitude when the things that count enter her life. Especially in the storm preceding the climax is her impersonation truly superb — and what a storm! A storm previously thought inconceivable in photography.

The histrionic ability of Porter Strong was also remarkable. In fact the acting, photography, direction, lighting and settings, were all rivals in amazing originality and reflection.

SYNOPSIS OF THE STORY — The death of her mother, following news that her father has succumbed in the African wilds, Agnes Harrington is taken to America as a babe that her father's younger brother may inherit the vast English estate. Plot deals with her trials thus connected in the late 'teens of her life.

HIGH SPOTS—First, the storm. Handling of the mystery element. The heroine's sympathetic, sweet and human handling of her role. Total unexpectedness of the villain's identity. The superior comedy of Porter Strong.

It is hard to imagine a film with higher possibilities for "attendance records" than "One Exciting Night." Coming, too, as a paradox in the methods of Griffith the Great—a complete departure from his former successes, "The Birth of a Nation", "The Two Orphans", and "Way Down East" — it naturally attracts unbounded curiosity. And it shows that the master of screen-craft is at home in any *metier*, so vast and resourceful is his genius for the screen.

Now Griffith's enormous public is waiting for his next production, feeling that other surprises equally wonderful and profound await them.

Cleveland (O.) Plain Dealer
PAGE TWELVE
1/8/23

Reviews of New

"One Exciting Night" is That; Meighan-Ade Good

BY W. WARD MARSH.

Mr. D. W. Griffith's assault on our nerves is now in the Stillman. His battery has the title of "One Exciting Night," a mystery melodrama which goes in for drum-fire after the first 500 feet, and those in the audience who survive this twelve-reel attack are entitled to a set of copper-plated nerves gratis.

It has been customary to say one to another that no one but a Griffith could have done this or that picture. It is now quite correct to say that anyone but a Griffith might have made "One Exciting Night." Barring two or three Prizma titles near its close and the suspense it is not Griffithesque.

There are few closeups. The terror which is expressed by the characters is told in slashed scenes, hurriedly jumping from one to another, rather than by cornering one player and "shooting" him in the many stages of fright. Mr. Griffith is capable—or at least was with Miss Lillian Gish—of placing the camera close to his character and "getting over" all the grief which made "Way Down East" so popular (and which made "Broken Blossoms" so appreciated—by a few of us).

"One Exciting Night" is told jerkily. It behaves like an apt pupil from the Academy of St. Vitus. Lack of smoothness in the telling is its greatest sin. It suffers in the editing, but strangely, since it jumps from scene to scene, the story is not lost and it builds consistently.

* * * *

It tricks you. You believe one thing when exactly the opposite is taking place. Were you "on the ground" during the actual happenings you would know better than to believe this "treachery" because you would ask questions. Since you are not, we believe you will do as we did—go straight through to the end, leaping with excitement and shouting with fear, and then settle down at the close of the picture, thanking the gods that while the heroine never found mother love she did win a protector. Other than that you will probably await the stretcher bearers who will come and remove your thoroughly enervated body from the theater.

Its second boast, next to its mystery, is the storm scene. In this the ice scene in "Way Down East" fades to nothing so far as excitement and suspense is concerned. It is a studio made tornado which makes the natural ones appear like a frisky breeze. Through this set in which trees are uprooted and buildings carried away the heroine pursues the villain and the pair are followed closely by the hero in handcuffs. In this is one genuine Griffith touch. That is when the heroine is pinned down by a fallen branch. She lies in the path of a tree which threatens to fall on her. Hours drag by before the hero arrives in the "nick of time." The tree falls. The agony of suspense!

* * * *

Carol Dempster is the heroine and Henry Hull the hero. The comedy falls to Porter Strong who appears in blackface. The leading characters are carried along on the high tide of action, and the acting is not reckoned with seriously. Miss Dempster, however, plays well, with considerable feeling for the part. Hull accents the melodramatics too much.

Porter Strong will undoubtedly appeal to many, the majority, but we found in him the customary Griffith humor—that which is invariably carried beyond what we believe to be reality, and so, no longer quite funny. Strong "relieves" the tense situations like the comic maid did in "The Bat." C. H. Crocker-King (it would be unfair to disclose his role) gives the best performance. Frank Sheridan is good as the detective.

"One Exciting Night" is not a great picture, but it is an unusual [illegible] it is to the screen what [illegible] is to the stage.

MOTION PICTURE NEWS (N. Y. City
JANUARY 20, 1923

[illegible]ce Contest on [illegible]ng Night"

Seattle [illegible] "My Most Exciting Night" was the [illegible] contest put over in conjunction with [illegible] Seattle Star by Vic Gauntlett for John Hamrick's Blue Mouse theatre here when "One Exciting Night" was run at that theatre.

Cash prizes of $35, $25, $15 and $10, as well as tickets to the theatre, were awarded for the best 200-word essay by Seattle citizens on the "Exciting Night" subject. The six best essays were printed in the Star's columns, and publicity on the contest was run for several weeks in advance, as well as during the showing.

Another item of exploitation put over by Mr. Gauntlett was the distribution of bright yellow cards, four by five inches in size, to each patron of the theatre as he passed out at the end of the performance. Each card bore a small cartoon of "Romeo Washington," the colored comedian of the play, and the words, "Shh—! Not a Word to Your Friends About the Solution of the Mysterious Plot in D. W. Griffith's 'One Exciting Night,' Now playing at the Blue Mouse Theatre."

These cards, as well as carrying out their purpose and keeping the solution of the plot quiet, also had the effect as clever advertising matter, due to the fact that patrons of the theatre, after carrying the card out and reading it, would drop it some place on the street where it would attract the attention of many more people.

"WILL SHOOT AT SIGHT"

Some Daredevil Booze-Carriers Display Bargain Prices to Smugglers' Boats — Reports About Tremendous Amount Recently Sneaked Ashore Called "Pipe Dreams."

Stirred by reports that a fleet of twenty-seven rum runners was hovering off the Jersey coast, ready to discharge its wet cargo at the first opportune moment, indignant over the rumors that 50,000 cases of whisky had been landed near Atlantic Highlands on Thursday night, and spurred to additional activity by the demand from Washington for an explanation of conditions, the Federal prohibition enforcement authorities of New York and New Jersey met in secret conference at prohibition headquarters yesterday to plan another "death blow" against the defiant forces of the smuggling bootleggers.

[illegible]

SATURDAY, JANUARY 13, 1923
THEATRES. THEATRES.

Broadway's NEWEST Romeo

[illegible]

See Romeo and His Juliet in
D. W. Griffith's Masterpiece

One Exciting Night

STRAND THEATRE

[illegible]

AT POPULAR PRICES

Minneapolis (Minn.) News
1-8-23

GARRICK—A little white girl is born [illegible] Africa. The father [illegible]. The mother dies. The child is [illegible] out of her birthright.

Change of scene years later to civilization—and what a picture! [illegible] spooky house; bootlegger kings [illegible] ing to the death; the grown girl and her lover fighting for life and for happiness; the masked villain, tip-toeing, running, stabbing; sliding panels and turning doorknobs; the crooked man and his sweetie turning half white with fright; detectives galloping, threatening, fighting for $100,000—and the swirling, tempestuous storm!

That's what you see in "One Exciting Night" at the Garrick and never was a film more appropriately named. It fits one, thrills you with wild imagining, its mystery, deliberately [illegible] but a hair-breadth [illegible] with the love thread running through it the strong girl.

Fear! Yes. Mystery! Yes. Comedy! Yes. Murder! Yes. Nothing startling about that, we know, but when all is said and done, within the author's [illegible] of the figures of human passions, motives as they are. There's more to know how a picture should end.

[illegible]

Dry Navy Takes 2 Ships Of Sea-Rum Market Fleet

Prices Are Being Brought Here—Liquor Selling Continues Despite Denial of Prohibition Officials—Prepare to Cope with Smuggler Today.

[illegible]

CLEVELAND (O.) PLAIN-DEALER
JANUARY 8, 1923

For Film Fans by Q. E. D.

"Twelve Greatest People In Motion-Picture Industry" Cited And Some Disagreement Expressed.

SOME months ago, *Motion Picture News* laid plans for a novel stunt. The News was anxious to establish a Hall of Fame populated by the "twelve greatest people of the motion-picture industry." To this end, they invited 100 people, good men and true, to constitute a jury. Each juror was to make an individual choice of 12 persons and append to each name briefly his reasons for the selection. The 12 persons appearing the greatest number of times on each of the individual lists were thus automatically elected to the Hall of Fame. The 100 men composing the jury were drawn from every walk of the picture industry, from the highest to the most humble—critics, directors, producers, distributors, exhibitors, etc.

IN the holiday number of the magazine [illegible] published the Hall of Fame. We quoted the lucky recipients, starting off with Griffith, who was first place. We shall content ourself with quoting only one from the many "reasons" which the jurors contributed from its honor roll.

[illegible]

Ten Best Films of 1922. But back to our muttons, as our esteemed confrere would say. We were agreeably pleased when, in last Sunday's New York Times, James O. Spearing, the paper's film critic, also voiced his disapproval in no uncertain terms. Says Mr. Spearing: "Obviously it is no list of the 12 greatest creators of worthwhile motion-pictures, nor even of the 12 persons most responsible for the development of what may be called the art of cinematography. Anyone making up such a list would accept some of those named, probably half of them, but for the rest he would look among the directors who have created beautiful and expressive motion-pictures, the scenarists who have supplied them with sure and intelligent continuities, the actors who are true pantomimists and the students of the screen who have endeared it and pointed the way to genuine cinematographic creation."

He then mentions Hugo Munsterberg's "The Photoplay," Vachel Lindsay's "The Art of the Moving Picture" and Dr. Victor O. Freeburg's "The Art of Photoplay Making" as being volumes which were of the greatest influence upon the improvement of the motion picture.

MR. SPEARING not being thoroughly [illegible] with the Year Book which Terry Ramsaye is preparing for his set of inspiration for the Hall of Fame, Mr. Ramsaye, who is having a history of the motion picture which is now appearing serially in The Photoplay, [illegible] for the [illegible] and [illegible] as "[illegible] Ramsaye's method is simple. He asks the [illegible] to submit the list of [illegible] who have [illegible]

[illegible]

Newark Sunday News 1/4/23

Twelve Selected for Movies' Hall of Fame

List Made Up by Jury of 100 Includes Producers, Directors, Exhibitors and Players.

Griffith First and Zukor Next

The Motion Picture News, one of the most widely circulated trade journals in the film industry, recently invited 100 persons, connected in various ways with the production and exhibition of photo plays, to select the twelve men and women who had contributed most to the success of motion pictures. The jury was considered conversant with the conditions within the industry and well informed regarding the individuals engaged in it. Each juror contributed a list and the twelve persons whose names appeared most often in the lists were automatically elected to the magazine's "1923 Hall of Fame."

D. W. Griffith led the list with a total of eighty-nine votes. Long an outstanding figure in the industry, it would appear to be inevitable that he should receive an overwhelming majority. Some of the reasons given for his selection follow: "The greatest creative and directorial genius in the industry;" "For the masterpieces he has created;" "Establisher of the first well-defined school of directing;" and "Because of his achievements as a director and because he has been a guide to others in the profession."

Adolph Zukor, president of the Famous Players-Lasky Corporation, was next on the list with seventy-two votes. To him were attributed the following distinctions: "Greatest organization mind in the industry;" "Centralized finance and business;" "Organization and stabilization in production," and "Vision and imagination."

Samuel L. Rothafel, veteran exhibitor, was the next selection and the only one chosen in his field. He has acted as managing director of such New York theaters as the Regent, Strand, Rivoli, Rialto and is now at the Capitol, where, as many patrons of the "movies" assert, the most excellent presentations of motion pictures may be seen. He has done much to bring music of the finest class to the film play house and to the attention of thousands who otherwise might never hear first rate compositions adequately performed. He is described as "the originator of a class of entertainment that has elevated the business to a great extent. He is in a class by himself as an exhibitor, having done more toward the exhibition of pictures from an artistic standpoint than any other single individual."

Mary Pickford is the only woman chosen. Of her it was said: "The star who did most for the general uplift of pictures and the greatest actress ever developed in the industry," "whose sweetness and clean characterizations have brought delight into millions of homes and more millions of hearts," and "made the world love her."

Charlie Chaplin was selected by fifty-five jurors and followed Mary on the list. From his advocates in the contest he evoked this flattering comment: "He is the first really great genius to express himself wholly on the screen," "wonderful pantomime artist and greatest character of his kind the world has ever known," "an artist unsurpassed in screen comedy," "the only comedian who can be counted upon no matter what the vehicle," and "for making more motion picture 'fans' than any other twelve persons combined."

Douglas Fairbanks followed in order. George Ade's comment on the "Mary" was: "Because his manly and heroic impersonations and magnificent productions have set a real standard for other stars." Others said: "Because of his great confidence in the future of the industry, putting more of his own money into it than any other individual," and "for vision, genre and producing ability which created that sublime screen masterpiece, Robin Hood."

George Eastman, who placed raw film manufacture on a standardized basis was next. Charles Urban said of him: "A manufacturer who has contributed the finest of raw material without which there could not have been the progress that has been made." "For being the inspiration of the many important improvements which have come from his organization," and another voter.

Thomas Edison was honored next. His inventive genius has contributed to making possible and developing the motion picture.

Louis B. Mayer, producer and executive, Marcus Loew, exhibitor and executive, Jesse L. Lasky, producer and executive, and Adolph Zukor, producer and executive, completed the list.

Prior to Griffith, producers and executives were not considered. Griffith was selected because of his work as a director. Zukor, Lasky, Mayer and Loew were selected because of their executive ability. Chaplin was selected because of his work as a comedian. Fairbanks because of his work as a comedian and producer. Mary Pickford because of her work as a star. Edison because of his work as a pioneer. Eastman because of his work in film manufacture. Rothafel because of his work as a film exhibitor.

Rothafel, Eastman, Edison, Chaplin, Fairbanks and Pickford were selected by the jury because of their work in the industry, not because of their work in other fields.

Griffith was selected because of his work as a director, Zukor, Lasky, Mayer and Loew because of their executive ability, and Rothafel because of his work as a film exhibitor.

Rothafel, Eastman, Edison, Chaplin, Fairbanks and Pickford were selected because of their work in the industry, not because of their work in other fields.

Griffith was selected because of his work as a director, Zukor, Lasky, Mayer and Loew because of their executive ability, and Rothafel because of his work as a film exhibitor.

PHILADELPHIA NORTH AMERICAN
JAN 9 1923

STANTON

'One Exciting Night' Entertainingly Grisly and Creepy

In his latest photoplay creation, "One Exciting Night," at the Stanton, D. W. Griffith has departed entirely from his usual custom of presenting a dramatic subject in a spectacular way. Instead he has put all of his energy into making as grisly and creepy a picture as could possibly be made. There are no pictures of human failings, and the remedies for them, but sheer spookiness and hilarious comedy.

"One Exciting Night" is cut from the same pattern as the play, "The Bat," even in some of its titling, which has a number of phrases used in that play. A murder of a wealthy man leads to all sorts of folks coming to his home in the hope of finding his money. There are any number of persons who could easily be suspected of killing, but the identity is carefully hidden. In fact, it is a little too carefully diverted. To see several persons in whispered conferences leads one almost to believe that the old gentleman killed himself.

Carol Dempster is seen as the heroine, and presents a very attractive and at times pathetic picture. Her portrayal of terror, when eyes peer in at the window, doors open, and hands reach out from nowhere and clutch, is highly realistic. It nearly sets one's teeth chattering. Henry Hull is the leading man, and enacts his role with his accustomed energy, but there is nothing particularly distinctive about his impersonation.

The chief comedy diversion is provided by Porter Strong, who is seen as a negro butler. The effect on him of the various events mentioned above are at times screamingly funny, and he makes the most of every opportunity, altho at no time does he overdo it.

After a number of mysterious comings and goings, killings and disappearances, a storm is required to clear up the mystery, and the spectator finds that there are any number of reasons for the events. As for the storm itself, it falls rather flat because it is done to death. It loses all semblance of realism when enormous trees fly thru the air, and yet human beings are still able to walk and run in it, to be sure a bit unsteadily, but they walk, nevertheless.

Human nature is capable of almost anything, and that is why Griffith has been able to pile horror upon horror upon his heroes and heroines in other pictures. But nature cannot be made to do any more than she will, even in the movies. And in this storm Griffith has overdone nature.

ST. LOUIS (MO.) POST-DISPATCH
JANUARY 15, 1923

"ONE EXCITING NIGHT" GREAT MYSTERY FILM

'The Dangerous Age' and 'Making a Man' Also Are Interesting Moving Picture Offerings.

D. W. GRIFFITH runs "The Bat" a close second with "One Exciting Night," which opened yesterday at the Pershing. This is a story devised solely for entertainment and it fills its purpose admirably. From the very start, an atmosphere of mystery is thrown about the movements of the various characters. There are a stolen baby, a house reputed to be haunted, a hidden treasure, plotting bootleggers, a mysterious stranger, two murders, a detective and all the trimmings to keep the audience guessing until the final climax.

Panels move out uncannily from the walls, gripping hands reach out and grasp their unsuspecting victims. As in all good plays of this kind, the tension would be unbearable without comedy. In this instance it is supplied by Porter Strong in the role of Romeo Washington, a negro who wanders into the house of mystery and is "pestered by de hants." He lifts this part to the level of a stellar role. As was the case with "The Bat," those who see the film are asked not to reveal the plot. It is sufficient to say that the mystery turns around the hiding of the bootlegger's half-million dollars and the parentage of a girl who loves a man who is suspected of two murders which occur in the course of the action. No Griffith picture is complete without one big smashing scenic thriller. In this instance it is a most realistic storm and chase which lead up to the unmasking of the real villain. The picture is entertaining all the way.

PORTLAND (ORE.) JOURNAL
JANUARY 22, 1923

Blue Mouse Has Mystery That Thrills

By C. T. H.

SOMEBODY killed the boss bootlegger who had amassed half a million. Who was it? and what became of the money?

A greedy uncle paid an adventuress to hide the child so he could inherit her fortune. Where's the baby now?

A black savage in the Congo picked up a gold locket. What did he do with it?

This is as much of the story "One Exciting Night" as really ought to be told if those film fans who haven't seen David W. Griffith's latest production now showing at the Blue Mouse don't want to have the beautiful mystery spoiled for them by advance solution.

Timid but thrill-loving maidens sat and shivered delicately all around us while the film was being run finished. For the story contained all the elements of excitement: Love, exploration, crime, crooked police, the black mask, clutching hands reaching out of the dark, comedy in the kitchen with a terrified black man and a nimble but fear-stricken "yellow gal," a mighty storm that uproots trees and almost allows the murderer-thief to escape.

And suspense! When that big trunk starts to topple, with the beautiful heroine imprisoned by a heavy lock beneath, the theater audience had to hold on to their seats.

Henry Hull is the leading male actor of the piece, with the demure Carol Dempster as the girl about to be married and all for money. Porter Strong has the comedy in the role of the negro servant. An earnest endeavor and excellent work is in evidence throughout the entire production.

PHILADELPHIA INQUIRER
JAN 9 1923

"ONE EXCITING NIGHT"

A Picture of Thrills and Shivers at Stanton

With a great to-do of ghostly hands and moving shadows, of skulking forms and mysterious sounds, D. W. Griffith has restored into a new and, if the truth must be told, far less successful field than his old one in "One Exciting Night" the picture that begins an indefinite engagement at the Stanton yesterday.

Every possible device and appliance that makes for the production of thrills and shivers has been used by Mr. Griffith in the making of this mystery melodrama, but the producer's old methods have not been entirely neglected either, and the usual leaders of sentimental sweetness that played such a prominent part in "Orphans of the Storm," in "Way Down East" and other Griffith productions are also to be found in abundance. Throughout the play Mystery—with a capital M—Grand Mystery and Mysterious Mystery stalk hand in hand with Love, as personified by Carol Dempster in very thin silk gowns, and Henry Hull in the leading part, who characterizes all of Griffith's leading men, looks the sentiments which prompt the picture or some of its characters to take of many good women.

There is, of course, a mystery, there is a band of mystery in which the author plays a part, there is a mysterious man who wears the inevitable black cape, and there is a young lady who seems to be quite as at home in the lighting and appearance as any of the mysterious men. There is a mysterious house, there is a mysterious lady who seems to be in the house, there is a mysterious man who seems to be in the

NEWARK, N. J. NEWS

JAN 19 1923

In the Theaters

"One Exciting Night" Shown at the Rialto

Griffith's Latest Production Is Compound of Mystery Plays, Melodrama and Comedy.

Takes Firm Hold of Audiences

Capacity audiences witnessed the initial presentations of David Wark Griffith's latest film production, "One Exciting Night," at the Rialto Theater yesterday, each in turn being served with a two-hour compound of screened mystery that kept eyes closely focussed on the silver sheet. Mr. Griffith has created nothing forceful or deeply moving in this play, but has not failed in making a picture which sustains interest and entertains one throughout its eleven reels. In doing this he has resorted to all the old clutching-hand, masked-face and sliding-panel dodges made familiar in melodrama. So ingeniously has he used them that the effect on spectators is quickening.

The story seems like a wild mixture of the more recent mystery dramas, the old-time "meller" and the riotous film comedy, but so absorbing and fast moving is it that an audience is unlikely to consider its sources or the material out of which it is contrived while enjoying its gratifying developments. All big present-day pictures, it would appear, can not get along without an impressive display of nature's warring elements, and "One Exciting Night" is not a bit behind the times in this respect. Driving wind and rain, with the uprooting of trees, brings the film to such a climax as must cause many spectators to wonder over the possibilities of artificial representation before the camera.

With all its hectic features, the film is superficial in its denotement of human nature, and one follows its course with a curiosity that seldom gives way to a thrill. There is plenty to amuse in the production. The antics of Porter Strong, working in burnt cork as a panicky negro, provokes laughter without detracting from the interest exerted by the mysterious proceedings.

The action moves slowly at first, being introduced by an African scene in which a baby girl, left motherless, falls under the care of a woman who subtlmes with the uncle of the child to appropriate its inheritance. A Kaffir, loyal to the mother of the little one, witnesses their plan. Later the woman is seen in America posing as the mother of the girl, Agnes Harrington, now grown to womanhood. She would force Agnes into marriage with a middle-aged man, but the girl falls in love with John Fairfax, a young Southerner.

In order to see more of Agnes, John invites her, with others, to a reception at his home, long unused by his family and which he reopens for the occasion.

It has not been unoccupied, however, having been used as the headquarters of a band of bootleggers, the leader of which is killed in one of the upper rooms of the house the night before the reception. He is known to have secreted a bag containing a large sum of money somewhere in the dwelling prior to his death.

It is during the reception that several mysterious figures appear in the house, all of them being eager to unearth the money left by the bootlegger. Perplexing and interesting incidents ensue. Masked men stalk around and peer into the house, gain entrance, dash through halls and terrorize its occupants. Another murder is committed and the scening around continues, meanwhile holding its grip in one's attention. The home ends in the play especially are gathered together, the mystery is cleared, love has its way and the heroine discovers the inheritance from her in her infancy.

Carol Dempster, who plays the role of Agnes, is appealing in appearance and shows acting ability at times, but seems, often, inclined to be a puppet in the hands of the director. Among the others are Henry Hull, Morgan Wallace, Charles King, Margaret Seale, Jack Cooper and Lena Harrison.

The photography was notably fine from a technical standpoint, the many exciting scenes being filmed with clearness and having lost little of their force. There are some fine examples of photography in the production, and of their importance it should have credit and be a guide to others.

The scenery, including some of the finest bizarre examples of staging it is, contributes to the success of the production. Special mention should be made of the lighting effects, which are at times wonderful.

It is safe, nevertheless, to predict that it is nothing we are at a loss.

Newark (N.J.) Call 1/20/23

Minneapolis (Minn) Commercial 2-3-23

"One Exciting Night"

(United Artists)

Entertainment value.....Good, if intent is appreciated.
Production.....Good.
Exploitation.....Very good
Appeal.....Those who can appreciate satire

"One Exciting Night" is a picture that will be both praised and condemned. There are some who will see in it a clever satire on mystery thrillers of the stage, which have been enjoying quite a vogue, but to Mr. Average Fan it will be but a conglomeration of hokum, theatrical thrills and slapstick, which in the aggregate represents to him so much "stuff," a concoction of these ingredients which somehow failed to mix.

The picture is one that will be talked about, and is therefore valuable from the box office standpoint, with D. W.'s name also adding to its drawing power. Whether nightmares, such as this, will be accepted as entertainment by the masses is conjectural. It is certain that the picture is not going to help Griffith's prestige any, as to most people it is hopelessly jumbled, pointless and much too long. It was made, apparently, without great expense, for there are no big sets and no "names" of box office consequence. The picture's highlight is a big storm scene which is greatly overdone. There are a couple of murders, and the identity of the murderer is effectively concealed up to the big climax, but because of the confusing incidents, the suspense is not maintained as it should be in a mystery play of this type with the action draggy at times. Some good comedy is introduced, with Porter Strong, blackface, doing the honors. Irma Harrison runs away with acting honors, although Carol Dempster and Henry Hull head the cast.

The story hinges around a quest for a half a million dollars hidden in a house by a bootleger killed by his confederates. The identity of the murderer is carefully concealed, and a number of the inhabitants of the house suspected of the crime, before it is finally solved.

If your patrons want a concoction like this, you can make money with it. It is novel, to say the least, but unless your patrons take it in the "kidding" sense which we believe Griffith intended the picture to be taken, you may have "One Terrible Night" if you play this picture. (Length, 11 reels).

Carol Dempster, who has the star role in D. W. Griffith's "One Exciting Night."
Moffett Studio.

PITTSBURGH (PA.) PRESS
JANUARY 21, 1923

Portland Herald 1/4/23

GRIFFITH IN NEW MOOD AT STRAND

The Great Director Demonstrates That He Is Not Always Serious

By MADELEINE LOUIS

David W. Griffith has given to the world so much of genuine pleasure and real knowledge by way of the screen; he has created so many motion picture stars, without whose brilliance the films would be rather dismal, that we have come to regard his undertakings with something of reverence. We believe he is a great director, distinctly original, a bit high-brow and always almost painfully in earnest. We approach his productions expecting him to live up to past performances. Thus "The Birth of a Nation" remains the most satisfying picture we ever saw, while his "Broken Blossoms" stands out among the three or four greatest. It is true that "Orphans of the Storm" proved a real disappointment, and the occasional foolish touch almost constitutes a [illegible]

[illegible]

DETROIT (MICH.) NEWS & JOURNAL

LAUGHS CHASE WEIRD EVENTS

And Griffith Keeps You Mystified and Entertained Until Last Fade-Out.

By HAROLD HEFFERNAN.

D. W. Griffith's "One Exciting Night" is certainly a lot more than that. It is a horrible, gruesome night; a night full of masked killers, hidden safes, sliding panels, revolving bookcases, hidden hands groping out of doorways and all the old serial thrillers matched up with some modern melodramatic atmosphere that Griffith no doubt lifted from "The Bat" and "The Cat and the Canary." It is decidedly novel film entertainment and, as being presented at the Broadway Strand this week, with special back stage effects, it will doubtless prove one of the most talked of pictures of the current season.

In spite of its many harrowing situations, "One Exciting Night" does not leave the depressing effect felt by most murder-mysteries because the crimes have not been unduly stressed and the action is nicely interspersed with some low comedy by a blackface servant who is more afraid than you are. When the suspense becomes too great and Griffith fears you'll jump right out of your seat and yell, he hurries this gentleman into the foreground. Then, after you've had your hearty laugh, back goes the director to the grim business of crime and robbery again. Porter Strong plays the frightened servant and if you can't still your jumping pulses long enough to laugh aloud at his antics then your system isn't strong enough to chance a trip to this theater.

* * *

A refreshing and charming little love story is also contained in "One Exciting Night." It is an ultra-rapid romance because the hero convincingly woos and wins the lady of his heart and defeats his hated rival all within the few hours in which the odd events transpire. It sounds impossible but it is effectively carried out, nevertheless.

The story drags to some extent at the start and labors heavily under the stress of establishing seemingly unimportant incidents, but once the house party in the deserted mansion of the hero gets under way all is forgotten under the spell of fast moving events. A half million dollars in currency is hidden in a satchel in the house, which has been used as a rendezvous by bootleggers. Everybody in the house is apparently attempting to find the satchel and when one bootlegger is killed by another (whose face is concealed) the hero is blamed. Later the hero's chum screams and falls dead from a knife wound and the hero is also suspected of this crime.

Then as his spectators are thoroughly bewildered Griffith introduces a wind and rainstorm climax that is a technical triumph. He chases all his characters right out in the wet where great trees are bending and crashing to earth. It is truly a tremendous effect and leaves one almost physically exhausted at the end. Here comes heroine just before the slightest of all the trees pins her beneath its trunk and together they arise and catch the villain. And sure enough, it turns out to be the man you most logically would have pointed to as the villain but didn't. Thus in a comedy sports a story of this sort to make a logical climax.

* * *

Although there are only two film appearances to the cast, the acting is unusual if only for its excellent acting. Carol Dempster, the heroine, has been cast in a number of Griffith's films in recent months and shows that she is developing into a very good actress. Her work in this film is very good. Henry Hull, who plays the hero, is generally pleasing. Porter Strong is generally pleasing. There are many others in the cast, but they are not prominent in the story.

[illegible]

Carol Dempster, "One Exciting Night"

DUFFERIN TERRACE at Quebec with its open air skating rink and the ski jump beside the Chateau Frontenac.

CAROL DEMPSTER, who has the principal feminine role in D. W. Griffith's "One Exciting Night."

"One Exciting Night" Contest Tied Up with Newspaper

INDIANAPOLIS, Ind.—The manager of the Circle theater here [illegible] "One Exciting Night," [illegible]

[illegible]

Toledo, O. Newspaper 1-16-23

"ONE EXCITING NIGHT" CONTINUES TO FOOL 'EM

WELL, have you been able to figure out the mystery in "One Exciting Night?" This Griffith feature, held for a second week at the Valentine, seems to be a popular amateur detective sport. So far there doesn't seem to be anyone able to figure it out until the final scenes. Everybody in the audience usually is positive of the solution, but near the end you can hear the surprised "Ohs."

LOS ANGELES (CALIF.) HERALD

[illegible]

HENRY HULL and CAROL DEMPSTER
IN
"ONE EXCITING NIGHT"
at the STRAND THEATRE

Detroit (Mich) Free Press 1/28/23

Carol Dempster, who has the star role in D. W. Griffith's "One Exciting Night."
Moffett Studio.

Kansas City (Mo) Journal 1/21/23

Henry Hull and Carol Dempster, in "One Exciting Night," showing this week at the Newman theater.

Nashville (Tenn) Banner 1-28-23

CAROL DEMPSTER, heroine in D. W. Griffith's "One Exciting Night."

CLIPPING FROM
Los Angeles (Cal) Herald Bulletin
1-31-23

THIS EXHIBITOR PUTS "ONE EXCITING NIGHT" IN "CLASS BY ITSELF" AND SAYS IT "SAVED THE DAY"

Declaring that D. W. Griffith's great mystery picture, "One Exciting Night," is in a class by itself and that it "saved the day" in warding off the usual pre-Xmas holiday slump in business, F. W. Mausert of the Rialto Theatre, Glens Falls, N. Y., has sent a message to United Artists corporation praising the picture in most enthusiastic and emphatic terms.

"One Exciting Night" was booked for a three day engagement at the Rialto, Glens Falls, with the expressed purpose of ascertaining what the picture would do when put on without any special or extensive publicity, advertising or exploitation campaign. "Let the picture work for itself," was the idea. There was no special advance campaign. The publicity consisted of matter taken from the United Artists press book and the advertising was kept down to the usual space, carrying the ready made advertising copy from the campaign book.

And this is what Mr. Mausert has to say about the business done and about the picture:

"'One Exciting Night' has saved the day. The usual holiday slump, at least as far as the three day showing which ended tonight is concerned, has failed to appear. Instead, we have packed our house with the most enthusiastic crowds of the season. We have endeavored to run in this attraction showing it continuously and we have fully believe that this picture

MADISON (WIS.) STATE JOUR
FEBRUARY 6, 1923

"ONE EXCITING NIGHT" IS FAST MOVING FILM

BY FIRST NIGHTER

Events of a lifetime crowd into D. W. Griffith's "One Exciting Night" at the Parkway. A haunted house that makes Edgar A. Poe's "House of Usher" pale into insignificance, offers sanctuary to thieves, murderers and a motley group of bootleggers. Door knobs are turned by unseen fingers, long skinny hands reach out for victims from the folds of heavy portieres; messy ghosts skulk behind sliding wall panels, thin white clammy things stalk up the staircase and pace the halls. The lair rendezvous can not compare to the terrible secrets locked in the Patrice home.

Greed and Fear Hill Love and jeopardize Life in the Griffith scheme of things. Dramatic gems grace the action of men, and are endowed with human significance.

"One Exciting Night" has the combination of widely diverging parts of action. A helpless infant grows to womanhood, and during her heritage through the inability of her uncle disclosed before Death, she met her "true love" in the house of horrors where crimes and secrets of crimes had gathered for the sole purpose of seeking out a treasure that had been the memory of a generous master a few days before. The hard fisted gangsters of the crime syndicate the police with the gang at its heels "Ka-ran."

Many of the Griffith concepts were repeated in the filming of his latest production. Point and the moderate of the action always serve to the mind. The drawing together of the parents should be made into a pleasant story with a pleasing climax. A lack of probably disposing the use of sensation in some chapter the use of sensation and character in another, brought up the old question of the use of sensation in pictures.

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CLIPPING FROM
DETROIT (MICH.) NEWS & JOURNAL
JAN 28 1923

Griffith Tricks Public

MYSTERY NOW IN FILMS

By HAROLD HEFFERNAN

SLIDING panels, faces at the window, revolving book cases, shots in the night, a cloaked and masked killer, misleading clues and comedy servants—all of these and more, too, have been trotted out by D. W. Griffith to make capital of the public's current craze for mystery in its drama.

"One Exciting Night" is the title of this whimsy of the film master and while its cast numbers only 15 players and its scenic investiture requires no more than one lavish interior and a smashing storm scene, it will probably make more money for Griffith than several of his costlier and more elaborate efforts of the past few years.

Contrary to general opinion, Griffith has not accumulated a fortune from his 15 years of mingling in the film world. His name has become identified with the finest productions and his genius has been turned to the development of such inventions that have improved picture presentations than any other figure in the industry, but he has not profited in a measure commensurate with his notable accomplishments. Commenting on what some state to be his lack money, Frederick Tyson Smith, in Photoplay, remarks that brilliant productions seem to contract to be a thirsty mind, a robust heart, three sets of clothes and a watch. He and Griffith is frankly out to take some of the profits of

The Hall and other stage mystery plays that have been revolving lately in the theatre in repertoire or repertory, by actually spent a few evenings with "The Hall" and the heavy dates to get to work on the script for "The Dressing Room." Then it was the problem of work, the people who figure in the story, the scenes, the settings, the lighting, the photography, the cutting, the titling, the cast, the production, the release, the exhibition, the reviews, the reactions, the results, the profits, the losses, the lessons, the conclusions, the deductions, the inductions, the reductions, the seductions, the productions, the productions, the product

San Francisco Cal Examiner 4/5/23

Rhymed Reviews

By ROSE PELSWICK

"One Exciting Night"—Portola Theater.

BOUNDED during melodrama; haunted howls and doors that slam;
Clutching hand and dizzy doorknobs as mysterious entree;
Masked detectives who had trailed the salient suspects till they nailed them—

But the program has requested not to give the thing away.

EACH one madly double-crossed for a treasure that was lost,
Up the housful; there's a heroine who suffered long and well,
For, engaged, it drove her frantic when another grew romantic,
And she had to turn himdown as—but they've asked we shouldn't tell.

SO confusingly they trotted to discover who had plotted
For the half a million cold that was apparently concealed.
While a comedy was teeming through the complicated scheming
That distracts one from just what it is they do not want revealed.

AND a photograph involving what it is you're set to solving
Fooled a villain in an overcoat who staggered in the spot.
Two men killed and others going—wrong ones shot and no one knowing
That the villain was—but that would be interpreting the plot.

Carol Dempster.

THEN the well-known Griffith climax; striking storm that takes its time; and—
Idental revelation and a shuffled expose,
Leaves one thrilled and chilled and barfed as the cryptic cues are unfolded
While the film—but they've requested we not give the thing away.

PORTOLA SHOWS GRIFFITH'S FILM, "ONE EXCITING NIGHT"

Griffith has gone to the extreme of melodrama in filming "One Exciting Night." This picture he named descriptively. On the screen of the New Portola, where the latest Griffith work is being featured, you will see about everything that "The Bat" offers in the way of thrills and mystery—and then some.

You will see the secret openings in the walls, the sliding panels, the mysterious hands, the moving fireplaces, the mysterious killings, the secret searchings for the half million dollars, the appearances and disappearances of masked men. And all these things are mystifying, despite at anything are almost sure to be wrong—just as in "The Bat," in this "One Exciting Night" you will finally see somebody, cloaked and masked, elude the detectives in the old mansion and make his getaway with the half million.

But the heroine detects what the detectives miss. She rushes after the mysterious thief. The young hero, also observing, follows; but, having fallen under suspicion, he is handicapped by handcuffs. What chance is there now to catch the agile and fleeting robber, who has obtained a good start?

But Griffith knows how to do these things.

He turns on the greatest storm the films ever carried—a hurricane. And it has been said that the hurricane of this production was genuine. There are torrents of rain, with wind that knocks over the trees and blows them about. Soon the thief's cloak and mask are blown away and you see that he is—well, one of the numerous men in turn suspected by you. The little heroine follows resolutely and bravely. The young hero proceeds along as well as possible. Oh, but it is a terrible storm! Falling trees catch and hold the girl. How they contrived these scenes without killing her is to me the greatest of the mysteries of "One Exciting Night." The storm beats down the thief, and he cannot get away. Suddenly the young hero makes his way to the brave little heroine, and handcuffs as he is, he contrives to extricate her from the clutch of the fallen trees—but only just in time, as the next instant greater trees crash down over the spot where she had been imprisoned. Triumph comes to the young lovers in the capture of the robber.

Comedy, of which there is no lack in the earlier episodes, returns to show the colored Homer of the laughs in the play on sailing away as the hurricane picks up his cabin. And solution of all the mysteries brings to conclusion the two exciting hours of "One Exciting Night"—a romantic story for Griffith to do, but done in a Griffith way.

Carol Dempster and Henry Hull are the principals in the romantic part of the drama.

THOMAS MUNAN

BALTIMORE SUN
FEB 18 1923

For Film Fans by Q. E.

"One Exciting Night," A Departure For David Wark Griffith, Current At New Theater.

Jackson (Miss) Clarion Ledger 3/18/23

Pre-Views Griffith's New Production

Audience Requested to Keep Plot Secret

(Leroy Donnell)

Eight members of the local press, a score of prominent citizens and the staff of the Majestic Theater assembled last Monday morning for a special pre-viewing of D. W. Griffith's latest release, "One Exciting Night."

Before the house was darkened for the presentation, the manager of the Majestic requested that all give their solemn promise that they would not tell to any of their friends the plot of the play, how it ended, or about any part of the picture. Every person in the theater readily agreed to keep the facts secret and the picture started.

Twelve reels of celluloid, 12,000 feet of film, passed on the screen, depicting a mystery so intense, so thrilling, so weird, and so absorbing that not one person stirred from his seat until the startling climax. Griffith, the creator of "The Birth of a Nation," has made another great picture. Of a different caliber of his previous productions, and dwarfing all others for climaxes, thrills and humor. A mystery from the start, it surpasses the stirring productions of "The Bat" and "The Cat and the Canary," in plot and execution—secreting treasure, personal disappearance, puzzling homicide, hidden identity—mystery until the audience sat breathless!

The climax! Of course no Griffith picture would be truly Griffithesque without its great climax scene. And "One Exciting Night" has it. This time it is a storm, a torrential downpour of rain coupled with hurricane winds—trees are uprooted, houses unroofed, demolished—the hero catches the villain, the mystery is all explained and you wake from mystery land to realize you are only sitting in a motion picture theater.

It was requested that the plot should not be revealed, so what it is all about will have to remain a mystery—but feeling that half the pleasure would be spoiled by divulging the story the request is heeded and only the characters are brought forth.

C. H. Croker-King, the doctor in "Bull-Dog Drummond," leads his sinister eyes to a mysterious role in his clever way. Henry Hull, not content with the thrills of "The Cat and the Canary," plays the likable John Fairfax. Morgan Wallace as J. Rochmaine has a Dr. Jekyl and Mr. Hyde role. Carol Dempster plays the charming flapper who will make the unbelievers enthusiastic about the modern girl.

After all, it was a Griffith picture what more could be said?

"One Exciting Night" has been booked for a week's run at the Majestic theater three days beginning April 2.

"One Exciting Night" Is Given Hearty Reception

Something novel in the way of cinema productions has come with D. W. Griffith's "One Exciting Night", which began a three days' run at the Capitol yesterday. For sheer delight of entertainment one fails to recall when they have seen anything so out of the ordinary, odd and mysterious, and yet replete with the refreshing comedy characteristic of Griffith's efforts. The congregation last night sat in awe at certain stages of the picture, only to burst out in unrestrained laughter a few minutes later, then gasp when taken back to some uncanny act or scene quietly following.

Lurking figures slink stealthily thru the shrubbery. Someone shouts whoever happens to be standing in his way; doors open unexpectedly; secret panels slide mysteriously; the opposite wall acts as a crashing crescendo. One stitches one's apart and somebody stole pocketbook. A gruesome stab, a scintillating shadow, a shrilling complication; shouts, a haunted house to live. Horror, Mystery is the one principal of the story.

The lighting effects are wonderful, especially in the storm, which might be said to be a little overdrawn, or exaggerated. It is said Griffith and his cameraman experiment eleven weeks in making this one feature and as many as two men were used at one time in operating the mechanical properties. Most all roles reach to the highest, some methods are best of them in two hours and very soon and hours up to the end, quite over all play would Hades of Hollywood.

To the theater public, Griffith has introduced a new element in this photo. The night club idea and laughs that are sprinkled in it, making it seem to be a further relief from the tense situations. Henry Hull and Carol Dempster have leading roles. They are so good in one of these roles that we are sure of their being in all the more prominent roles in the future. Morgan Wallace is in his element as the villain. Frank Sheridan, Frank Wunderlee, Miss Grace Griswold, Miss Irma Harrison, Herbert Sutch, Percy Carr and Charles T. Mack, are all well made the roles.

The young actor of the year, in which the fairy reaches the climax when the mirror frame is unbearable, the parlor is the scene, and the lady of good manners and taste in parlance, the lady of good manners and taste in parlance, the lady of good manners and taste in parlance,

Lowell (Mass) Feb. 13 1922
Courier-Citizen

THE STRAND.

D. W. Griffith's Mystery Drama, One Exciting Night" Chief Attraction for the Entire Week—Also Will Rogers.

"One Exciting Night" a D. W. Griffith production is the stellar feature on the week's program at The Strand. There are other good contributions, but this stands out in the lead, and it's everything that has been said of it by the advance man. It has all the pleasing elements generally found in a high-grade picture production. Besides thrills, mystery and romance, the producer has injected some of the best humor that the screen has offered in some time. The telling of the story of "One Exciting Night" must be unfolded by the screen itself. To do otherwise would be depriving the prospective patrons during the remainder of the week's run of much entertainment. To skeletonize the facts about which the action swings, however, will not hurt a mite. It concerns a young girl, a satchel containing one-half million dollars, an da wild scramble to get possession of it. Henry Hull plays the leading male role and with him Miss Carol Dempster, shares in the honors. The author has not depended on the spectacular or relied on the stirring mob scenes, but has merely presented an excellent mystery drama in a true Griffith way. The hurricane scene is the storm of storms on the screen. It raised our hair a mite, and only Romeo Washington—a Negro character who is a whole show in himself—could smooth it down by his extremely amusing antics. Porter Strong makes this ambitious, job-hunting Romeo the life of the production so to speak, and his love-making to the maid, played by Irma Harrison, is done in a characteristic way. The mystery that overshadows everything else for the greater part of the story, remains unsolved up to the last minute, and when the curtain is finally raised and the identity made known the patrons will surely gasp. There are many side features injected into the presentation—all done in a complete, artistic and finished manner by Griffith. As a matter of truth, the entire production has a Griffithesque tinge to it that stands out at all times. And those who fully understand what Griffith means to screen productions, should realize that something different and satisfying is assured.

Will Rogers and his educated ropes are being featured also. Will has always had a hankering to do something with the ropes before the camera, and he now comes along with his newest comedy "The Ropin' Fool," in which he sways and switches about in the most amusing manner with his "bits of string." He does everything possible with them, even to lassoing a rat with a bit of twine. Here's a few of his stunts: Lassoes a rider about the waist without the rope going over his head; lasages a horse around the nose, around the front feet, back feet and both the back and front feet; throws two ropes with one hand and many other tricks. And to add to the entertainment he injects some of that brand of Rogers humor that is all his own. You remember that face? It's just as funny, while the sayings credited to the cowboy star, are more humorous than ever.

There are other contributions, including excellent musical numbers, that help make the bill one of merit.

Los Angeles Call 2/14/23
M.P. Bulletin

D. W. GRIFFITH'S "ONE EXCITING NIGHT" BREAKS HOUSE RECORD IN MINNEAPOLIS

Although following a very strong attraction, D. W. Griffith's mystery picture "One Exciting Night," a United Artists release, broke all house records in the first week of its run at the Gartick Theatre, Minneapolis.

"One Exciting Night" opened to tremendous business January 6, but the second day's business was even bigger and smashed all records for a single day's attendance at the Gartick. Capacity business continued all during the week, with a steady increasing building up toward the last of the week to another big opening for the second week of an indefinite engagement.

On the second day of the first week's run, besides a huge matinee, the evening performance brought out a patronage that required not only every house attaches but caused an early and anxious survey of the situation by city officials to see that the municipal regulation was not over-strained. The house management then took extra notice to see that the daily increasing crowds were handled in such a manner that there was no further cause for worry.

The advance campaign at the Gartick for "One Exciting Night" was carried on mainly through direct correspondence. There was a special lobby display of life-size representations of girls and printed posters. The musical score, as effective for this distinct feature, was given particular attention. A [illegible] campaign accompanied the engagement.

"One Exciting Night" [illegible] at the Empress Theatre, St. Louis, [illegible] records in this city.

Daily (Tyrone Pa) Feb 10, 1923

Baltimore (Md) News Feb 14-1923

The SCREEN

"ONE EXCITING NIGHT" PROVES THAT THE SCREEN CAN SCARE

By NORMAN CLARK

Type Of Film—MYSTERY MELODRAMA.
Title—"ONE EXCITING NIGHT."
Theatre—NEW.
Value—85 PER CENT.

"ONE EXCITING NIGHT" proves that it is possible for the screen to handle farcical mystery melodrama. The speaking stage has been doing it nicely and profitably for some years.

"One Exciting Night" represents the serious D. W. Griffith in a spoofing mood—on a holiday, as it were. He probably wished to see if it were possible to make a film scare the populace as the stage has done through the medium of "The Bat" and such plays. Of course, by this time "One Exciting Night" has proved to Mr. Griffith that such is possible. At just the moment when a nervous woman should let loose a delicious and modified scream, one did yesterday at the New Theatre. When you can make a woman give forth one of those dainty squeals it shows that she is interested in what you are saying and doing.

CAROL DEMPSTER.

There is a ton of fun in "One Exciting Night," supplied mostly by Romeo Washington, a negro servant in the Fairfax home—the house of mystery. A brave fellow is Romeo until ghastly hands protrude from walls, panels in walls slide, shots ring out, murder is done and the like. Then Romeo begins to think of his sins and to wonder if hell is as hot as it has been pictured.

You can almost rest assured that at the end of every Griffith picture there is going to be some sort of stirring event. "One Exciting Night" closes with a wind and rain storm. Mr. Griffith never does things half way. When he rains he rains and when he blows he blows! Never was there such a storm on land or sea as in this photoplay. Griffith uproots more trees in five minutes than Nature could do in a month of sustained storming.

Henry Hull and Carol Dempster are young and engaging in the leading roles.

M.P. World (NY) Feb. 10 1923

Records Broken by Griffith Production

Following an exceptional lithograph and "sniping" campaign, plus plenty of newspaper advertising space, D. W. Griffith's latest picture feature, "One Exciting Night," smashed all attendance records at regular prices during the first two weeks' run at the Stillman Theatre, Cleveland, Ohio, says United Artists. The picture could have stayed at the Stillman for a third week had it not been that previous bookings made it necessary to take it off.

F. Desburg, of the Loew's Ohio theatres, controlling the Stillman house, wrote as follows concerning the showing: "Just completed two weeks' run of 'One Exciting Night' at the Stillman Theatre, Cleveland. Business exceptionally fine both weeks. Picture enthusiastically received. Properly exploited, it should make a hit anywhere.

My Exhibitors Trade Review Feb 10-1923

MOTION PICTURE NEWS (N. Y. Edit) FEBRUARY 10, 1923

"ONE EXCITING NIGHT"
(United Artists)
PERSHING, ST. LOUIS, MO.—55c-$1.10. Business very good.
GARDEN, MILWAUKEE.—55c. Business good. Second week.

M.P. Picture News Feb 10 1923

"One Exciting Night" Praised
Chicago Critics Unanimous in Concerning Griffith's New Mystery Playe

Baltimore (Md) Post Feb 16 1923

Griffith's Lat...

Griffith Film Goes Over Big in Detroit

Los Angeles (Cal) Examiner Feb. 10. 1923

BY FLORENCE LAWRENCE

EXCITEMENT reigns—women scream from suspense or hysteria and giggle with nervous relief as the reels of the new Griffith play, "One Exciting Night," unroll at the Mission.

Men with black masks stalk about, mysterious shadows appear at doors and windows, and every once in a while some one falls dead of a knife or dagger blow.

In this new film, which admittedly resembles a recent successful stage play, Mr. Griffith provides a relief from the occasionally too obvious photoplay plot.

The whole picture becomes a game of "killer—killer—find the killer." Every one in the house party suspects his vis-a-vis of the crimes. Suspicion points at all and at no one. Doubt stalks in the wake of the innocent and danger threatens even the most wary.

For sheer mystery, Mr. Griffith has hit the bull's eye. That is, if the continued confusion of ideas among the spectators makes for the perfection of mystery. Certainly the solving of the problem is one for intricately attuned Sherlock Holmes, and not for a mere casual photoplay patron.

In fact it appears occasionally in this picture that the producer himself wasn't sure where to put the blame for the killing until he just had to make the final reel. However, that may be captious criticism. There is a comedy theme which is perhaps a bit overdone—and a storm.

Long Island or wherever Griffith now works must be beset by rain and wind—if his recent films are to be regarded as any evidence of climatic conditions. This one is noisier and more thrilling than the storm in "Way Down East," but it's more or less the same sort of an interval in the picture.

Carol Dempster as the girl, and Henry Hull as the young lover, are familiar and welcome figures on the silver sheet. Others in the cast are less well known and so many of them wear masks or strange make-up that their personality is hidden.

Los Angeles (Cal) Record Feb. 15 1923

GRIFFITH FILM LINES 'EM UP
By Gilbert Brown

The guests are trifling away the early evening hours in the old Kentucky mansion.

There's half a million dollars—the day's receipts of a lazy bootlegger—hidden upstairs, where the bootlegger was murdered last night.

Steps crunch the gravel outside. A grim face at the window. A flapper shrieks.

+ + +

The great guessing game is on. You're sitting beside the director's chair of D. W. Griffith, trying to unravel the mysterious threads of "One Exciting Night" as they are spun by the movie camera on the mission screen.

You can't do it. It's too hectic, breath-taking, unbelievable, funny, horrible and generally involved for analysis until after it's over and the orchestra plays "Lohengrin."

Then you'll probably decide it's the best double-barreled mystery story sprung since Clara Phillips kissed the county jail good-bye.

Griffith is said to have re-do "One Exciting Night" to ensure himself [illegible] serious attempts to enrich screen art. The result is spontaneous, slap-dash and refreshing.

Fine plot craftsmanship, Carol Dempster's elfin personality and a storm scene that puts our cinematic dramatist of the west coast in the shade, are the three things that make the film an ideal evening hour. Five glasses of lime toddy over the [illegible] wind and rain machines get in action.

Ah! Don't give away the story of the yarn's over the line. I promised I wouldn't, either.

[illegible] plays with Hull equals a Hungarian rhapsody by Franz Liszt. If you don't like the [illegible] go to hear it.

Los Angeles (Cal) Express Feb. 15-1923

B-I-N, Here's a Spooky Bunch of Thrills and Fun

By PEARL RALL

MISSION, "One Exciting Night"—Mystery story by Irene Sinclair; produced by D. W. Griffith; photographed by Hendrik Sartov.
CAST—Agnes Harrington, Carol Dempster; John Fairfax, Henry Hull; Romeo Washington, Porter Strong; J. Wilson Beckmaine, Morgan Wallace; the doctor, C. H. Crocker-King; Mrs. Harrington, Margaret Dale; the detective, Frank Sheridan; Samuel Jones, Frank Wunderlee; Auntie Fairfax, Grace Griswold; the maid, Irma Harrison; Clary Johnson, Herbert Sutch; the butler, Percy Carr; a guest, Charles E. Mack.

BEING pledged to secrecy as to the details of the plot of D. W. Griffith's latest photoplay, "One Exciting Night," precludes yielding to the first impulse one feels upon leaving the Mission theater this week. There remains but two things generally to say therefore. So I pass this on to you to tell your friends. "It's as good as 'The Bat,' or possibly 'The Rear Car' for thrills and a bit of merriment," and "Go, see it."

Most surprising thing about "One Exciting Night" is that a mystery story of such complication has been so deftly transmitted to the screen, with all the attendant thrills and not a few of the laughs. The storm scene is marvellous, but a trifle strong, a "whale of a blow," we'll say. Griffith has beaten the cyclone in "The Old Homestead," which is saying a lot. The motives for the later excitement in the murder of the various bootlegger in the closed home of a multimillionaire are just a trifle slow in the planting.

But when the company of guests and "suspects" have been assembled in that palatial menage any initial slowness is more than made up for. It reminds one strongly of that wild and woolly tale of Earl Derr Biggers, which George Cohen employed so successfully in "Seven Keys to Baldpate." Five candiates for the death chair in "One Exciting Night" present themselves and the spectator is as much mystified as the inmates of the Harrington home. It's a jolly assortment of types, too, one has to choose from as the guilty person.

As uncertain figures steal softly about in the outer darkness of the grounds, wild eyes peer curiously into shuttered windows at the guests, cloaked bandits rush madly about, sliding panels and wall shelves open mysteriously and ominously, disclosing eerie hands that drag unsuspecting folk into the gaping chasm to heaven knows where, one's hair rises unconsciously on one's head. But you keep your eyes glued to the screen lest you miss some of the nerve-racking details. Besides you are hot on the trail of the suspect, too. You almost agree with young Harrington at times that the detective is the chap.

There is a charming love interest, as light as the murder mystery you are watching. Dainty Carol Dempster and Henry Hull are the principals in this, with Morgan Wallace as a nifty villain. Miss Dempster, although with a way distinctly her own, reminds one slightly of Miss Gish, a former famous Griffith star; while Mr. Hull is even more like one of his predecessors, Robbie Harron of happy memory. Porter Strang furnishes the principal comedy relief, in the heroic figure of Romeo Washington, who wears a medal of honor which he neglects to inform associates was "found," not won. Charles E. Mack makes an effective contribution to the spine chillers.

There is little of the D. W. Griffith the picture-going public has come to know in "One Exciting Night." It is Griffith in his more frivolous mood and yet there is the touch Griffith attention to detail that marks him as superior. The photographic is particularly interesting in its night light and shadow effects that are truly atmospheric and artistic as well.

Cincinnati (Ohio) Times Star Feb. 15 1923

D. W. GRIFFITH'S new picture, "The White Rose," will be [illegible] on the screen [illegible] "One Exciting Night," we hear. This film [illegible] continues [illegible] the "pleasure" rather than the artistic. And what [illegible] please the box office. They do say he is still paying [illegible] "Intolerance" [illegible] "Broken Blossoms."

Moving Picture World (NYC) Feb. 24. 1923

Moving Picture World (NY) Feb 17 1923

Mystery Poster

For "One Exciting Night," J. M. Edgar Hart, of the Palace Theatre, El Paso, used a frame in the lobby showing a window before which sat the sweethearts in the Griffith picture. The window panes were translucent and in back was a stooping figure with claw-like hands, apparently about to snatch the boy baldheaded.

A careful adjustment of the lights brought out this figure in just the required vagueness. Too strong a shadow would detract from the suggestion of mystery. The vagueness is part of the sales value. Bill Johnson liked it so well he is routing it over the remainder of the territory. Hart does so well with his displays that it would pay to give him first crack at all the big stuff and then ship the display with the film. He has real ideas on lobby work.

N. Y. EXHIBITOR'S TRADE REVIEW
FEBRUARY 17, 1923

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"ONE EXCITING NIGHT"
(United Artists)
PERSHING, ST. LOUIS, MO.—33c-$1.10. Second week, business very good.
GARDEN, MILWAUKEE.—55c. Business good. Second week.

M-P Picture News (NY) Feb 24 1923

"One Exciting Night" Teaser Ads Arouse Curiosity

Dallas, Texas.—Jean Finley, publicity director of the Old Mill theatre, ran effective teaser ads on "One Exciting Night" for more than a week in advance of the run.

These ads did not reveal the title of the picture and were so designed as to dominate the page on which they appeared in the newspapers. There were five different type ads, the first composed of five circles with one within another; the second ad consisted of four circles with the words, "It Thrills," in the center; the third ad contained three circles with the words, "What? When? Who? Where?—Thrills"; the fourth ad contained two circles with the title of the picture, "One Exciting Night," in the center and in one corner the Old Mill theatre, and the final ad was an announcement.

As an advance stunt, Mr. Finley sent out invitations to five hundred of the most influential people of Dallas to attend a midnight showing of "One Exciting Night" the night before the picture opened. The invitations admitted two people, and long before 11 o'clock large crowds were waiting outside the theatre to gain admittance.

M. P. News (Nye.) Feb. 24 1923.

"One Exciting Night" Liked in Detroit

"If 'One Exciting Night' doesn't run three weeks at the Strand we'll stop reviewing pictures and go to work," said J. L. K., critic for the Detroit Evening Times in his review of D. W. Griffith's mystery picture, a United Artists release, when it opened at the Broadway Strand theatre, Detroit, and started an indefinite run to a packed house. "Griffith has put another halo around the genius that 'shot' 'The Birth of a Nation.' Movie fans have seen Griffith in romance, Griffith in spectacle, Griffith in pathos and Griffith in war, but never Griffith in mystery melodrama. Try it just once. You'll like him in melodrama, too!"

"D. W. Griffith's 'One Exciting Night' is that and a lot more," said the critic for the Detroit News. "It is decidedly novel entertainment and will doubtless prove one of the most talked of pictures of the current season. Although there are only two film veterans in the cast, the picture is unusual if only for its excellent acting."

M. P. World Feb. 24 1923

Detroit Newspapers Give High Praise to "One Exciting Night"

"If 'One Exciting Night' doesn't run three weeks at the Strand we'll stop reviewing pictures and go to work," said J. L. K., critic for the Detroit Evening Times in his review of D. W. Griffith's mystery picture, a United Artists release, when it opened at the Broadway Strand theatre, Detroit. "Griffith has put another halo around the genius that 'shot' 'The Birth of a Nation'. Movie fans have seen Griffith in romance, Griffith in spectacle, Griffith in pathos and Griffith in war, but never Griffith in mystery melodrama. Try it just once. You'll like him in melodrama, too! Like the crack of a coachman's whip action unreels. Here comedy, tragedy, romance and mystery abide. Griffith detail takes the spotlight. For every move there's a reason, a logical foundation previously laid. Griffith in melodrama is the same master mind as Griffith in spectacle."

"D. W. Griffith's 'One Exciting Night' is that and a lot more," said the critic for the Detroit News. "It is decidedly novel entertainment and will doubtless prove one of the most talked of pictures of the current season. Although there are only two film veterans in the cast, the picture is unusual if only for its excellent acting."

"'One Exciting Night' is a picture that will please everybody," said the critic for the Detroit Free Press, "because it is full of the best elements of play building. There is not a dull moment and the most blase spectator is being surprised at every turn. Only Griffith, perhaps, could have done this thing so well. This picture is new and it is refreshing. For sheer delight of entertainment one pauses to recall when there has been anything on the screen to approach it."

Boston (Mass) Transcript March 27. 1923.

Random Notes on Griffith

Mr. D. W. Griffith's latest film, "One Exciting Night," started off with the pontifical adumbrations on virtue and vice, which we have come to associate with this great producer. Very soon it became clear that this was a method of disguising a mystery drama, full of spooks, and sliding panels, and unedifying death scenes. . . .

Rarely has a cinema audience laughed more than over the antics of a terrified negro man-servant and a little negress, his beloved, who become inextricably mixed up in the machinations of the various seekers for the treasure. Mr. Porter Strong and Miss Irma Harrison deserve a large reward for saving the film from becoming futile. Here, at any rate, the day of the mystery drama is drawing to a close, whatever it may be doing in America. The thrill-scene of a terrific rainstorm is simply a burlesque of the end of "Way Down East." . . . There is in the film an air of over-production and over-preciseness which does not improve it. Mr. Griffith desires to play with and fool the audience, and in this spirit the film must be taken. [The London Morning Post.

Chicago (Ill) News March 26. 1923

N. Y. EXHIBITOR'S TRADE REVIEW MARCH 10, 1923

"ONE EXCITING NIGHT"

(United Artists)

NEW THEATRE, BALTIMORE, MD.—25c. 25-50c. Unusually big business.

Exploitation.—Big newspaper adv. campaign.

Press Comment.—D. W. Griffith has outbatted "The Bat" in "One Exciting Night."—Post. "One Exciting Night" may have been made on an offday.—Sun. "One Exciting Night" is a new venture for "the wizard." Observing the enormous vogue of "The Bat" and other kindred "stage thrillers," he set out to give the screen a mystery story along the same lines and he certainly has succeeded to a large extent. —Evening Sun. "One Exciting Night" proves that it is possible for the screen to handle fardal mystery melodrama.—News. "One Exciting Night" produces thrills, chills and giggles. We advise you not to miss it.—American.

"THE PRODIGAL HIRON"

N. Y. Exhibitors Trade Review March 17 1923

"ONE EXCITING NIGHT"

(United Artists)

MISSION, LOS ANGELES.—35-55c. 55-80c. Doing excellent business.

Short Subjects.—Mission Theatre Review; "The Mirror."

Press Comments.—Go see it. The most surprising thing about it is that a mystery story has so deftly been adapted to the screen, with all the attendant thrills and not a few of the laughs.—Express. For sheer mystery Griffith has hit the bull's eye.—Examiner. I could imagine Mr. Griffith spending his time to better advantage. He has a talent for more potential cinematic achievements. At the same time, most of the audiences will find the picture entertaining, but it seems old-fashioned compared with the present-day films.—Times.

MARK STRAND, ALBANY.—30-60c. Just fair business. No extra effort made toward exploiting the feature.

Short Subjects.—Topical Review.

Press Comments.—As big a guessing contest as "The Bat."—News. It is "The Bat," minus the shrieks, groans and whispers. Griffith has entered a new field and succeeded thoroughly. — Knickerbocker Press. Picture is typically Griffith in theme and photography.—Journal.

PALACE, PHILADELPHIA.—35c. Although this had a four weeks' run at the Stanton only seven blocks away, it did a laughable business here. No exploitation.

Short Subjects.—Pathe News and Topics of the Day.

NEW, BALTIMORE, MD.—25-50c. Second week, big business.

Exploitation.—Large newspaper display, posters, lobby display.

Trenton (N J) Gazette March 23 1923

Carol Dempster

IN THE MOVIE WORLD.

How the Negro Role in "One Exciting Night" Was Developed.

Porter Strong, the black-face comic whose love, tears and thrills are the life of the party in D. W. Griffith's latest thriller, "One Exciting Night," waited eight years for his chance. Probably few people will remember the scene in "The Birth of a Nation" where a poor negro sees a Ku-Klux klan horseman swallow a whole bucket of water (by secretly dropping it into a pill concealed under his robe) and the negro runs away screaming in terror. That "negro," then only an extra man, was Porter Strong. It was the first picture in which he had ever appeared, and he became so infatuated with Griffith that he determined to stick to him in the hope of making a big success through Griffith's direction. Strong has worked for Griffith in some capacity or other ever since. He knew that he could play a great negro part if he could only get the chance. He played "bits" in almost every Griffith picture, but could not get a chance at a big part. Strong and his desire to play a big negro part got to be a joke about the studio, but Griffith encouraged him to hang on.

When Griffith was getting ready to produce his first mystery picture, "One Exciting Night," he saw the opportunity of including a negro part that would afford Strong unusual opportunities in the way of comedy—so Griffith, seemingly able to do anything connected with motion pictures—rewrote the manuscript, incorporating a corking comedy negro part, and determined to give Strong his chance to make good.

That Strong made good with a vengeance the audiences fairly shaking with laughter during the long run of "One Exciting Night" at the Illinois theater are the best evidence.

Athens (Ga) Herald 3/29/23

"ONE EXCITING NIGHT" CONTAINS ABOUT ALL INGREDIENTS, PLUS A STORM SCENE; PALACE SPECIAL THURSDAY AND FRIDAY

D. W. Griffith's latest motion picture sensation, "One Exciting Night," which had been announced as the feature attraction for Thursday and Friday at the Palace Theatre, D. W. Griffith, master-maker of photoplays, has taken for his cue the increasing popularity of the last two or three years of the stage melodrama and has produced a mystery picture par excellence.

In this newest of Griffith films, the great director gives five of the six elements that go to make up effective mystery—secreted treasure, personal disapearance, puzzling homicide, hidden identity, and the return of the avenging spirit. And with it all he gives the spectator an altogether marvellous assortment in the way of actual entertainment.

There is as sweet and dainty a love story as ever was filmed; there is mystery galore—mystery till the audience sits breathless—and then comes relief from the suspense in the form of the most delightful and laughter-provoking comedy from Romeo Washington, a wonderful black-face character who finds himself torn between love of a dusky maid and fear of the peering eyes and stealthy figures that creep in and out are seen everywhere.

In this picture Mr. Griffith has departed entirely from the heavy and spectacular and gone in purely for audience laughter, mystery, thrills and thrills. There are no great mob scenes, no historical motif to be picturized, no mass of costumes.

But there is entertainment—a full and much sought satchel containing two hours of it. There is a missing half a million dollars in bills that lies for a time submerged in a flour barrel in the kitchen while the armorous Romeo makes love to the choice of his heart. And all the time there is uppermost in the minds of everybody the query—"Who murdered Johnson?"

Of course no Griffith picture would be truly Griffithesque without its great climax scene. And "One Exciting Night" has it. This time it is a storm, that type of mid-summer thunderstorm with which everybody everywhere is familiar—a torrential downpour of rain coupled with hurricane winds, low-sweeping clouds, split assunder every second by bolts of tree shredding lightning. Trees are uprooted and flung about like matches before an airplane propeller; houses are unroofed, demolished, and crumpled beneath the tempest. And in the midst of the Boy and Girl find their love story come true; the villain is captured; the mystery of the half million dollars cleared.

Carol Dempster has the feminine role and seldom does a theatregoer see a sweeter or daintier characterization than she gives. Other players in the cast are all of widely known popularity and ability.

Athens (Ga) Herald March 29 1923

Scene from D. W. GRIFFITH'S "ONE EXCITING NIGHT"

Palace Special Thursday and Friday.

"Forget Me Not" Extraordinary Attraction Palace Tonight; D. W. Griffith's Latest Sensation

NEW GRIFFITH FOR THE STRAND

David Work's "One Exciting Night" Arrives Tomorrow —Last of Mayo and Walton Double Feature Bill

A splendid double feature photoplay program will be presented for the last times today. The well-known stage and screen star, Frank Mayo, as the star of a splendid drama entitled "The First Degree," and Gladys Walton in "Gossip," Are the two attractions that are being presented today.

For his latest motion picture sensation, "One Exciting Night," which has been announced as the feature attraction for tomorrow, D. W. Griffith, master-maker of photoplays, has taken for his cue the increasing popularity of the last two or three years of the stage melodrama and has produced a mystery picture par excellence.

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But there is entertainment—a full two hours of it. There is a missing and much sought satchel containing half a million dollars in bills that lies for a time submerged in a flour barrel in the kitchen while the armorous Romeo makes love to the choice of his heart. And all the time there is uppermost in the minds of everybody the query—"Who murdered Johnson?"

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Carol Dempster

Chicago (Ill) Journal March 31. 1923.

Griffith Sends 'One Exciting Night'

New Mystery Piece Thrills and Turns Blood Cold—"Covered Wagon," a Hit, Soon to Be Shown—General Film News

By VIRGINIA DALE

BACK to town comes "One Exciting Night," a product of the Griffith workshops. Balaban and Katz choose it now as an attraction for their "hit house," the Roosevelt.

What edges in on the Griffith name has gilt upon its margin. This was the first lesson D. W. G. taught the fans; that he could do no cinematic wrong. And for years we have believed that "Griffith" was a synonym for "the best."

Well, they say no man can strike twelve all the time, and though the great Mr. Griffith may not always have lived up to the faith he nurtured in us, with his current mystery piece he rather suspasses himself. He has forgotten preachments and thrust aside a moral. He has gone in for entertainment, pure and intricate.

"One Exciting Night" concerns itself not with things as they are, but as they might be. It adjusts itself humorously to situations that have begun to pall. It has the stealthy hands and the murderous intent and the screaming ladies in the audience that go with all good thrillers.

Being without the reassurance of vocal assets, the film is probably even more lively than its little mystery brothers of the stage. And as things seen are more readily remembered than those heard, it is possible to check up afterward and discover a reason for every chill, a cause for every blood-curdling effect.

Henry Hull, recruited from the Broadway theater for the purpose, is displayed as the chief target for sensation. He roams the celluloid in futile hope of calm, and, not until the final fade-out, finds it in the arms of the lady so long denied him.

Carol Dempster, lithe and lovely and by personal declamation under 20, is another terror-stricken young 'un. Most of us look like frights when we're frightened, but not Carol. Perhaps Griffith discovered she could still be beautiful when afraid, and made a film to prove it to the world.

There are two black-face folks who are in "One Exciting Night" with the intention of making those who watch laugh. And the watchers do, so they have earned their salaries.

If you want to be thrilled, if you want to be entertained, see "One Exciting Night;" it's the best of the mystery shows.

M. P. News (New York) 3/31/23

D. W. GRIFFITH has not announced any of his production activities but it is rumored about that he is shortly to visit England for the purpose of directing English artists in an English story based upon the Brotherhood of Man. It is said that the picture will carry a strong religious motive and that it will be filmed in Wales. Meanwhile Griffith's "One Exciting Night," has opened in London at the New Oxford theatre.

Atlantic City NJ. Press 3/31/23

der in the musical field.

"ONE EXCITING NIGHT" PLAYING AT LIBERTY TODAY

D. W. Griffith, famous photoplay producer, has made another player famous. This new hero of the screen wizards, with legion of admirers is Porter Strong, who plays the terrified darky in "One Exciting Night," Griffith's novel mystery drama, a United Artists' release, the attraction at the Liberty today and tomorrow. In all these thrilling crime plays there must be some comic relief to offset the shivers. Sometimes this comedy is dumped in without rhyme or reason, but in the case of Romeo Washington, the colored gentleman in "One Exciting Night," it is perfectly natural outgrowth of every susceptible [illegible]

Chicago (Ill) News 3/31/23

PICTURE PLAYS IN CHICAGO NEXT WEEK

LEFT TO RIGHT (ABOVE)—CAROL DEMPSTER IN "ONE EXCITING NIGHT." AT ROOSEVELT; CONRAD NAGEL AND [illegible] NEGRI IN "BELLA DONNA," AT McVICKER'S; NORMA TALMADGE IN [illegible] OF WETONA," AT [illegible] RANDOLPH. BELOW—ANNA Q. NILSSON AND FRANK KEENAN IN "PETER WESTON." AT THE CHICAGO; [illegible] MAY WONG AND KENNETH HARLAN IN "THE TOLL OF THE SEA." AT THE STATE-LAKE.

Waltham (Mass) Free Press 3/31/23

catch the vision and its glory.

CENTRAL SQUARE

Latest Griffiths Features to be Shown Here Sunday

The manager of the Central square theater says that the latest Griffith screen sensation, "One Exciting Night", has been booked for an engagement beginning next Monday. It differs in almost every respect from former Griffith productions. It does not present a great historical period; does not picturize any enormous spectacle; has no tremendous mob scenes, but Mr. Griffith has departed from the heavy and spectacular to tell a modern and strictly up-to-date mystery story which is replete with love, laughter, mystery and thrills, and has as its own special climax, a perfectly gorgeous and tremendously realistic storm scene in the midst of which the plot comes to an end; the villain is captured.

Chicago Ill Herald Examiner april 1 1923

HENRY HULL & CAROL DEMPSTER IN D.W. GRIFFITH'S "ONE EXCITING NIGHT" AT ROOSEVELT

Atlantic City (N.J.) Press 3/31/23

D. W. GRIFFITH "EXCITING NIGHT" AT PARK

"One Exciting Night," the D. W. Griffith sub-attraction at the Park Theatre today and tomorrow, will be found full of surprising thrills that surge to a great tide of happiness at the finale of the story.

The destructive bolt of passion with greedy, devouring, speed travels through the film to the accompaniment of laughter and smiles that play with mystery.

It is this mysterious phase of the film that give it the title and aid and abet its course with stealthy events that peep in and out of the picture. The whole creates an absorbing puzzle that pulls the heart strings, scatters worries and wipes out trifling considerations during its progress.

"IT IS THE LAW," AT THE APOLLO THEATRE

Atlantic City NJ. Gazette Review 3/31/23

"ONE EXCITING NIGHT" AT THE PARK THEATRE

"One Exciting Night," the D. W. Griffith [illegible] attraction which begins a two-day engagement at the Park Theatre today will be found full of surprising thrills that surge to a great tide of happiness at the finale of the story.

The destructive bolt of passion with greedy, devouring speed travels through the film to the accompaniment of laughter and smiles that play with mystery.

It is this mysterious phase of the film that gives it the title and aid and abet its course with stealthy events that peep in and out of the picture. The whole creates an absorbing puzzle that pulls the heart strings, scatters worries and wipes out trifling considerations during its progress. The picture has been [illegible] from the [illegible] brought to the screen [illegible] with the fury of heaven and [illegible]

Atlantic City (N. J.) Gazette APRIL 1, 1923

"One Exciting Night" at the Park Today

A Griffith Mystery Picture, Latest Film Sensation — Great Storm Scene Climax

The D. W. Griffith photoplay is announced as the attraction at the Park Theatre as to-day's feature.

With this announcement comes the statement that "One Exciting Night" differs in almost every respect from former Griffith productions. It does not present any great historical period; does not picturize any enormous spectacle; has no tremendous mob scenes, but Mr. Griffith has departed from the heavy and spectacle to tell a modern and strictly up-to-date mystery story.

The mystery picture is new to the screen, and critics point out naturally follows the increasing popularity in the last two or three years of the mystery stage play.

The action in "One Exciting Night, moves swift and straight, for in this picture Mr. Griffith has endeavored to follow the old Greek unity with the events and action all taking place within twelve hours, as near as possible to the exact time it ordinarily would take for these events to happen. The plot of the story of "One Exciting Night" is not revealed here, but it may be said that this latest production of the famous Griffith is replete with love, laughter, mystery and thrills, and has as its own special Griffithesque climax a perfectly gorgeous and tremendously realistic storm scene in the midst of which the plot comes to a end; the villain is captured. Besides the big feature attraction there are a number of other short features on the program.

Following is the list of feature attractions for the coming week: Monday and Tuesday, Dorothy Dalton in "The Flame of Wednesday, Clara Windsor and Colleen Moore in "Broken Chains." Thursday, Valeria Cheatwick and Richard Dix in "Yellow Men and Gold." Friday, [illegible]

NALTHAM (Mass) NEWS APRIL 2, 1923 9

YD

of the [illegible] me she was crazed with fear.'

"Then I knew that even if she did push me aside she didn't know what she was doing."

Tomorrow—Love Knows No Friend

Copyright, John F. Dille Co.

Central Sq. Theatre

For his latest motion picture sensation, "One Exciting Night," which has been announced as the feature attraction for today, Tuesday and Wednesday at the Central Square Theatre, D. W. Griffith, mastermaker of photoplays, has taken for his cue the increasing popularity of the last two or three years of the stage melodrama and has produced a mystery picture par excellence.

There is as sweet and dainty a love story as ever was filmed; there is mystery galore—mystery till the audience sits breathless—and then comes relief from the suspense in the form of the most delightful and laughter-provoking comedy from Romeo Washington, a wonderful black-face character who finds himself torn between love of a dusky maid and fear of the peering eyes and stealthy figures that creep in and out are seen everywhere.

In this picture Mr. Griffith has departed entirely from the heavy and spectacular and gone in purely for audience entertainment in the way of love, laughter, mystery, thrills and thrills. There are no great mob scenes, no historical motif to be picturized, no mass of costumes.

Of course no Griffith picture would be truly Griffithesque without its great climax scene. And "One Exciting Night" has it. This time it is a storm, that type of mid-summer thunder storm with which everybody everywhere is familiar—a torrential downpour of rain coupled with hurricane winds, low-sweeping clouds, split asunder every second by bolts of true shredding lighting. Trees are uprooted and flung about like matches before an airplane propeller, houses are uprooted, demolished and crumble beneath the tempest. And in the midst of the fear and utter despair there love story does true; the villain is captured, the mystery of the half million dollars cleared.

Carol Dempster has the heroine role and seldom does a theatrogoer see a character or definitive characterization than she gives. Other players in the cast are all of equally known geniality and ability.

"ONE EXCITING NIGHT," STRAND

D. W. Griffiths Motion Picture Sensation—Christy Comedy Also on Bill.

[illegible]

Chicago (Ill) American April 31, 1923

Griffith's Play

[illegible]

Scranton (Pa) Scranton april 1 1923

Scranton (Pa) Scranton April 1, 1923

Scene From D. W. Griffiths' "Laughing Thrill," a Photoplay That is Different, At the Strand All This Week.

Scranton (Pa) Republican 4/2/23

SCENE From D. W. Griffith's "One Exciting Night," Which Is to Be Shown at the Strand Theater All This Week.

Ny Telegraph april 15/23

Baltimore (Md) News April 6/1923

According To This D. W. Griffith Is To Make His Films In England.

(From the London Times.)

D. W. Griffith has decided to produce films in this country. He has completed his plans, and probably will begin work here before the end of the year. On his recent visit Mr. Griffith declared that the climate of Great Britain was admirable from the point of view of film production, and that the English beauty spots and remains of old buildings would make ideal settings for films. The film on which he is now at work (in succession to "One Exciting Night," now to be seen at the New Oxford Theatre) may be the last he will make in America.

But Keep Watch On The Rascal

(From the Chicago Spectator.)

Los Angeles (Cal) Examiner april 11, 1923.

Griffith Foils Film Piracy Plot

An injunction has been procured by D. W. Griffith against a company of alleged "film pirates" in several Southern States, preventing this group of men from releasing under the title of "One Exciting Night" an old Western picture made ten years ago and which for its audience effects depends upon several stereotyped fights staged in a rainstorm.

The film was booked by the manager of a theater in New Orleans, the alleged pirates making much ado over the presence of Griffith in that city and cashing in on the publicity. New titles even had been printed, working in the name of Griffith, and the film, in five reels, scratched and warped, was run for two performances before the manager realized it was a fake. He wired Griffith's Eastern offices and learned that the ten-reel production, "One Exciting Night," had not been booked in New Orleans and that he had been duped. The men got away with a week's rental, paid in advance.

The injunction procured by the Griffith offices is for the protection of exhibitors in the smaller towns or in neighborhood theaters who do not have the opportunity to review pictures before booking, but depend on mail service to deliver their shows.

"One Exciting Night" is showing at the Mission Theater here in its fourth week and promises to make a long run record.

Oakland (Cal) Tribune april. 15. 1923.

We are fascinated by the endless possibilities which the invention of a London scientist suggests. He has invented a mechanical device by which he claims he can reduce to an exact science the public's judgment of a theatrical entertainment. It is called a sphygmo-cardiograph, and can be attached to the wrists of the spectators to record the emotions. The fluctuations of the pulse are recorded upon a paper ribbon or tape, and is subject to slight variations, dependant upon the temperament of its individual.

What welcome news this must be to D. W. Griffith! No longer will he have to take his pictures to the operate theaters in New York. He can simply gather in a small but representative audience in his own projection room and get a scientific reaction. Think how much it will help in cutting and assembling a picture! The dear little s.-c. on the wrist of the producer will record his emotions as he sees the mass of roughly assembled film run off. His cutters can follow his objections by reading the little paper tape, and cut out just what he wants cut. Critics can bundle their little s-c's into the pockets and watch a show without fear of forgetfulness. Back at the office, they'll write their reviews from the s.-c's record.

And the producer who tries all his "program features" out on the dog—in Canada, where the news of a "flop" will not reach the United States and reduced to his credit, can eliminate Canada entirely from his calculations. He can attach sphygmo-cardiographs to the wrists of a small but select bunch of critics, including dumbbells, morons, highbrows and average folks and get a perfect chart of their reactions.

Probably though this Godsend to the industry will prove to be another gamble from curiosity. You bet! The dog-pure would get such a kick out of connecting their s. c. responses. And so would we. What would we know if then there's all that money and the hard work of years at stake? Back in the old days we used to have a fellow by the name of Barnum who

Ny Telegraph april 25/1923

Society Film Fanatics

The cinema has established itself as one of the leading diversions of English society. The latest craze is for film parties at country houses. The Duke of Sutherland entertained a big party at Sutton Place, Guildford, the other day, and a special attraction for the guests was a private view of the Griffith film, "One Exciting Night." The Griffith management made this possible by lending a spare copy of the film.

Griffith Not Wealthy.

By the way, Mr. Griffith's brother, Albert L. Grey, who came to London to superintend the presentation here of "One Exciting Night," has been disabusing the English public of the idea that his brother is a wealthy man.

"It is commonly supposed," he told an interviewer, "that my brother is a millionaire. The truth is that he is comparatively a poor man, whose films are so expensive that he is always at the mercy of financiers. It depends on me to make enough money to keep us both out of the workhouse!"

'ONE EXCITING NIGHT' TO BE ROAD-SHOW IN EUROPE

D. W. Griffith Concern Arranges for Presentation in a Number of Big Cities.

WARNER SAYS "WATCH FANS"

Western New York Exhibitors Plan to Send Independent Delegates to Big Chicago Convention.

By LOUELLA O. PARSONS.

"ONE EXCITING NIGHT" will be produced about [illegible] time, general manager of the D. W. Griffith offices, who came home yesterday on the Berlin, completed arrangements for showing this most recent Griffith production in Rome, Paris, Scarborough and other large European cities. He then said London is called "One Exciting Night" in which the same spirit is now showing in New York, with no questions as regards of the success, but is doing so in which it is not Mr. Griffith's policy as a producer.

The Epoch theatre was full of the United Theatre and one of only the world theatres for the reason it was impossible to have the theatre for two longer time.

Mr. Grey and Lilling Gish in Rome, he said she hopes to finish her picture in some time about June. It is possible to get a [illegible] film for the coming of the two girls this year [illegible] Mr. Griffith's plans for the future are [illegible]

Albuquerque (N M) Journal 5/8/23

Indianapolis (Ind) Star APR -8

Ny World april 15-1923

Ny Telegraph 4/29/23

ONE EXCITING NIGHT OPENS IN EDINBURGH

Toronto (Canada) M.P. Digest 5/5/23

Ny Telegraph april 29 1923

Exhibitors Herald Chicago april 28/1923

Akron (Ohio) Times 5/14/23

Brainard (Minn) Dispatch 5/14/23

"One Exciting Night" Capacity Business Leaves Pay — The Pilot Block Big

Akron (Ohio) Times 5/16/23

COLONIAL.—Of stage acting, playwriting and screen acting, the most difficult and different to master is screen acting, thinks Henry Hull. He is one of the few persons of theatrical fame who has done the three at one time—appearing as leading man in "The Cat and the Canary," collaborating in the writing of "East Side, West Side," and taking the leading role in D. W. Griffith's "One Exciting Night," at the Colonial theatre.

For a time Hull divided his 24 hours into three shifts: from 8 to 4 at the Griffith studio; from 4 to midnight at the theatre, and from midnight until 8 working on his play.

"Screen acting is the hardest job I ever tackled," he says. "You can rewrite at least some of the bad lines you put into a play. You can make up tomorrow for the poor show that you give today on the stage. But the screen is permanent, a persistent recorder that screams forth your weaknesses.

"There is no way to cover up; no chance for other players to help you. Leading lines on the stage, of course, is a great art. But to tell the same story, even more poignantly, without words, is greater art. Mr. Griffith says it takes five years of constant practice to become an effective screen player. I believe him. But I wouldn't believe him if I hadn't tried to do something for the screen.

"Instead of screen acting hurting one for the stage, I earnest believe it is the greatest training there is. It gives that grounding in pantomime which has been characteristic of the best of the foreign players who have been successful here. Everyone familiar with the stage knows the finish that foreign talent has. The screen, I believe, will give it just as well, and I look forward to some remarkable stage players graduating from the screen to the stage."

Montreal (Canada) Star. May. 21 1923

Griffiths Presents Real Melodrama in "One Exciting Night"

NO producer of motion pictures on this side of the Atlantic has revealed greater versatility and a keener regard for theatrical values upon the screen than D. W. Griffiths. He is not afraid of experiments. He has made plenty, and he has more than once overreached himself in his ambition to achieve something distinctive. But that is rather to his credit than otherwise. There remains his solid progress as a director of dramatic silent drama, and it would be idle to deny that this alone entitles him to be ranked as the leading spirit among the few producers who are actuated by other aims than the mere accumulation of big bank accounts.

* * *

Mr. Griffiths' latest contribution to the screen is an experiment in melodrama. He has attempted in pictorial form a story of mystery that defies solution before the climax, holding the attention of the beholder until the secret is revealed. He has succeeded largely because he has worked upon definite lines of dramatic development and has kept before him always the essential factor that the public must be kept interested without any loss of action or dragging of the end of the mystery.

* * *

This is easy enough upon the stage in the spoken drama, because there is the dialogue to sustain the mystery in addition to the action. But pictures of course not only fail to achieve the speech can, but detract from the interest of the pictured action if they are either too long or too elaborate. It follows that the inherent defect of a film must be overcome by the director. Mr. Griffiths has done this in the setting. And in the picture "One Exciting Night" he has made a novel contribution at the time when it is needed most, and which will stand up, not only in the present, but in the future, if not unique in the ways they are.

* * *

In a mystery play with sufficient elements of crime, comedy, pathos, romance, that includes some of the best acting, and has produced a pictured picture par excellence.

In the school of film drama, the great director principle of the art is illustrated that it is better to illustrate than to describe. Mystery, pictured

Nashville (Tenn) Tennessean 5/23/23

Lights and Shades Of Shadow Land

By ANNE RANKIN

"ONE EXCITING NIGHT."

There's nobody quite like Griffith. Even in a mystery play whose frank intention is to do nothing but give you a riotously creepy time, breath-catching, hair raising, and tense, he philosophizes a little in his opening titles, speaks of the passion, the love, and the greed that inspire or underlie the most of life's action, even in a mystery play. Then he takes you into his confidence and asks you to talk of the film you are now seeing, but not to divulge its secret.

He believes in sentiment, too; elusive and shy, yet eager and deliriously young. Carol Dempster has all of this in her face and Henry Hull much of it. Their love story is tremulous and swift and set in a whirl of thrills and terrors.

The tale opens in Africa with a wicked woman, a helpless baby, a kindly Kaffir, a great fortune, and an unscrupulous brother who appropriates it, all as material for the tangle [illegible] which the plot soon falls.

Then [illegible] the American thrills. A house [illegible] deserted, infested by hoodlums and hiding a treasure not in [illegible]ish gold or jewels, but in plain, everyday greenbacks offers a [illegible] background for masked intruders, ghastly hands, ghastly [illegible] places, a ruthless Killer, and frightened women who think to lock the Terror out, but simply lock it in!

The tale comes to a climax in a great storm with the fragile and shrieking heroine, pinned beneath fallen branches and in the track of the crashing trees, with the hero struggling to her rescue, but helpless with manacled hands.

Who the Killer is—who the girl is—where the money is—where the lost inheritance is—what it's all about—nobody will tell.

Mr. Griffith means for you to see it for yourself, and that is just what everybody in Nashville will do while the picture is at Loew's the [illegible]

Moving Picture World (N.Y.C.) May 26 1923

Skeletons Featured One Exciting Night

Starting with a teaser, S. S. Wallace, Jr., opened the campaign on the Griffith play at the Capitol Theatre, Oklahoma City, by telling that "Before crossing the Delaware George Washington spent One Exciting Night."

That got people worried. They could not see why anyone should pay space rates to communicate this fact to a waiting public, but the information was repeated in single ones, for several days. Then Wallace put them out of their misery by telling that the play was coming to the Capitol.

Three days before the opening he staged One Exciting Afternoon when he tossed 300 balloons from the roof of the tallest building in town while the traffic cops—both of them—fought to preserve order in the street below. There were a number of free fights but no arrests.

In the lobby the best part of the display was a cutout of a darkey, done in cartoon style, with his knees knocking together, and his eyes rolling in fright. The eyes were individually mounted and motorized. As the white eyeballs were the only touch of color to the cutout, the effect was remarkably good.

The rest of the display was serpentines from the ceiling and two dancing skeletons. The value of these last is more or less problematical. Mr. Wallace knows his game and probably would not have used them had they been a detriment, but in many sections the skeletons would have kept the more timid away, though there is nothing in the play to frighten them off. The motor also took care of the skeletons, which were flat affairs with jointed arms and legs.

Miami (Fla) Metropolis 5/29/23

"ONE EXCITING NIGHT"—"We certainly did play 'rough' in the storm scene," said Carol Dempster ruefully discussing the much talked of climax to D. W. Griffith's new picture, "One Exciting Night," a United Artists release at the Paramount theatre Tuesday.

"With a 90-mile gale to fight against and a drenching rain driving in our faces we could scarcely even breathe in the most violent scenes. Spiked shoes, such as baseball players wear, helped to keep us from slipping."

The storm scene is the greatest thing of its kind ever put on the screen. Eleven weeks were occupied in making it and as many as 500 men were used at one time in constructing the mechanical properties. Stout old trees crash to the ground, young saplings are bent almost in two, houses are torn apart and borne up in the high wind, while over all play weird flashes of lightning.

Memphis (Ill) Star 5/24/23

SYLVOR GRAND.

"One Exciting Night" is a mystifying capacity audience at the Sylvor Grand. There are thrills and laughter for every one in this different picture.

A kind of artistic achievement easy for the film but impossible for the "indoor drama" is illustrated by the Ford's Theater scene in "The Birth of a Nation," which comes next Sunday. The old-fashioned drama has long attempted to represent a stage within a stage, and some of such representations have been rather realistic. But in the film scene showing the assassination of President Lincoln, one sees not only the auditorium of the theater, the audience and the historical figures in the boxes.

Spectators gaze at the scene with fascinated horror. It is too terrible, too awesome for applause, yet not a spectator but feels that in this impressive rendition Mr. Griffith has surpassed the greatest pictorial achievements of the [illegible] drama.

Columbus (Ga) Engine. Sun. 5/30/23

Richmond (Va) News Leader. 5/26/23

"As the Colonel."

For the latest motion picture sensation, "One Exciting Night," which has been announced as the feature attraction for next week at the Colonial theatre, D. W. Griffith, master-maker of photoplays, has taken for his co-the increasing popularity of the last two or three years of the stage melodrama and has produced a mystery picture par excellence.

In this newest of Griffith films, a United Artists Corporation release, the great director gives five of the six elements that go to make up effective mystery—secreted treasure, personal disappearance, puzzling homicide, hidden identity, and the return of the avenging spirit. And with it all he gives the spectator an altogether marvellous assortment in the way of actual entertainment.

There is as sweet and dainty a love story as ever was filmed; there is mystery galore—mystery till the audience sits breathless—and then comes relief from the suspense in the form of the most delightful and laughter-provoking comedy from Romeo Washington, a wonderful black-face character who finds himself torn between love of a dusky maid and fear of the peering eyes and stealthy figures that creep in and out are seen everywhere.

In this picture Mr. Griffith has departed entirely from the heavy and spectacular and gone in purely for audience entertainment in the way of love, laughter, mystery, thrills and chills. There are no great mob scenes, no historical motif to be picturized, no mass of costumes.

Of course no Griffith picture would be truly Griffithesque without its great climax scene. And "One Exciting Night" has it. This time it is a storm, that type of mid-summer thunder storm with which everybody everywhere is familiar—a torrential downpour of rain coupled with hurricane winds, low-sweeping clouds, split asunder every second by bolts of tree shredding lightning. Trees are uprooted and flung about like matches before an airplane propeller; houses are unroofed, demolished, and crumble beneath the tempest. And in the midst of it the Boy and Girl find their love story come true; the villain is captured; the mystery of the half million dollars cleared.

MYSTERY FILM CREATES GREAT INTEREST AT LYRIC THEATRE

Mystery plays have become the vogue and last night at the Lyric theatre the fashion was set for mystery time. In "One Exciting Night," a United Artists release, David W. Griffith has not attempted the spectacular or called on stirring mob scenes, but has merely presented an excellent modern mystery drama in the British vein.

However, he was not content with the usual, so a hurricane, that for the present is the storm of storms on the screen, was used as a climax. It rained and rain just a little higher, and only Romeo Washington—a negro character who was a whole movie himself—could smooth it down with his comedy amusing antics. Porter Strong takes his ambitious, in keeping throughout the life of the film, to speak, and [illegible] making to the part played by Lila Harrison, is done

Wichita Kan Eagle June 3 1923

New York Tribune 6/1/23

Milwaukee Wis Wisconsin News 5/26

New Bedford (Mass) Mercury 6/1/23

YD PRINCESS THEATRE

D. W. Griffith's latest production entitled "One Exciting Night" will be seen at the Princess Theatre, Fairhaven today and tomorrow. The cast includes Carol Dempster and Henry Hull. It is the story of a girl who is sought by tempestuous lovers, one guided by his heart and the other by greed. The first chapter of the new historical serial "The Oregon Trail" starring Art Accord will also be shown.

Newburyport (Mass) News-Letter June 2, 1923

Theatrical Topics

The Premier.

For his latest motion picture sensation, "One Exciting Night," which has been announced as the feature attraction for next Monday and Tuesday at the Premier Theatre, D. W. Griffith, master-maker of photoplays, has taken for his cue the increasing popularity of the last two or three years of the stage melodrama and has produced a mystery picture par excellence.

In this newest of Griffith films, a United Artists Corporation release, the great director gives five of the six elements that go to make up effective mystery— secreted treasure, personal disappearance, puzzling homicide, hidden identity, and the return of the avenging spirit. And with it all he gives the spectator an altogether marvellous assortment in the way of actual entertainment.

There is as sweet and dainty a love story as ever was filmed; there is mystery galore—mystery till the audience sits breathless—and then comes relief from the suspense in the form of the most delightful and laughter-provoking comedy from Romeo Washington, a wonderful black-face character who finds himself torn between love of a dusky maid and fear of the peering eyes and stealthy figures that creep in and out are seen everywhere.

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NY Herald June 12 1923

PORTER STRONG, MOVIE ACTOR, DIED SUDDENLY

Porter Strong, aged 44, a motion picture actor, died suddenly of heart disease yesterday in his home, 151 West Forty-seventh street. He was born in St. Joseph, Mo., and had traveled throughout the country with vaudeville and minstrel troupes. In recent years he had been playing in the movies under the direction of D. W. Griffith. His last appearance on the screen was as Romeo, a negro, in Griffith's "One Exciting Night."

Denver (Colo) Post June 13, 1923

ACTOR IS VICTIM OF HIS COLLAR

New York, June 12.—Porter Strong, who played Romeo, the Harlem Negro, in "One Exciting Night"—a film mystery, in [illegible] a victim of his own collar.

Strong, who was 44 years old, and a David Wark Griffith actor, was found dead Tuesday in his hotel room. He apparently had been knocked unconscious in a fall, and his stiff collar had then choked him to death when his head fell [illegible]

Motion Picture News Supply June 16, 1923

Canada Critics Praise "One Exciting Night"

"D. W. Griffith has waded in among the seventeen different kinds of movie wives, juvenile wonders and costume period stuff, and come out with something new, which is as beautiful as only a Griffith can make it, hilarious with real comedy, packed with thrills and altogether refreshing," said the reviewer for the London, Ontario, Free Press in writing of "One Exciting Night," when this United Artists release was being shown at the Grand theatre, that city.

"The storm scene climax in 'One Exciting Night' is an epoch in pictures," said the critic for the Evening Tribune when this Griffith feature was shown at the Starland theatre, Winnipeg, and added; "You will see all the furies of Nature as if plucked from the skies and transferred to the screen."

NY Telegraph June 17 1923

PORTER STRONG, PICTURE ACTOR, DIES SUDDENLY

Porter Strong died suddenly in his home in the Hotel Anselm, 151 West Forty-seventh street, Monday afternoon. His body was found by Miss Helen McLaughlin, housekeeper.

Dr. Levy of Roosevelt Hospital said he was responsible due to heart failure.

Mr. Strong was 44 years old and had been with Griffith as an actor and in various capacities, as a machine gunner in "One Exciting Night" and "A Virginia Romance." D. W. Griffith [illegible]

He had been with Mr. Griffith in all the picture work for seven years. Prior to that time he had been with Winchell Smith in the legitimate stage, and had been [illegible] in the Lyceum stock. He was born in St. Joseph, Mo.

Mr. Strong is a [illegible] of the Lambs Club, the Friars and the Actors' Equity Association. He was married to the first time to the [illegible]

The body was taken to the Campbell Funeral Church, Broadway and 66th street, where the funeral will be held on Friday, at 2 o'clock.

Chicago Ill Post 6/14/23

Los Angeles Cal Times June 16 1923

Boston (Mass) Post 6/20/23

M.P. World (NY) July 7 1923

ONE EXCITING NIGHT. (11,000 feet). Star Vic. Rattling good mystery film, but eleven reels is too long. Failed to pull. Must have the special musical score to put it over right. Had fair attendance. Draw family and student class in town of 4,000. Admission varies. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

ONE EXCITING NIGHT. (11,000 feet). Star, Carol Dempster. One of those mystery pictures that carries a "kick" in the final scenes but not a picture one would expect from Griffith. Will please approximately sixty per cent. H. W. Whittemore, Select Pictures Theatre, Newcastle, California.

Chicago (Ill) Tribune July 8.1923

Its Object—Question Only 'Nother for Critics

Dear Miss Tinee: Now, my kid, and to the point. I know people who in Texas caught on to dominoes and taking the French curriculum on a little vacation, such as you did. I defend D. W. Griffith, in the first place, because it is the screen's greatest and nearest reason for being something classed as one of the arts. "One Exciting Night" is the first real mystery [illegible] ever screened, and it was [illegible] before other directors [illegible]. That is, as soon as they [illegible] screen rights to plays like "The Bat" or "Cat and Canary," etc.

I saw "One Exciting Night" twice, once at the Illinois and once at the Thalia. At the Illinois the show was longer and the music was wonderful and the audience rocked with laughter and excitement. At Thalia it was much worse—that is, the roaring was much worse—and I have never seen the patrons of that theater so completely won over and taken by surprise as they were here by "One Exciting Night." Don't think I am Mr. G.'s press agent, because I am not. As for the storm scene, I point to the critics' views, especially your own.

When Jake says Griffith's actors seem to have St. Vitus dance he shows his lack of knowledge of dramatics, and to prove it I will point to the name Barthelmess has made for himself under Griffith and L. Gish's election as America's greatest screen actress by various photoplay magazines' subscribers.

As for "Bella Donna," being a good picture, all I can say is, I am sorry I spent the money to see it. George Fitzmaurice is a good director, but this picture was a fizzle compared with "One Arabian Night."

In conclusion, Mr. Jake, I advise you not to see pictures that pain you so. And to Griffith fans the world over I say, defend the maker of the world's greatest, "The Birth of a Nation," "Broken Blossoms" and "Orphans of the Storm." J. D.

Exhibitors Herald Chicago (Ill) Aug. 4 1923

United Artists

One Exciting Night, a D. W. Griffith production.—Very good as all Griffiths, especially the storm. Poor business, but no fault of picture. Too hot just now. Will bring it back in winter and will clean up.—Calderon & Salas Porras, Teatro Alcazar, Chihuahua, Mex.—Neighborhood patronage.

Ft Worth (Tex) Star-Telegram Aug. 4 1923

GRIFFITH FILM GETS SPECIAL SHOWING

Ft Worth (Tex) Star-Telegram Aug. 3 1923

[illegible] are six rounds, it is said, to the building up of effective mystery, and "One Exciting Night," D. W. Griffith's great mystery photoplay, coming Sunday to the Palace Theater under a United Artists' release, travel five of them.

Griffith gives secreted treasure, personal disappearance, puzzling homicides, hidden identity, and even symbolizes the return of the avenging spirit. The only motif he does not handle is that of mystery murder through jealousy.

The progress of the art of thrills has led to skillful and ever more skillful combinations of the prime elements.

The "haunted house" idea is one of the oldest in fictive annals. Around it the modern comedy thriller is built in such fashion as to hold several plot-stories. The scene of Griffith's play is a mansion near Louisville, Ky., which is thought by the negroes to be "haunted."

Griffith soon provides the key to this part of the play by action showing the place to be a bootleggers' cache. The only folk likely to have $500,000 lying around in some hole in the wall—at least nowadays—are bootleggers! Up there in the attic a masked figure kills one of the partners, in a quarrel over the money. Thus the buried treasure, the mysterious homocide and the concealed identity of the robber are all "set" for what follows.

Next, the main action of the host and the guests in the house develops still another plot-sequence, with the mystery of Carol Dempster's antecedents, and the reactions of the house party to various menaces that culminate in a second murder. Now the hidden-identity quest widens to five suspects, the dude, the stranger, the black butler, the detective and even the hero. Henry Hull, Frank Sheridan, Frank Wunderlee, C. H. Crocker-King and Wallace Morgan by turns are thought to have a guilty knowledge of the black deeds in the house of mystery.

San Antonio (Tex) Express Aug. 4 1923

CROWD TURNED AWAY AT MIDNIGHT MATINEE

The experiment of a midnight matinee at the Empire Theater Friday night, giving the first showing of D. W. Griffith's "One Exciting Night" will not be repeated without precautions for handling huge crowds. For the hundreds who thronged the lobby of the theater before the midnight hour, nearly broke the doors, and it required all the patience of ushers and doormen to keep back scores unable to see the film.

The novelty of a midnight matinee evidently caught San Antonio's fancy and the film had an opening which broke all records.

The Empire symphony orchestra, under Julien Paul Blitz, gave a program of spooky music in keeping with the picture and the ghostly garments of ushers added to the air of mystery.

Exhibitors Herald Chicago (Ill) Aug. 11 1923

[illegible] Sons, Elmira [illegible], N. Y.—Neighborhood patronage.

United Artists

One Exciting Night, a D. W. Griffith production. — Excellent entertainment. Pleased good sized crowds.—H. A. McClure, Strand Theatre, Memphis, Tenn.—General patronage.

United Artists

One Exciting Night, a D. W. Griffith production. This still [illegible] [illegible] [illegible]

My Picture Play Magazine. April 1923

Cursed with a Comic Face

Henry Hull insists that that is his predicament, but neither motion-picture producers nor the public agree with him.

By Barbara Little

Photo by Kendall Evans

WHEN Mr. Griffith engaged me to play in 'One Exciting Night' I told him that no one would ever take me seriously. I'm cursed with a comic face. On the stage I can fix it all up with putty and make myself look pretty much as I want to. And there I have my voice to work with. But on the screen without my voice and without a facial disguise, what would I be, I wondered. 'But we don't photograph the face,' Mr. Griffith assured me. 'We photograph the thoughts, the soul.' And I decided that let me out, too, because you can't fix up your thoughts or your soul with putty and paint."

But it didn't let Henry Hull out. Mr. Griffith went right ahead and had him play one of the leading rôles in the mystery picture, and he made such a hit in it that now other producers are clamoring for him. He is making a picture with Mary Thurman for Allied Artists release, and as soon as he finishes that he will be featured in a J. Parker Read production and there are other engagements waiting for him later.

Besides, that notion of his about having a comic face is just one of those little obsessions people get about themselves sometimes. I couldn't take him seriously when he maligned his looks because I had just come from the lobby of the theater where he was playing "The Cat and the Canary" and heard the flappers filing out remarking, "Isn't Henry Hull just darling?"

Sometimes when you go to interview an actor you wonder how he ever got into the movies, but with Henry Hull you wonder how on earth he managed to stay out of them so long. He is an ideal type, young and lithe and simply bristling with energy. Unromantic, but wonderfully ingratiating. Vivid dark eyes that rivet your attention.

"Oh, well, I *was* in the movies before," he admitted somewhat sheepishly, "if you must know the truth. But the experience was so unpleasant that I tried to forget it."

"Were you as bad as all that?" I asked, feeling as though I had inadvertently opened the door where the family skeletons were hidden.

"I don't know how bad I was. I don't want to." He put me at ease again with a nice smile. "Selfishly, I wasn't thinking of how bad I was, but how rotten working in pictures was. It was almost six years ago, and the conditions under which motion-picture actors worked were terrible. The director was apt to say, 'Hey, youse come in and give this goil a doity look, and then pick up dem papers and git out.' Do you wonder I didn't feel exactly inspired? It might be some charming story that we were doing, 'Little Women' for instance. That was my last attempt at pictures under the old régime. I came back then to my beloved theater where we were treated like gentlemen. 'Pardon, Mr. Hull, but the curtain rings up in half an hour' sounded like music to my ears after that.

"But conditions are becoming reversed in the theater and the movies. The old traditions of the greenroom are fast disappearing. The courtesy that used to be found in the theater is found mostly in the motion-picture studios now.

"Working up at Mr. Griffith's is like being in the old Empire theater company. The actors are treated with such graciousness and respect. Now in the old days——"

He looked oddly like a small boy just out of a football scrimmage. His appearance didn't live up to the stale, grease-paint atmosphere he was stressing so vigorously.

"Pardon me Mr. Hull," I protested weakly, "but just where did you learn about the 'good old days' in the theater?"

"Thirteen years ago in my sister-in-law's, Margaret Anglin's, company. I played in it."

The sternness of his rebuke was tempered by genuine pleasure at my illusions about his age.

"Frankly, I have been afraid of going into pictures," Mr. Hull assured me later, when finding that we were neighbors he had offered to drive me home. His car, I might add, is not of the showy Broadway variety with mirror-like paint and lots of nickel trimmings. It was just a stock-pattern car of good make, dressed up for the winter with side curtains and extra windshields. "All the disadvantages of a closed car with none of the advantages of an open one," he informed me suavely in salesmanlike patter as he pushed me through the mazes of winter accessories.

Cor

But to go back to his fear of pictures.

"I've been afraid of pictures; they are so merciless, and the actor is dependent upon so many factors beside his own ability. On the stage, if an actor fails, it is largely his own fault. And even if every one else does his work wretchedly the actor has a chance to distinguish himself. When you go out on the stage you don't care if the lights go out and the scenery topples over, you still can do your part. But in pictures the director, the continuity writer, or the cutter can ruin the picture.

"When you have been working for years on your voice, it is like running in an obstacle race to try to get an effect without it. But look at the advantages of acting in pictures. I've been on the stage for thirteen years and I am just beginning to be known to a few people in the bigger cities. But as soon as I made one picture, I became known to people from here to Kamchatka."

Mr. Hull bubbles with enthusiasm all of the time in spite of his many months' grind at working eleven hours a day. He follows the never-die school of philosophers and is a glowing testimonial of the success of their teachings. Two years ago when Margaret Anglin was arranging a special performance of "Tiger Cats" her leading man became ill the day before the performance. The part for his young brother-in-law who accomplished the seemingly impossible task of memorizing the part and the stage directions in time to give a performance the next day. And it was a good performance.

Mr. Hull lives in the old part of New York City called Greenwich Village where modern apartment houses have not encroached. He bought the house from its original owner and builder and is proud of its traditions. His house even boasts a back yard, which is as rare in New York, almost, as keeping a cow. There, he and his young son putter around in the spring tending a great patch of hyacinths which they later replace with other flowers and vines. He reads nothing more morbid than J. M. Barrie and Mark Twain. He has no use for the gloomy Russians.

Before he started this terrible sixteen hours of work a day schedule, he had time for gardens, and reading, and things like that. He even had time to write a play which he produced in New York last fall. "East Side, West Side" was one of those moderate successes; it brought the author neither the thrill of success nor the goad of failure. He has sold the motion-picture rights to it to Thomas H. Ince, so he may still become known as a playwright.

I have an idea, though, that you won't think of Henry Hull in just the way he expects; not as the young man with a comic face, not as the author of "East Side, West Side," but as a dynamic and magnetic [illegible]

Movie Weekly. New York Feb. 10 1923

Carol Dempster tells why she never had a sweetheart

New Griffith screen star *reveals secret* to interviewer — *Love affairs* take up *too much* of one's time, *she says.*

By Lewis F. Levenson

IF CAROL DEMPSTER has no sweetheart — and Carol Dempster has no sweetheart—it's because she is too busy to think about such things. At least that is what the lady herself told me when I interviewed her the other day.

But before explaining the How and the Why of this situation, let me tell you how I found Carol Dempster.

I found her in an ideal New York home. There are New York homes and New York homes, but the ideal New York home is tasteful, quiet, spacious, situated somewhere on the west side, as near to Riverside Drive as possible, but not on that show street. I found her quite as she is, a gracious girl, just out of her 'teens, dressed in her at home clothes, a smock, a plaid skirt, her wavy reddish brown hair all aftuff over her shoulders.

She in a deep chair, I in as deep, in the library of this home.

"Ever since mother died, I have been living with Mrs. Gray," she explained to me. Mrs. Gray is the wife of Albert L. Gray, general manager of the D. W. Griffith organization. "Unfortunately she is not feeling well this afternoon. She is a darling. I wish you could meet her."

I was looking closely at Carol Dempster—I had never met her before—and suddenly I made a discovery. "This girl," I said to myself, "is not an actress. She is a regular girl." My thoughts were strangely verified a moment later, when I asked her to tell me something about herself.

THAT'S not easy," she smiled. "I am a Californian. I really wanted to be a dancer, so I went to Denishawn, the school for dancers run by Ruth St. Denis. I believe that every girl, whether she wants to be an actress or not, should learn dancing. It has been of immeasurable help to me. It teaches you what to do with your hands and feet, how to walk, how to hold your body.

"I danced with the Denishawn pupils, in exhibition dances, and once or twice for the movies, but I'm afraid that the scenes they made of me were never used, for I never did see them. Then one day Mr. Griffith visited the school. He asked to be introduced to mother, and soon after he signed a contract with her, I joined his company."

Perhaps the reason why Carol Dempster is unspoiled, why she is still a regular girl and not of the actress type, is that she has always acted for Mr. Griffith. Notice her next remark:

"I've still an awful lot to learn. Sometimes when I'm working on the set and I don't do things just right, I get vexed with myself. Then Mr. Griffith says: 'Take your time. When you have had as much experience as some of the others, you'll not be making mistakes.' Then I realize how little I know."

This is modesty and earnestness, two traits that promise well for Carol Dempster's future.

"My first picture, strangely enough, was one in which both Clarine Seymour and Bobby Harron played. Dick Barthelmess was the other lead. Clarine and Bobbie are both gone now. You probably know the other things I have done: 'Dream Street,' and 'One Exciting Night.'"

You can't ask Carol Dempster silly questions. She is too earnest—and she has read "Merton of the Movies." But there was one particular question that I came purposely to ask her, so, gritting my teeth, I went to it.

"Have you a sweetheart, Miss Dempster?" I inquired.

She turned her cool gray eyes directly upon me.

"No," she answered sweetly, "I must tell you that I have not."

Gritting my teeth again, I asked another question.

"Why?" I queried calmly.

Miss Dempster laughed. It was a delightful laugh that sounded like music.

"Oh!" she exclaimed, "I'm too busy—too busy by far. You know love affairs take up a great deal of one's time, and I feel that just at present I must devote myself entirely to my career. The screen, I might say, is the only sweetheart I have, and really it is all I want."

SATISFIED I sat back and listened to her continue telling about her life in and near the Griffith studio, while she is working and while she is resting.

"Mrs. Gray," she went on, "lives in New Rochelle, not so far away from Mamaroneck, so that even if I am not working in the summer, I still use the Point, as the little fork of land is called, which extends out into Long Island Sound, and on which the studio stands. We have a boat house and a bath house, and many has been the time when Mr. Griffith has called for some player, only to be informed that she was seen going toward the back in a bathing suit a little while ago."

Then a shake of her head: "I'm quite a swimmer, you know. Dancing helped me there, too. When we made 'The Idol Dancer,' down in Bermuda, I had to do a lot of diving—for the camera, of course. And I found that under water I could be just as graceful as on dry land. I only had to remember how to use my hands and feet, and it made as pretty a picture as you would want."

As for the rest of the Dempster family: "Father

Continued on page 6

Above: *Carol Dempster, D. W. Griffith's new screen protegé, who will be seen shortly in his latest picture, "The White Rose."*

At Right: *Miss Dempster in one of the horrible moments of the Griffith thriller "One Exciting Night."*

and my brothers are out in California. And California may be lovely, but in the summer time there isn't a place finer than Westchester, Mamaroneck and the Sound."

Do you get the picture now? A girl teeming with life, eager to get on in her chosen profession, an out-of-doors girl, one who swims, plays tennis, skates, dances. That is Carol Dempster.

"I used to despise the movies. I didn't like them at all. But now I realize that if you are capable, you can accomplish as much in pictures as in any other form of art. Just now I'm waiting for my sets to be built in 'The White Rose,' Mr. Griffith's next picture."

"And what do you plan to do in the future?"

"I'm pointing toward 'The White Slave.' That'll be a big picture. If Mr. Griffith ever does it, it will take at least a year and possibly longer."

I prophesy that "The White Slave" will be a very worthwhile picture, indeed.

CAROL DEMPSTER has visited Europe. She told me of picture-making in Germany, the great "UFA" studio near Berlin, and of one of the two great thrills of her life, a trip across the English Channel in an aeroplane. The other thrill:

"Do you know, I was even more thrilled by the radio than by the aeroplane trip. I went down to "WHAP," the big American Telephone and Telegraph station downtown not long ago, and made a little speech. It was positively uncanny. They told me that at least 500,000 people would be listening in, and then they sent me into a little room, and made me talk to a disc. If I could have seen anything, anyone, it wouldn't have been so bad, but talking to nothing at all—ugh!"

Miss Dempster doesn't want to go on the stage. She has a good voice, however, and is practicing singing in her spare moments—that is, if she has any spare moments, which seems doubtful, considering the many things she has to do. Her hobbies? Mrs. Gray comes first, of course. Then Mrs. Gray's three dogs—two Chows and a compatriot police dog.

Thus you have the picture of Carol Dempster, a girl whose life is full to the brim of happiness, a girl whose entire screen career has been in the hands of Mr. Griffith.

No wonder that she hasn't the time to bother about having a sweetheart!

Buffalo (N.Y.) Express August 19 1923

United Artists

My Picture Play Magazine Nov 3 1923

Exhibitors Herald Chicago Ill Nov 3 1923

One Exciting Night, A D. W. Griffith production.—Eleven reels. The best mystery picture we have ever shown. In spite of its too great length, it held the attention of the audience to the very end. —C. M. Newman, Y. M. C. A. theatre, Blacksburg, Va.—Col[illegible] community.

S'Matter with D. W.?

Sho's yo bohn I'm shiverin' in my boots at the prospects of what's gonna pour down on my pore old haid, but I don't give a tinker's durn. I've gotta have my say or die, so here I is.

Sez I, "I likes Mister David W. Griffith better'n all them other directors put together, an' I'm gettin' durn sick hearin' 'bout his faults. Ain't none of us humans faultless even at our best, an' it 'pears like the writers and critics spends more time pickin' on pore ole David then on any one else. S'matter with him? I reckon his style might be what some mean ole critter of a critic would call a bit florid, but it's so peculiarly his own, an', anyway, D. W.'s a poet an' you've gotta forgive a poet mos' anything, now, haven't you?

I thought his "One Exciting Night" wuz a durn good picture. 'Course 'twas impossible all them goin's on in one night never could have happened in real life, but most of us people don't want real life when we go to the movies. What we want is *thrills*—great gobs of 'em! We got 'em sho' nuff in "One Exciting Night." Gee, I got shivers up an' down my spinal column an' my bobbed hair stood on ends when that ghastly hand wuz pawing over the *Fairfax* mansion—— Gee *whiz!!* The show wuz packed with kids, an' they had a scrumptious time—me, too. I forgot I wuz growed up and mos' perched myself on my neighbor's lap I wuz that excited. That pore skeered stiff nigger an' his brown-skin flapper tickled me plumb to my gizzards. The house wuz in an uproar. Ole David shore can make us people laugh an' cry, an' after all, that's the supreme test in the movies. Now ain't it?

Speaking of those sort of things, I ain't overfond of critics. What I mean is the real sho nuff dyed-in-ink critics. Them an' me never do agree 'bout pictures. They're so full of style an' they make me madder'n a hatter. That's a low-down job, too, gettin' paid to pick on other folks, but I reckon some one's gotta do the dirty work.

Speakin' of sich, there's a lady what wuz in September's magazine. Me an' she don't agree 'bout Douglas Fairbanks. I'm one gal that gets all thrilled up over Doug's wide grin, an' I ain't a Babe Ruth fan, either. I shore do hate baseball, but I shore do like Douglas. An' I shore do think "Robin Hood" wuz one of the best pictures of this year of our Lord. I wuz up in the pit of my home town's mos' exclusive show when I saw it. The pit wuz filled with kids in knee breeches. It wuz more fun than a box seat. Even the cop wuz friendly. He plumb forgot he wuz a cop an' let the kids whistle softly them gay liltin' tunes that went with "Robin Hood."

Gee, we all got so interested in the picture we almos' thought we wuz living in them glowin' darin' days of *Robin Fitz Hugh*. I wish we wuz, anyway. Lady, how can you deny the blithe bonny grace of him—Doug, I mean? It's clear cut, too. Shucks! some of us people are gettin' durn tired of them slick-lookin' critturs that are beginning to crawl all over the screen. An' speakin' of heroes an' sich, I think Mister Griffith has durn good taste in pickin' leadin' ladies—ladies is right, they look it—empty-headed—humph, none of us folks know what's in the other fellow's head. An' what's more, Mister Griffith ladies have brains enough to look girlish an' sweet and what's more, plenty of us people are gettin' durn sick of flappers an' flippers, an' vamps, an' sheiks, therefore I contend Mister Griffith ladies are smart. Now Carol Dempster is a mighty pretty little body, an' Lillian Gish reminds me of Lancelot's *Elaine*, an' I shore do wish Mister Griffith would put Tennyson's "Idylls of the King" on the screen. Some of us people would like to see Lillian Gish as the fair *Elaine* under D. W. direction. I sorter like ole-time stuff, an' them Idylls are mighty romantic, powerfully so, an' plenty of us people still want romance, so there you are. There ain't no pleasin' all of us, an' some of us are jus' bohn cranks anyway, and at our best the general cussedness of us is enough to turn a director green.

Lan's, how we do growl! 'Nuff sed.

MAY G. NELSON.

129 South Dupre Street, New Orleans, La.

LUCE'S PRESS CLIPPING BUREAU

NEW YORK — BOSTON

CLIPPING FROM

EXHIBITORS HERALD, CHICAGO
DECEMBER 13, 1924

production.— [illegible] D. W. Griffith picture—its drawing power remains the same. This is at least the fourth time here and we had S. R. O. out for three days. Twelve reels.—Rex P. Lingrett, Cozy theatre, Columbia, Mo.—Small town patronage.

ONE EXCITING NIGHT, a D. W. Griffith production.—Here is a mystery picture par excellent. It keeps you guessing from start to finish. Too long, drags first three reels, then goes good. The storm is also too long. Cut this to eight reels, and it would be a knockout for a regular program picture. Eleven reels.—Glen [illegible] Crystal theatre, Tom[illegible], Ariz. — General patronage.

THE IRON TRAIL, with a special cast.—Rex Beach story with 7,000 feet of film ruined. Slow and dragey throughout. [illegible]

Ft Wayne (Ind) Sentinel Sep 27 1923

"One Exciting Night," a D. W. Griffith Production, Presented at the Orpheum Theater.

The Cast

The Boy.....Henry Hull
The Girl.....Carol Dempster

Glued to the edge of your seat and breathless with excitement you watch Griffith go "The Bat" and all the other thrillers one better in "One Exciting Night." Every element of the mystery play is there with its best dress on. There is the harsh unfeeling mother, the sweet young thing, the other sweet young thing who loves her, the unloved fiance, the horrid, creepy man who makes you shudder with a glance, and sweet old auntie, and a whole crew of funny black-face comedians who make the chills chiller and the creeps creppier by their intense reactions.

David Wark seems to be having an excellent joke with himself all the while. Looking over the lineup of plays on Broadway and the best selling novels he must have decided that mysteries were the order of the day. So he must have decided to make one, too, as a kind of relaxation from his usual intense mood. You have the sense, as you watch "One Exciting Night" that, like Mr. Cohan in "The Tavern," Griffith is burlesquing himself. The result is great.

Young, as all Griffith's players have been, and charming as the best of them, are Henry Hull and Miss Dempster, who furnish the romantic note. Both know the secret of suggesting emotion. Both have grace and plenty of energy. The young tornado which puts the final kick at the end of the very exciting night shows Miss Dempster, beaten by rain and wind and hail, but still merry and still after the villain with all the vim in the world.

If you like to settle down with a detective novel and read through to the end, you will find equal pleasure in "One Exciting Night."

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Speaking of those sort of things, I ain't overfond of critics. What I mean is the real sho nuff dyed-in-ink critics. Them an' me never do agree 'bout pictures. They're so full of style an' they make me madder'n a hatter. That's a low-down job, too, gettin' paid to pick on other folks, but I reckon some one's gotta do the dirty work.

Speakin' of sich, there's a lady what wuz in September's magazine. Me an' she don't agree 'bout Douglas Fairbanks. I'm one gal that gets all thrilled up over Doug's wide grin, an' I ain't a Babe Ruth fan, either. I shore do hate baseball, but I shore do like Douglas. An' I shore do think "Robin Hood" wuz one of the best pictures of this year of our Lord. I wuz up in the pit of my home town's mos' exclusive show when I saw it. The pit wuz filled with kids in knee breeches. It wuz more fun than a box seat. Even the cop wuz friendly. He plumb forgot he wuz a cop an' let the kids whistle softly them gay liltin' tunes that went with "Robin Hood."

Gee, we all got so interested in the picture we almos' thought we wuz living in them glowin' darin' days of *Robin Fitz Hugh*. I wish we wuz, anyway. Lady, how can you deny the blithe bonny grace of him—Doug, I mean? It's clear cut, too. Shucks! some of us people are gettin' durn tired of them slick-lookin' critturs that are beginning to crawl all over the screen. An' speakin' of heroes an' sich, I think Mister Griffith has durn good taste in pickin' leadin' ladies—ladies is right, they look it—empty-headed—humph, none of us folks know what's in the other fellow's head. An' what's more, Mister Griffith ladies have brains enough to look girlish an' sweet and what's more, plenty of us people are gettin' durn sick of flappers an' flippers, an' vamps, an' sheiks, therefore I contend Mister Griffith ladies are smart. Now Carol Dempster is a mighty pretty little body, an' Lillian Gish reminds me of Lancelot's *Elaine*, an' I shore do wish Mister Griffith would put Tennyson's "Idylls of the King" on the screen. Some of us people would like to see Lillian Gish as the fair *Elaine* under D. W. direction. I sorter like ole-time stuff, an' them Idylls are mighty romantic, powerfully so, an' plenty of us people still want romance, so there you are. There ain't no pleasin' all of us, an' some of us are jus' bohn cranks anyway, and at our best the general cussedness of us is enough to turn a director green.

Lan's, how we do growl! 'Nuff sed.

MAY G. NELSON.

129 South Dupre Street, New Orleans, La.

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